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### ENG 4903-001: Young Adult Literature

Elizabeth Tacke

*Eastern Illinois University*

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**English 4903 Young Adult Literature: “Engaging Diverse Voices and Perspectives”**  
**Course Policy and Syllabus Fall 2021**  
**T/Th: 3:30-4:45, Coleman 3170**

Instructor: Dr. Elizabeth Tacke  
Email: [etacke@eiu.edu](mailto:etacke@eiu.edu) (do NOT use D2L email)

Office: Coleman Hall 3325  
Office Hours: Mon 12-1; Wed 10-12; Thurs 2-3

**Course Description:**

This course will explore a range of literary works written or marketed as "Young Adult" (YA), for a readership often defined as 12–18-year-olds. Readings include literature in a variety of genres with an emphasis on diverse voices and perspectives. Readings, discussions, and writing assignments will require critical analysis of the literary features of these books and invite discussion of the craftsmanship and rhetorical strategies of the authors, artists, and publishers who produce and market them. Other projects invite students to think about the marketing and other paratextual worlds of these texts. We will also explore the range of criteria professionals use to evaluate books for young adults, including reader appeal, pedagogical usefulness, and cultural authority. By the end of this course, you should have a working knowledge of the resources available to the scholars and professionals who work with Young Adult Literature. You should also do some important thinking about young adult readers, diversity, justice, literature, and the contexts in which they meet.

**Required Texts:**

Acevedo, Elizabeth. *The Poet X*, 2018.  
Anderson, Laurie Halse. *Speak*, 1999.  
Dimoline, Cherie. *The Marrow Thieves*, 2017.  
Emezi, Akwaeke. *Pet*, 2019.  
Hughes, Kiku. *Displacement*, 2020.  
Meyers, Walter Dean. *Monster*, 1999.  
Okorafor, Nnedi. *Akata Witch*, 2011.  
Reynolds, Jason. *Long Way Down: The Graphic Novel*. Illustrated by Danica Novgorodoff, 2020.  
Reynolds, Jason and Ibram X. Kendi. *Stamped: Racism, Antiracism, and You*, 2020.  
Sánchez, Erika. *I Am Not your Perfect Mexican Daughter*, 2017.  
Slater, Dashka. *The 57 Bus*, 2017.  
Stork, Francisco X. *Marcelo in the Real World*, 2009.  
Thomas, Aiden. *Cemetery Boys*, 2020.

\*Note: Additional required readings will be available on D2L.

**Materials**

Course texts, laptop for D2L readings (or printed articles), a notebook, reliable Internet service, D2L, Microsoft Office software (Word, PowerPoint, etc.), electronic devices & cloud back-up space storing written work.

**COVID-19 Practices and Expectations on EIU’s Campus**

The University is asking all of us to take precautions to prevent the spread of COVID-19. EIU’s policy is intended to protect all of us on campus, as well as the community, your roommates, and loved ones at home. **All students, regardless of vaccination status, are required to wear face coverings during class.** Students may sit in any classroom seat where they are most comfortable. All reasonable efforts will be made to provide modifications to classroom seating arrangements if needed; however, this may not be possible in all

situations. Students should not attend class if they are ill and should consult the student health clinic if they have any COVID-19-like symptoms.

EIU’s COVID-19 campus practices including face coverings, when and where required, avoiding campus if sick, sanitizing surfaces, social distancing, and hand washing—all of which are based on the best available public health guidance. Everyone in the campus community is responsible for following practices that reduce risk. If you have a health condition that may require a potential classroom accommodation or variation from current EIU COVID-19 policy, please contact Student Disability Services ([studentdisability@eiu.edu](mailto:studentdisability@eiu.edu) or 217-581-6583) to determine what options may be available based on current CDC guidance. If you are unable to follow EIU’s COVID-19 guidelines, you will be asked to leave class or office hours as compliance with public health guidance is essential. Accommodations for instruction and make-up work will be made for students with documented medical absences according to IGP #43 [ <https://castle.eiu.edu/auditing/043.php>]. To view the latest EIU COVID-19 related information and any policy updates, please visit <https://www.eiu.edu/covid/>.

