

**Spring 2018**  
**ENGL 5/4295: Studies in Young Adult Literature**  
**TR 5:30-6:45, PAF 309**  
**3 credit hours**

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Office Hours: TR 3-5, and by scheduled appointment

## **THE CLASS**

### **#YArt of their Own--Art, Artistic Endeavor, and Artists in Fiction for Adolescents**



### **Course Description**

Writing in service of female artists, Virginia Woolf asserted in 1929 that “a woman must have money and a room of her own if she is to write fiction.” She was right. Women needed access to education and to social life outside of the domestic sphere, which money could afford. So, what do *adolescents* need to produce fiction? Sculpture? Film? Music? And how does our culture support these activities in deed, not only word? For instance, as I write this, I am in a sincere online dialog with an educator who contends that artists simply must get “even more creative” after Congress’s July vote to cut the NEH and NEA’s already beleaguered budget by five million dollars during this fiscal year. Resourcefulness is always necessary, but at what point does the creative mind’s golden threads, already pulled taut, snap? Why don’t we foster creativity’s growth by feeding it rather than taking away its nourishment and saying, “Fend for yourself in the wild.”? Sure, we post pithy quotations about art on the ‘Gram— “*Earth without art is just ‘Eh’*”—but how are we speaking, teaching, buying, or voting like we mean it? And what are the resulting attitudes that kids have towards art’s cultural efficacy?

Spring semester’s course centers on the varied (re)presentation of both “high” and “low” art, burgeoning artists, and means of artistic production in canonical and contemporary YA texts. Through our study, we will create a panoramic snapshot of cultural attitudes towards

youthful artistic endeavor, compare these literary depictions, and examine how gender, class status, country of origin, and historical circumstance affect art and artistry.

Our assignments will include Daily Driving Questions; an abstract; a conference-length essay; and a collaborative service-learning project for which students will work at a self-selected community site to serve that site's literacy needs and introduce some aspect of YA.

## Course Objectives

*In this class, you will learn to. . .*

- ❖ Identify basic adolescent reading processes and major adolescent cognitive and moral development schema and apply them to textual situations in YA.
- ❖ Define the “Classics versus Moderns” debate in YA studies.
- ❖ Read, review, and critique YA texts typically taught in grades 6-12 and demonstrate critical acumen about them in written and verbal work.
- ❖ Identify, read, and incorporate scholarship in YA into your academic writing.
- ❖ Employ Standard English and the tenets of sound composition in all written work.
- ❖ Identify lower and higher-order skill sets connected to teaching Language Arts.
- ❖ Create lesson plan activities and/or unit plans that teach close reading skills to a particular adolescent audience
- ❖ Compose justifications for teaching YA texts that may be challenged by parents, teachers, or other stakeholders in the field of education.
- ❖ Evaluate and create curricula that are multicultural, gender-balanced, and genre-diverse.

## THE WORK

### Required Texts in Order of Our Study

- ❖ *Bridge to Terabithia*, by Katherine Paterson
- ❖ *Scorpions*, by Walter Dean Meyers
- ❖ *All American Boys*, by Brendan Kiely and Jason Reynolds
- ❖ *Between Shades of Grey*, Ruta Sepetys
- ❖ *Speak*, by Laurie Halse Anderson
- ❖ *The Secret Garden*, by Frances Hodgson Burnett
- ❖ *Sing Street\**, directed by John Carney
- ❖ *The Absolutely True Diary of a Part-Time Indian*, by Sherman Alexie
- ❖ Supplemental short readings interspersed throughout the semester, all linked on Course Den (nothing to purchase)

\*This film is not available in the bookstore, though you can purchase it from an online vendor. I used Amazon. Also, as of December 26th, 2017, the film is available for instant viewing on Netflix.

### Major Assignments, Percentage Breakdown

- ❖ Daily Driving Questions (20%)

- ❖ Service Learning Project (group proposal and conferences--10%; group deployment--15%; individual written analytical debrief and Feedback Form--15%)
- ❖ Abstract (10%)
- ❖ 6-8 page Essay based on Abstract (20%)
- ❖ Class and Community (10%)

## Description of Major Assignments

### *Daily Driving Questions*

Beginning January 16th, you all will create a foundation for class discussion via Daily Driving Questions (DDQ's), an assignment which requires you to craft two complex questions related to our assigned primary or secondary readings. You will bring a pair of questions to each class period in which a DDQ is assigned (see daily syllabus below).