### Course Requirements:

#### Overall Grade Breakdown

Your grade will be based on your work in the following categories:

#### 1. Major Projects: (75% of overall grade)

- 1) **Article Facilitation and Response Paper**
- 2) **YA Trends Social Media Project**
- 3) **Choose Your Own Adventure Final Projects**

<b>Major Course Projects:</b>	<b>POINTS</b>
<b>Article Facilitation + Response Paper</b> You will be responsible for one article facilitation and response paper this term. (Grad students: you’ll need to do two).	50
<b>YA Trends Social Media Project</b> For the midterm project, you’ll research a <i>something</i> related to the field of YA as it intersects with public or social media (i.e., a publishing imprint, an author’s writing and activist Instagram presence, or a hashtag movement like #DiverseVoices). Then, you’ll share your findings in your own choice of social media platform alongside an analytic reflection and class presentation.	50
<b>“Choose Your Own Adventure” Final Project Options</b> Because English is a diverse and interdisciplinary field, and many of you may have different career trajectories and interests, you’ll pick <i>one</i> of the following final projects. You’ll need to write out a complete proposal and get approval before you begin. Note: some projects have prerequisite requirements. <ul style="list-style-type: none"> <li>▪ <b>Creative Writing Project</b> (<i>only</i> for students who’ve taken Creative Writing courses prior at the college-level)</li> <li>▪ <b>Traditional Seminar Paper</b></li> <li>▪ <b>Unit Plan Final Writing Project</b> (<i>only</i> for students who have taken a Methods course at the college-level and/or graduate students)</li> </ul>	100

#### Graduate Student Extra Requirements:

Graduate students taking the course will be required to facilitate two discussion facilitations/ write two response papers and negotiate with me an advanced version of a final project.

### **Late Submission of Major Assignments:**

Unless you notify me in advance (**note “advance” is at least 48 hours before the due date**) about extenuating circumstances that will prevent you from submitting a project on time, I'll lower your grade for the assignment by one letter for each day that it is late. For instance, if you submit a “B” project two days late, your grade will become a “D.”

### **2. Class Preparation and Participation (25% of overall grade)**

The success of our course depends on each of you being prepared to participate. Please make sure to bring copies of all reading materials to class on the day that we'll be discussing them (either on your laptop or, preferably, in hard copy). Being prepared for class and discussion entails arriving on time with access to the reading materials and/or assignments. You will be graded for the following:

- **Commonplace Notebooks:** Weekly reading response journals that include: 1) required reading annotations, 2) essential ideas or quotes + responses, and 3) discussion questions. These will be checked periodically.
- **Discussion Posts or Short Responses:** You will have a few required D2L responses and some short response papers due throughout the semester. Using MLA, cite all sources that you reference. ALL discussion posts require an initial post AND responses to 1-2 peers (depending on the prompt).
- **Participation and Attendance:** Points will be given on attendance, participation in class activities, and course preparation. Points may be deducted due to lack of participation, failure to be prepared with readings or other needed materials, and/or behavior that distracts from classroom activities.
- **Daily Work:** Daily work includes in-class writing, peer responses, informal group work, and individual activities.
- **Quizzes:** Potential short assessments to determine understanding of key concepts from assigned readings and class discussion.
- **Peer Review:** You will engage in a few sessions of peer review to support one or two of the major assignments.

### **Creating and Maintaining the Commonplace Notebook:**

You will be required to create and maintain a weekly commonplace book that includes responses to course readings and related material. We will set up the journal together, and you will be required to do the following:

- identify and respond to at least two quotes *per* reading;
- respond to any required reading response questions, using MLA citation; and
- prepare your own substantive discussion question that synthesizes central concepts/themes from the weekly readings.

You will need to follow the provided template and engage substantively and completely each week in order to get full credit. This is part of your participation grade, which weighs in at 25% of the course points.

### **Notes on Effective Class Participation:**

Effective participation entails being an engaged reader. As you're reading materials for class, please adopt whatever strategies will enable you to stay alert and active as a reader, such as:

- underlining or flagging important passages and key phrases
- writing key words at the top of various pages
- writing notes in the margins of pages or in a reading journal
- jotting down questions that you want to raise about the reading
- listing pages or specific passages that contain especially confusing or intriguing material.

**Effective participation entails being an engaged listener and balanced contributor.** If you tend to talk a lot in class, please try to leave room for other students to speak. If you tend to be quiet in class, please make an effort to add to our conversation. Participation can take many forms, including:

- offering a comment or reflection about the readings during class
- posing a question or responding to others' questions
- identifying a passage or section that you find difficult to understand
- sharing an insight from your writing assignment
- posting an observation or question on our online course site
- making links between our discussions and events in the wider world
- listening carefully and respectfully to other students' contributions.

### University, Course, and Instructor Policies

#### Grading Standard:

Please note that I will hold your work to high standards because I believe it is crucial that you learn to communicate your ideas clearly in writing. Developing your abilities as a writer will enable you to succeed in your remaining classes, in graduate or professional school, and in the workplace. Writing clearly and effectively is difficult, and always a work-in-progress. (Writing is never done, it's just due!) Despite this reality, I will evaluate your written work on the basis of how well the words on the page communicate your ideas. Be prepared to challenge yourself and engage in large-scale revisions. Receiving honest feedback will enable you to improve your writing and achieve greater success in your college and post-college career. You will need to perform work that is consistently above average in order to receive a grade of "B" or "A" in your major writing assignments.

**Course Grade:** Your grade in this course will be calculated using a straight point system and standard grading scale. Your final grade will be determined by the following breakdown and grading scale:

A = 90%-100%

D = 60%-69%

B = 80%-89%

F = 0%-59%

C = 70%-79%

**Rounding Final Grades:** Because this university does not utilize a +/- system in grading, I will *only* consider rounding a letter grade up if it falls in a 1-point range, and I have seen the following from the student:

- All work has been turned in on time throughout the semester and demonstrates solid effort;
- The student has actively participated in in-class and online sessions;
- The student has frequently attended office hours and has maintained open communication with the professor and their peers.

#### Attendance:

Because our course foregrounds discussion, close engagement with the readings, and close engagement with each other's writing, attending class is crucial for your own success and for the success of the course. You may miss two class sessions without penalty. I will excuse your absence if you bring me a note from a doctor or health professional, a signed letter from a University team or program, or documentation of a family emergency.<sup>1</sup> Your attendance will be taken daily and graded every few weeks. Once you have reached your limit of two unexcused absences, you will begin losing points for every class missed. If you miss class, please

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<sup>1</sup> Please note that due to increased precautions with COVID-19, there will be some flexibility with the attendance policy. However, you should reach out to me if you worry about illness or if you have an emergency, and we will work together to make sure you receive necessary content instruction and support. Please stay home if you are sick!

ask another student to share his/her notes and tell you about what you missed. Please make sure to arrive on time for class. Arriving late causes you to miss important material and is disruptive to others, therefore tardies will be detracted daily attendance points as well.

### **Office Hours:**

I look forward to meeting with you individually during office hours. I cannot say it enough: Office hours give you one-on-one time with me to talk about your work and ideas. I am here for you! You should plan on signing up for one required office hours appointment over the term. I also encourage you to come to my office hours throughout the term (whether online or in person). We can talk about your assignments, issues that we've been discussing in class, any difficulties that you're having, and/or your future plans. If your schedule conflicts with my weekly office hours, please let me know so that we can arrange to meet at another time.

In addition, communication via my [etacke@eiu.edu](mailto:etacke@eiu.edu) email is also welcome. However, discussion about grades and more in-depth questions about writing or content are better suited to in-person or web-based meetings. When using email, please follow professional etiquette, including:

- A subject that contains the central question/purpose of email
- An email address and signature (i.e., Dear Professor X, This is Y from [course name]...)

### **Technological Response Time and D2L:**

Although I am known to be active on email throughout each day, I have set up the following response time expectations and boundaries:

- I will respond to emails within 36 hours, not including weekends or holidays.
- I will be active on D2L discussion boards and our course site generally, but I will not respond to every single assignment or discussion you post.
- Grade response time varies, but you can expect major essays to be turned around in 2-3 weeks and smaller assignments to be turned around in a week's time.

### **Plagiarism:**

Building on others' words and ideas is an essential element of effective scholarship. However, using someone else's words, ideas, or work without proper attribution is plagiarism, and such an act is considered a serious ethical violation within the university community. In accordance with English Department and University policies, "Any teacher who discovers an act of plagiarism—'The appropriation or imitation of the language, ideas, and/or thoughts of another author, represented as one's original work' (*Random House Dictionary of the English Language*)—has the right and responsibility to impose upon the guilty student an appropriate penalty up to an including immediate assignment of the grade of F for the assigned essay, a grade of NC for the course, and file a report with the Judicial Affairs Office." If you complete an assignment for one course and then submit that same assignment as original work for a different course, you are also committing plagiarism.

The best argument against plagiarism is that you cheat yourself out of the education you are here to obtain when you copy someone else's work. If you believe that a specific instance in your writing/design might constitute plagiarism, please consult me prior to turning in the final draft. In short, students are expected to maintain principles of academic integrity and conduct as defined in EIU's Code of Conduct (<http://www.eiu.edu/judicial/studentconductcode.php>). Violations will be reported to the Office of Student Standards.

### **Cell Phones, Electronic Devices, and Laptops:**

Please be sure to turn your cell phone on silent and put it away for the entirety of class. If you expect a call during class (i.e., for a family emergency), please let me know in advance. Because our course revolves around dialogue and careful engagement with materials, it is important that you use laptops ethically in our course, only for taking notes and engaging in readings (if you are accessing them online). If I catch you on your phone in class, you may lose attendance/participation points.