Each question should not induce discussion of pure plot or rely on summary of our readings but should, instead, *drive* us towards some sort of analytical classroom discussion. Appropriate questions could lead us to analyze a character or theme in a new way (e.g. “How do Katniss’s actions evidence her adolescent developmental stage? Or “How does the relationship between Archie and Obie or Archie and Emile evidence the homoerotic tension in *The Chocolate War*?). Other questions could relate to our secondary materials (e.g. “Why is teaching classics of the utmost importance for a ‘proper’ education?” or “Should we save the classics for college, or should we introduce them during high school? Why and how? ”). You might also ask questions that would lead us to discuss ways to teach close reading skills or literary elements like metaphor, symbolism, allegory, etc.

Top-scoring DDQ's will:

- ❖ **Reflect** your close reading and complex thinking about primary and secondary materials and will not simply restate or rehash ideas but, instead, will ask us to flesh out, expand upon, or debate them.
- ❖ **Create** discussion via their open-ended structure (avoid “yes or no” answer questions, since discussion isn't typically generated by them).
- ❖ **Require** us to think deeper about character motivations, recurrent themes, conflicts, or narrative structure.

DDQ's must be word-processed and printed out, and you should be prepared to provide possible answers to your own and to respond to others' questions during our class discussion. I will collect questions at the end of each class period, and I can accept no late questions or questions via e-mail attachment without a face-to-face discussion. You can expect to engage in this daily assignment most often (22 times) and will receive daily grades (√+ [100], √ [75], or √- [55]) for each pair of questions you turn in at the end of class. At the end of the semester, I will drop the two lowest DDQ grades before averaging.

### ***Service Learning Project***

You will take your growing knowledge of expanding others' literacy into a specific community for this assignment by participating in a collaborative community Service Learning Project (SLP) which requires you to **work** with a group of peers to choose a site for deployment from a list of sites I have compiled; **plan** for that audience's needs after meeting with your contact(s); collaboratively **compose** a proposal with plan of action and **meet** with me to discuss it twice; **conduct** your approved SLP at the site during at least two sessions; and, finally, individually **reflect** in writing on the experience of bringing some aspect of literacy to a particular community. This assignment is an *ongoing* one assigned in mid- February and concluded at the end of April. Thus, it will take a couple of months of intense collaboration with your group, classmates, site partner(s), and with me to create a successful finished project. The SLP has its own assignment sheet, rubric, and readings. As part of the planning process, the group will attend two mandatory conferences with me. Of course, we will discuss our readings, plans, concerns, and outcomes in class as well.

### ***Class and Community***

Class and community grades include my consideration of your performance in the following areas: unannounced quizzes; participation in class collaboration and discussion; performance in the planning and deployment phases of the SLP; and your demonstrated willingness to work to achieve stated goals in writing assignments.

### ***Grading Rubrics and Method of Evaluation***

I evaluate DDQ's based on the analytical quality of each question you create. That is, if your question is not plot-driven, is open-ended, and drives discussion about our text(s) forward, it possesses critical acumen. Of course, we will not have time for each of you to pose all of your questions, but I examine each pair and comment and evaluate with the aforementioned qualities in mind.

The conventional essay and abstract rubrics are found on Course Den. Your Service Learning Project possesses two rubrics, also found on Course Den. One measures your group's collaborative efforts, which makes up 65% of the grade, and the other measures your individual analytical reflection, which makes up 35% of your grade.

Each rubric is holistic, which means that you or your group is graded on a scale of "A" to "F" in several areas on each rubric. The scores in each of those designated areas are then averaged together. The average is the grade for the assignment.

Class and Community grades are based on my observations of those activities listed in the description above. Typically, I take a bit of time after each class to reflect on participation and collaboration.

All grades are based on a 100 point scale, summarized below:

- ❖ 0-59 = F

- ❖ 60-69 = D
- ❖ 70-79 = C
- ❖ 80-89 = B
- ❖ 90-100 = A

### **Workload**

Our class will cover a great deal of primary and some secondary reading this semester. However, this document lays out the parameters for the entire semester's assignments and offers a detailed daily syllabus for the entire semester. All primary readings are assigned in portions, and all secondary readings are available on Course Den via the "Content" tab. Additionally, I allow at least two class days for each text and space out major assignment due dates fairly. You will have larger reading assignments between Thursday and Tuesday. Chart your course wisely by using the syllabus at the end of this document, especially during weeks when you may have several assignments due. Think ahead!

### **Course Den**

Our course is a face-to-face class. However, I utilize Course Den to provide you with a plethora of required course materials: the syllabus, assignment sheets, rubrics; and required supplemental readings that will aid in your ability to read and interpret our primary course materials. I also make use of the newsfeed on our course's page and provide you with a General Discussion forum for another venue of communication. I suggest checking the page *at least* three times a week. I will show you the class's homepage during our first class period to acquaint you with it, though I invite questions.