### **Accommodations for Disability and Chronic Illness:**

Eastern Illinois University is committed to ensuring the full participation of all students, and I am committed to making learning as accessible as possible for all of my students. If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. If you have accommodations through OSDS, please share this documentation with me as soon as possible, preferably within the first few weeks of class. But I also want you to know that you should feel free to come and talk about any particular needs that you have, and we can collaborate on a plan for your success. I will treat as private and confidential any information that you share.

- Office of Student Disability Services (SDS): McAfee Gym, Room 1210, 217-581-6583, <https://www.eiu.edu/disability/>

### **Technology Support:**

EIU has various support systems in place to help students with technology-based concerns. Please utilize the below resources as needed throughout the semester.

- ITS Help Desk  
Location: 1014 Student Services Building Phone: 217-581-HELP (4357)  
Email: [itshelp@eiu.edu](mailto:itshelp@eiu.edu)  
Web: <http://its.eiu.edu/userservices.php>
- Booth Library Services  
Phone: 217-581-6072  
Toll Free: 1-866-862-6684 Web: <http://www.library.eiu.edu>

### **Student Success Center & Writing Center:**

Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center for assistance with time management, test taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations.

- **Student Success Center**  
Location: McAfee Gym, Room 1310  
Phone: 217-581-6696  
Web: [www.eiu.edu/~success](http://www.eiu.edu/~success)

The Writing Center is also a resource that students can utilize to improve their performance in this course. The Writing Center may be holding online/virtual writing consultations or face-to-face consultations, depending on access and availability.

- **The Writing Center**  
Location: Coleman Hall, Room 3110  
Phone: 217-581-5929  
Web: <http://castle.eiu.edu/writing>

## Tentative Course Calendar

Note: This calendar is subject to change. Additional readings to support writing may be included depending on student need.

### Unit #1: Introductions to Young Adult Literature

DISCUSSION ACTIVITIES/TOPICS:	DUE:
<b>Week #1: Defining Young Adult Literature</b>	
<p><b>Week 1, T Aug 24:</b> <b>Introductions and Course Overview</b></p> <ul style="list-style-type: none"> <li>▪ Course orientation and overview</li> <li>▪ Developing norms for classroom discussion</li> <li>▪ Required Materials</li> <li>▪ Assignment Scope</li> </ul>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>▪ <b>D2L:</b> Bucher and Hinton, Ch 1 "Understanding Young Adult Literature" (pp. 1-21)</li> <li>▪ <b>In-class:</b> English 4903 Syllabus</li> </ul> <p><b>Assignments/Come Prepared to Consider:</b></p> <ul style="list-style-type: none"> <li>▪ After reading and annotating our first article, "Understanding Young Adult Literature," identify two terms/questions/quotes/arguments and come to class prepared to share your thoughts.</li> </ul>
<p><b>Week 1, Th Aug 26:</b></p> <ul style="list-style-type: none"> <li>▪ Setting up Commonplace Notebooks</li> <li>▪ What is Young Adult Literature?</li> </ul> <p><b>Assignments Handed Out:</b></p> <ul style="list-style-type: none"> <li>▪ Assignment #1: Article Facilitation and Response Papers (due dates vary)</li> </ul>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>▪ <b>D2L:</b> Boyd and Darragh, "Forward" and "Introduction" to <i>Reading for Action: Engaging Youth in Social Justice through Young Adult Literature</i> (pp. ix-13)</li> </ul> <p><b>Written Assignments:</b></p> <ul style="list-style-type: none"> <li>▪ After you read the syllabus policies and calendar fully, come prepared with 1-2 questions (logistics or otherwise)!</li> <li>▪ <b>Due AFTER class</b> Commonplace Entry #1 on our first two readings (Bucher &amp; Hinton and Boyd &amp; Darragh)</li> </ul>
<b>Week #2: Race, Justice, and the Graphic Novel</b>	
<p><b>Week 2, T Aug 31:</b></p> <ul style="list-style-type: none"> <li>▪ Thinking Rhetorically about Young Adult Literature: Themes, Genre, Perspectives, and Positionality</li> </ul> <p><b>Assignments Handed Out:</b></p> <ul style="list-style-type: none"> <li>▪ Assignment #2: YA Trends Social Media Project (Due Tues Oct 5<sup>th</sup> OR Thurs Oct 7<sup>th</sup>)</li> </ul>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>▪ Book #1 Due: Jayson Reynolds <i>Long Way Down: The Graphic Novel</i></li> </ul> <p><b>Written Assignments:</b></p> <ul style="list-style-type: none"> <li>▪ Commonplace Entry #2 <i>before</i> class on Reynolds</li> </ul>
<p><b>Week 2, Th Sept 2:</b></p> <ul style="list-style-type: none"> <li>▪ Reading for Social Justice and Critical Reflexivity</li> </ul>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>▪ <b>D2L:</b> Aitken and Radford, "If 'Literature is One Way to Make this Happen,' Should Reading for Justice Be Required in Schools?" (pp. 1-24)</li> <li>▪ In-Class: Reading Response and Facilitation Sample _____<u>Dr. Tacke</u>_____</li> </ul> <p><b>Written Assignments:</b></p> <ul style="list-style-type: none"> <li>▪ Commonplace Entry #3 <i>before</i> class on Aitken &amp; Radford</li> </ul>
<b>Week #3: Coming-of-Age at the Borderlands</b>	
<p><b>Week 3, T Sept 7:</b></p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>▪ Book #2 Choose Between:</li> </ul>

<ul style="list-style-type: none"> <li>▪ Reading at the intersections</li> <li>▪ Playing with form</li> <li>▪ Engaging the coming-of-age novel</li> <li>▪ Latinx experience and Anzaldúa’s notion of the borderlands</li> </ul>	<ul style="list-style-type: none"> <li>○ Acevedo, <i>The Poet X</i></li> <li>○ Sánchez, <i>I Am Not Your Perfect Mexican Daughter</i></li> </ul> <p><b>Written Assignments:</b></p> <ul style="list-style-type: none"> <li>▪ Commonplace Entry #4 <i>before</i> class on Acevedo or Sánchez</li> </ul>
<p><b>Week 3, Th Sept 9:</b></p> <ul style="list-style-type: none"> <li>▪ Reading at the intersections</li> <li>▪ Engaging the coming-of-age novel</li> <li>▪ Has YA Lit diversified?</li> </ul>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>▪ <b>D2L:</b> Cart Ch 10: “Meanwhile, Back in the Real World: Diversity, Mixed Race, Risk-Taking, and Other Realities of Teen Life” (pp. 151-161)</li> <li>▪ <b>Article Facilitation #1</b> _____</li> </ul> <p><b>Written Assignments:</b></p> <ul style="list-style-type: none"> <li>▪ Commonplace Entry #5 <i>before</i> class on Cart Ch 10</li> <li>▪ <b>Due Friday 9/10 @ 11:59pm to D2L: Brief YA Trends Project Proposal</b></li> </ul>
<p><b>Week #4: Negotiating Disability and Trauma in Coming-of-Age YA Literature</b></p>	
<p><b>Week 4, T Sept 14:</b></p> <ul style="list-style-type: none"> <li>▪ Reading at the intersections</li> <li>▪ Sex and sexuality in YA Lit</li> <li>▪ Trauma and assault in YA Lit</li> <li>▪ Pushing back against dominant narratives of disability</li> </ul>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>▪ <b>D2L:</b> Cart Ch 12: “Sex and Other Shibboleths: YA Comes of Age—And Not a Moment Too Soon” (pp. 175-186) <b>**content warning**</b></li> <li>▪ <b>D2L:</b> Linton, “Disability Studies/Not Disability Studies” (pp. 525-540)</li> <li>▪ <b>Article Facilitation #2</b> _____ (+grad student)</li> </ul> <p><b>Written Assignments:</b></p> <ul style="list-style-type: none"> <li>▪ Commonplace Entry #6 <i>before</i> class on Cart Ch 12 and Linton</li> </ul>
<p><b>Week 4, Th Sept 16:</b></p> <ul style="list-style-type: none"> <li>▪ Reading at the intersections</li> <li>▪ Sex and sexuality in YA Lit</li> <li>▪ Trauma and assault in YA Lit</li> <li>▪ Pushing back against dominant narratives of disability</li> </ul>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>▪ Book #3 Choose Between: <ul style="list-style-type: none"> <li>○ Stork, <i>Marcelo in the Real World</i></li> <li>○ Anderson, <i>Speak</i> <b>**content warning**</b></li> </ul> </li> </ul> <p><b>Written Assignments:</b></p> <ul style="list-style-type: none"> <li>▪ Commonplace Entry #7 <i>before</i> class on Stork or Anderson</li> </ul>
<p><b>Week #5: Disability isn’t (Always) Traumatizing, but Trauma is Always Disabling</b></p>	
<p><b>Week 5, T Sept 21:</b></p> <ul style="list-style-type: none"> <li>▪ Pushing back against dominant narratives of disability</li> <li>▪ Sex and sexuality in YA Lit</li> </ul> <p><b>Assignments Handed Out:</b></p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>▪ <b>D2L:</b> Meyer and Wender, “Teaching and Reading <i>Wonder</i> and <i>Marcelo in the Real World</i> with Critical Eyes” (pp. 72-92)</li> <li>▪ <b>Article Facilitation #3</b> _____</li> </ul> <p><b>Written Assignments:</b></p> <ul style="list-style-type: none"> <li>▪ Commonplace Entry #8 <i>before</i> class on Meyer and Wender</li> </ul>