### **Missed Class Work and Late Work**

Students cannot make up missed class work (DDQ's, group collaborative or discussion work, or writing practice documents). As a general rule, late work is not accepted except under dire conditions. However, if you feel your circumstance is extenuating, please do contact me via email to set up a face-to-face conference so that we can discuss. At that time, I will let you know if you may turn in the work and what, if any, deduction will apply.

**Note:** I do realize that, sometimes, life happens, and that, from time to time, problems over which you have no control can occur. If this happens, I urge you to contact me immediately so that we can sit down and talk. In most cases, I have found that honest and swift communication helps us work towards a solution.

### **Required Format**

Writing assignments, including DDQ's, must be word-processed and in MLA format. You will turn in hard copies of assignments, unless another arrangement has been made with Dr. Insenga. See [this MLA resource link](#) if you need a refresher or feel free to ask me.

## **THE POLICIES AND PROCEDURES**

### **University-Wide Policies**

Please read the [university-wide policies linked here](#). Policies on academic honesty, student accommodations, and the UWG email policy are of particular note. Read them carefully.

### **Attendance**

Our class meets twice per week, and during each class period you can expect to discuss and analyze required texts; complete in-class collaborative work; listen to your peers' ideas; practice portions of major written assignments; and work together to arrive at increasingly complex conclusions as a result of our collaborative analysis. Because of the think tank/workshop environment I seek to set up with you to monitor and improve your performance, attendance is mandatory.

Students may miss *up to 4* class periods. After the fourth absence, students will not be able to pass our course because of the amount of work missed (equivalent to *2 full weeks*). I don't distinguish between excused and unexcused absences, so you never need to bring me a written excuse or email me to let me know the reason for your absence. Please choose the days you must miss wisely.

Additionally, students *must* be in attendance at each deployment session of the Service Learning Project, else they immediately lose 15 of the 65 possible points in the collaborative portion of that assignment.

### **Students with Special Needs/Accessibility Pledge**

Any student who has a special need should inform me during the first week of class. We will then set up a conference to discuss the specifics of the official paperwork from Accessibility Services. Students with documented special needs may expect accommodation in relation to classroom accessibility, modification of testing, special test administration, etc. For more information, please contact [Accessibility Services](#) at the Counseling Center at the University of West Georgia.

I have also uploaded a document related to Accessibility for technology to Course Den in case anyone needs help with access.

### **Office Hours and Discussion**

I list my office hours at the top of this document, and I welcome you to come by to introduce yourself, to talk about classwork at any stage, to ask questions, or even just to chat. You might even want to continue a discussion begun in class. Whatever the case, I encourage you to make use of office hours or, if needed, appointments.

I do want to say a word about confidential discussion. The Board of Regents, the governing body for the University System of Georgia, recently passed [new rules](#) regarding sexual misconduct and its reporting on our campus. As of July 1, 2016, all faculty and staff must promptly and fully report complaints of or information regarding sexual misconduct to the Title IX Coordinator on campus. Here is the UWG [Title IX website](#).

For you, this means that I cannot guarantee confidentiality if you come to me and tell me about an instance of sexual misconduct. I must report. However, the following locations and individuals can offer confidential support, and I strongly encourage you to talk to them. I can help you contact these places, too, and I can accompany you, if you would like. You are still welcomed to talk to me about such issues; but know that, since I am not a trained professional counselor and I am most concerned with your health, I must report and will always encourage you to obtain help to ensure your safety and well-being. Below are various confidential places on campus to go for help. Above all, whether you share with me or self-report, know this: You deserve safety. You deserve wellness. You deserve a positive, professional outlet for any sexual misconduct you experience.

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| <p><u>UNIVERSITY POLICE</u><br/>678-839-6000<br/>(9-6000 on campus)</p> | <p><u>COUNSELING CENTER</u><br/>Location: 123 Row Hall<br/>Office Hours: Monday-Friday, 8-5<br/>Tel: (678) 839-6428<br/>Call UWG Police after hours<br/>Email: counseling@westga.edu</p> |
| <p><u>HEALTH SERVICES</u><br/>678-839-6452</p>                          | <p><u>PATIENT /VICTIM ADVOCATES</u> 678-839-0641;<br/>678-839-5338<br/>(after hours 678-839-6000)</p>  |

**Administrivia**

- ❖ The best way to contact me outside of office hours is via your university email account. Of course, you may call my office or come by during office hours. Finally, you can schedule an appointment with me outside of office hours by talking with me in class or via email. While I am incredibly interested in discussing your work with you, please note: email is not an appropriate venue to discuss grades or to hold extended conversation related to writing, and I do not check email after 6 p.m. or on Sundays.
- ❖ Please turn off phones upon entering our classroom. Ringtones and notifications distract your fellow classmates and me and prevents us from doing our work together. If you have an emergency that may require electronic communication, put your phone on vibrate and exit the classroom if you receive a notification. Please also avoid texting or phone use during class, unless we are using technology. When you enter the world of your phone, you have left our class and are effectively not here any longer.
- ❖ You may make use of small laptops or tablets while in class; however, if they become noticeably distracting to you, peers, or professor, you will be asked not to bring them to class any longer.
- ❖ I reserve the right to amend this document with future handouts.
- ❖ You must have your materials with you in order to participate fully. This means printing out or having electronic means to examine texts, bringing annotations, and/or having access to assignment materials. You will, of course, be free to stay in class for the benefit

of instruction and discussion when not prepared, but you are essentially not present when you do not have your materials.