<ul style="list-style-type: none"> <li>Assignment #3: Choose Your Own Adventure Final Prompts (Due Mon Dec 13)</li> </ul>	
<p><b>Week 5, Th Sept 23:</b></p> <ul style="list-style-type: none"> <li>Sex and sexuality in YA Lit</li> <li>Navigating trauma and assault in YA Lit</li> </ul>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li><b>D2L:</b> McKenzie, “‘It’s Easier Not to Say Anything’: <i>Speak</i> Through the Lens of Strategic Formalism” (pp. 34-50) <b>**content warning**</b></li> <li><b>Article Facilitation #4</b> _____</li> </ul> <p><b>Written Assignments:</b></p> <ul style="list-style-type: none"> <li>Commonplace Entry #9 <i>before class</i> on McKenzie</li> </ul>

### Unit #II: Pasts and Futures

DISCUSSION ACTIVITIES/TOPICS:	DUE:
<b>Week #6: Indigenous Lives, Speculative Fiction, and Ecocriticism</b>	
<p><b>Week 6, T Sept 28:</b></p> <ul style="list-style-type: none"> <li>Speculative and dystopian fictions as social critique</li> <li>Writing indigenous lives</li> <li>Ecocriticisms</li> </ul>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>Book #4 Due: Dimaline, <i>The Marrow Thieves</i></li> </ul> <p><b>Written Assignments:</b></p> <ul style="list-style-type: none"> <li>Commonplace Entry #10 <i>before class</i> on Dimaline</li> </ul>
<p><b>Week 6, Th Sept 30:</b></p> <ul style="list-style-type: none"> <li>Speculative and dystopian fictions as social critique</li> <li>Writing indigenous lives</li> <li>Ecocriticisms</li> </ul>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li><b>D2L:</b> Boyd and Darragh Ch 12, “Environmental Protection and Ecojustice” (pp. 179-192)</li> <li><b>D2L:</b> Callimachi, “Lost Lives, Lost Culture: The Forgotten History of Indigenous Boarding Schools” from the <i>New York Times</i></li> <li><b>Article Facilitation #5</b> _____</li> </ul> <p><b>Written Assignments:</b></p> <ul style="list-style-type: none"> <li>Commonplace Entry #11 <i>before class</i> on Boyd &amp; Darragh and Callimachi</li> </ul>
<b>Week #7: YA Trends Presentations</b>	
<p><b>Week 7, T Oct 5: YA Trends Presentations</b></p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>None, Presentations.</li> </ul> <p><b>Written Assignments:</b></p> <ul style="list-style-type: none"> <li><b>Group A: YA Trends Project <i>before class</i> to D2L</b></li> </ul>

	<ul style="list-style-type: none"> <li>Commonplace Entry #12 <i>after/during</i> class on presentations.</li> </ul>
<b>Week 7, Th Oct 7: YA Trends Presentations</b>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>None, Presentations.</li> </ul> <p><b>Written Assignments:</b></p> <ul style="list-style-type: none"> <li><b>Group B: YA Trends Project <i>before class</i> to D2L</b></li> <li>Commonplace Entry #13 <i>after/during</i> class on presentations.</li> </ul>
<b>Week #8: History, Politics, and Graphics</b>	
<b>Week 8 (Midterm!), T Oct 12</b>	<ul style="list-style-type: none"> <li>Exploring social justice politics in YA Lit</li> <li>Engaging critical histories</li> <li>Reading graphic novels</li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>Book #5 Due: Hughes, <i>Displacement</i></li> <li><b>D2L:</b> Sealey-Morris, "Critical Thinking, Reading, and Writing" (pp. 37-38) <i>excerpts from "The Rhetoric of the Paneled Page: Comics and Composition Pedagogy"</i></li> </ul> <p><b>Written Assignments:</b></p> <ul style="list-style-type: none"> <li>Commonplace Entry #14 <i>before</i> class on Hughes</li> </ul>
<b>Week 8, Th Oct 14</b>	<ul style="list-style-type: none"> <li>Exploring social justice politics in YA Lit</li> <li>Engaging critical histories</li> <li>Negotiating meaning in graphic novels</li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li><b>D2L:</b> Lamothe, John, "Speaking Silently: Comics' Silent Narratives as Immersive Experiences" (pp. 69-94).</li> <li><b>D2L:</b> McCloud, "Writing with Pictures" from <i>Making Comics</i> (pp. 8-53)</li> <li><b>Article Facilitation #6</b> _____ (+grad student)</li> </ul> <p><b>Written Assignments:</b></p> <ul style="list-style-type: none"> <li>Commonplace Entry #15 <i>before</i> class on Lamothe and McCloud</li> </ul>
<b>Week #9: Nonfiction for Young Adults</b>	
<b>Week 9, T Oct 19</b>	<ul style="list-style-type: none"> <li>Engaging critical histories</li> <li>Exploring antiracism</li> <li>Reading and defining YA nonfiction</li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>Book #7 Due: Reynolds and Kendi, <i>Stamped</i> <b>**content warning**</b></li> </ul> <p><b>Written Assignments:</b></p> <ul style="list-style-type: none"> <li>Commonplace Entry #16 <i>before</i> class on Reynolds and Kendi</li> </ul>
<b>Week 9, Th Oct 21</b>	<ul style="list-style-type: none"> <li>Reading and defining YA nonfiction</li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li><b>D2L:</b> Bucher and Hinton Ch 10, "Exploring Nonfiction/Informative Books" (pp. 271-292)</li> <li><b>Article Facilitation #7</b> _____</li> </ul> <p><b>Written Assignments:</b></p>

	<ul style="list-style-type: none"> <li>Commonplace Entry #17 <i>before</i> class on Bucher &amp; Hinton</li> </ul>
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### Unit #III: Exploring Justice

DISCUSSION ACTIVITIES/TOPICS:	DUE:
<b>Week #10: Race and Criminalized Youth</b>	
<b>Week 10, T Oct 26</b> <ul style="list-style-type: none"> <li>Exploring social justice politics in YA Lit</li> <li>Reading at the intersections</li> <li>Race and criminality</li> </ul>	<b>Readings:</b> <ul style="list-style-type: none"> <li>Book #8 Due: Meyers, <i>Monster</i> **content warning**</li> </ul> <b>Written Assignments:</b> <ul style="list-style-type: none"> <li>Commonplace Entry #18 <i>before</i> class on Meyers</li> </ul>
<b>Week 10, Th Oct 28</b> <ul style="list-style-type: none"> <li>Exploring social justice politics in YA Lit</li> <li>Reading at the intersections</li> <li>Race and criminality</li> </ul>	<b>Readings:</b> <ul style="list-style-type: none"> <li><b>D2L:</b> Hinton, "Do You See a [Hu]man Sitting Here?": Signifying in <i>Monster</i>" (pp. 51-66) **content warning**</li> <li><b>Article Facilitation #8</b> _____</li> </ul> <b>Written Assignments:</b> <ul style="list-style-type: none"> <li>Commonplace Entry #19 <i>before</i> class on Hinton</li> </ul>
<b>Week #11: Perspectives Matter: Youth Justice</b>	
<b>Week 11, T Nov 2:</b> <ul style="list-style-type: none"> <li>Exploring social justice politics in YA Lit</li> <li>Reading at the intersections</li> <li>Race and criminality</li> <li>Gender identity</li> <li>Reading and writing nuance</li> </ul>	<b>Readings:</b> <ul style="list-style-type: none"> <li>Book #9 Due: Slater, <i>The 57 Bus</i> **content warning**</li> </ul> <b>Written Assignments:</b> <ul style="list-style-type: none"> <li>Commonplace Entry #20 <i>before</i> class on Slater</li> </ul>
<b>Week 11, Th Nov 4:</b> <ul style="list-style-type: none"> <li>Exploring social justice politics in YA Lit</li> <li>Reading at the intersections</li> <li>Race and criminality</li> <li>Gender identity</li> <li>Reading and writing nuance</li> </ul>	<b>Readings:</b> <ul style="list-style-type: none"> <li><b>D2L:</b> Smith, S.E., "An Outsider in My Own Landscape," from <i>Nonbinary: Memoirs of Gender and Identity</i> (pp. 181-188) **content warning**</li> <li>D2L: Groenke et al, "Disrupting and Dismantling the Dominant Vision of Youth of Color" (pp. 35-40)</li> <li><b>Article Facilitation #9</b> _____ (+grad student)</li> </ul> <b>Written Assignments:</b> <ul style="list-style-type: none"> <li>Commonplace Entry #21 <i>before</i> class on Smith and Groenke et al</li> </ul>
<b>Week #12: Speculative Justice</b>	

<b>Week 12, T Nov 9:</b> <ul style="list-style-type: none"> <li>▪ Exploring social justice politics in YA Lit</li> <li>▪ Reading at the intersections</li> <li>▪ Engaging abolitionist perspectives</li> </ul>	<b>Readings:</b> <ul style="list-style-type: none"> <li>▪ Book #10 Due: Emezi, <i>Pet</i> **content warning**</li> </ul> <b>Written Assignments:</b> <ul style="list-style-type: none"> <li>▪ Commonplace Entry #22 <i>before</i> class on Emezi</li> </ul>
<b>Week 12, Th Nov 11:</b> <ul style="list-style-type: none"> <li>▪ Exploring social justice politics in YA Lit</li> <li>▪ Reading at the intersections</li> <li>▪ Engaging abolitionist perspectives</li> </ul>	<b>Readings:</b> <ul style="list-style-type: none"> <li>▪ <b>D2L:</b> Bucher and Hinton Ch 7: “Exploring Science Fiction, Fantasy, and Horror” (pp. 187-216)</li> <li>▪ <b>D2L:</b> Imarisha, “Rewriting the Future” (pp. 1-5)</li> <li>▪ <b>Article Facilitation #10</b> _____</li> </ul> <b>Written Assignments:</b> <ul style="list-style-type: none"> <li>▪ Commonplace Entry #23 <i>before</i> class on Bucher &amp; Hinton and Imarisha</li> <li>▪ <b>Final Project Proposals Due to D2L Friday 11/12 by 11:59pm</b></li> </ul>

#### Unit #IV: Diversifying Fantasy and Magical Realism

DISCUSSION ACTIVITIES/TOPICS:	DUE:
<b>Week #13: Black Girl Magic</b>	
<b>Week 13, T Nov 16:</b> <ul style="list-style-type: none"> <li>▪ YA Fantasy Lit</li> <li>▪ Diversifying Fantasy</li> </ul>	<b>Readings:</b> <ul style="list-style-type: none"> <li>▪ Book #11 Due: Okorafor, <i>Akata Witch</i></li> </ul> <b>Written Assignments:</b> <ul style="list-style-type: none"> <li>▪ Commonplace Entry #24 <i>before</i> class on Okorafor</li> </ul>
<b>Week 13, Th Nov 18:</b> <ul style="list-style-type: none"> <li>▪ The Dark Fantastic</li> <li>▪ Diversifying Fantasy</li> </ul>	<b>Readings:</b> <ul style="list-style-type: none"> <li>▪ <b>D2L:</b> Thomas, “Toward a Theory of the Dark Fantastic” (pp. 15-34)</li> <li>▪ <b>Article Facilitation #11</b> _____</li> </ul> <b>Written Assignments:</b> <ul style="list-style-type: none"> <li>▪ Commonplace Entry #25 <i>before</i> class on Thomas</li> </ul>
<b>WEEK #14: THANKSGIVING BREAK</b>	
<b>Week #15: Gender and Magical Realism</b>	
<b>Week 15, T Nov 30:</b> <ul style="list-style-type: none"> <li>▪ Magic and magical realism as social critique</li> <li>▪ Gender and sexuality in YA Lit</li> </ul>	<b>Readings:</b> <ul style="list-style-type: none"> <li>▪ Book #12 Due: Thomas, <i>Cemetery Boys</i> **content warning**</li> </ul> <b>Written Assignments:</b> <ul style="list-style-type: none"> <li>▪ Commonplace Entry #26 <i>before</i> class on Thomas</li> </ul>
<b>Week 13, Th Dec 2:</b> <ul style="list-style-type: none"> <li>▪ Magic and magical realism as social critique</li> </ul>	<b>Readings:</b> <ul style="list-style-type: none"> <li>▪ <b>D2L:</b> We Need Diverse Books, “Q&amp;A with Aiden Thomas, Author of <i>Cemetery Boys</i>”</li> </ul>

<ul style="list-style-type: none"> <li>▪ Gender and sexuality in YA Lit</li> </ul>	<ul style="list-style-type: none"> <li>▪ <b>D2L:</b> Cart Ch 13: “Lesbian, Gay, Bisexual, and Transgender: Coming Out and Coming of Age” (pp.187-195)</li> </ul> <p><b>Written Assignments:</b></p> <ul style="list-style-type: none"> <li>▪ FINAL Commonplace Entry #27 <i>before</i> class on Q&amp;A and Cart Ch 13</li> <li>▪ <b>Full drafts of your final project for peer review to partners by 12/4 @ 11:59pm via email AND to D2L</b></li> </ul>
<b>Week #16: Final Projects and Reflections</b>	
<p><b>Week 16, T Dec 7: Final Project Peer Review</b></p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>▪ Your peers’ projects</li> </ul> <p><b>Written Assignments:</b></p> <ul style="list-style-type: none"> <li>▪ <b>Peer Review Comments to peers and me via email AND to D2L <i>before</i> class</b></li> </ul>
<p><b>Week 16, Th Dec 9: Final Project Gallery Walk</b></p>	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>▪ None</li> </ul> <p><b>Written Assignments:</b></p> <ul style="list-style-type: none"> <li>▪ Gallery Walk Versions of Final Projects due before class</li> </ul>
<b>Final Project due no later than Monday, 12/13 @ 11:59pm!</b>	