## **THE DAILY SYLLABUS**

*Note: all assigned secondary materials are hyperlinked in Course Den under the "Content" tab.*

### **January 9**

*In class:*

Course Introduction

*For next class:*

- Read Bushman and Haas, chapter 1, found on Course Den
- Read "Developing Adolescents," the Preface through page 20, found on Course Den

### **January 11**

*In class:*

Discuss YA's target audience and accumulated audience

*For next class:*

- Read *Bridge to Terabithia*, chapters 1-4
- Read Bushman and Haas, chapter 11, found on Course Den
- Finish "Developing Adolescents," found on Course Den
- DDQ's commence next class period. Take a look at the assignment description above as you compose.

### **January 16 and January 18th: No Classes Due to Inclement Weather**

### **January 23**

*In class:*

DDQ 1 and 2 due

Discuss *Bridge to Terabithia* and chapter 11 from Bushman and Haas

*For next class:*

- Read *Bridge to Terabithia*, chapters 5-9

### **January 25**

*In class:*

DDQ 3

Discuss *Bridge to Terabithia*

*For next class:*

- Finish *Bridge to Terabithia*
- Read "Toy Stories," on Course Den

### **January 30**

*In class:*

DDQ 4

Discuss *Bridge to Terabithia* and assigned article

*For next class:*

-Read *All American Boys*, through page 82

### **February 1**

*In class:*

DDQ 5

Discuss *All American Boys*

*For next class:*

-Read *All American Boys*, pgs. 83-162

-Choose and read **two** of the short pieces listed on PBS's "Arts. Education." page, on Course Den. Be prepared to discuss what you chose to read. You could center one of your DDQ's on the article(s) you chose.

### **February 6**

*In class:*

DDQ 6

Abstract and Essay assigned

Discuss *All American Boys*

*For next class:*

-Read *All American Boys*, pgs. 163-218

### **February 8**

*In class:*

DDQ 7

Discuss *All American Boys*

Discuss Abstract and Essay assignment

*For next class:*

-Begin work on your Abstract

-Read Bushman and Haas, chapter 8, on Course Den

### **February 13**

*In class:*

DDQ 8

Discuss *All American Boys* and articles/chapters

Abstract discussion, practice

*For next class:*

-Finish *All American Boys*

-Continue to work on your Abstract

### **February 15**

*In class:*

DDQ 9

Discuss *All American Boys*  
Abstract discussion, practice

*For next class:*

- Finish your Abstract
- Read Cress and Collier, chapter 1, on Course Den

## **February 20**

*In class:*

Turn in your Abstract  
SLP assigned, discussed

*For next class:*

- Begin examining the options for SLP sites provided to you in class
- Decide if you prefer to self-select groups or if you would like Dr. Insenga to choose for you
- Read Cress and Collier, chapter 4

## **February 22**

*In class:*

Discuss Cress and Collier  
SLP discussion--the Proposal and Deployment  
Groups finalized

*For next class:*

- Read *Between Shades of Gray*, chapters 1-26
- Decide with group members the top three sites at which you would like to work for the SLP

## **February 27**

*In class:*

DDQ 10  
Discuss *Between Shades of Gray*

*For next class:*

- Read *Between Shades of Gray*, chapters 27-41
- Examine the following paintings by Edvard Munch at the official Munch site, which is linked on Course Den: "Ashes" and "The Scream." You will click the drop down menu under "Masterpieces." Choose another painting that Lina might like, too.
- You should be meeting with your site partners, planning, and working on your group's proposal
- Work on your group's Proposal
- Note: I will finalize site/group pairings this evening and send an email early tomorrow morning so that you can begin work on your Proposal

## **March 1**

*In class:*

DDQ 11  
Discuss *Between Shades of Gray*

*For next class:*

- Read *Between Shades of Gray*, chapters 42-65
- You should begin meeting with your site partners, planning, and working on your group's Proposal
- Sign up for SLP Group Conference One using the Sign Up Genius link sent to your UWG email

### **March 6: Mandatory Conference One for SLP's is This Week**

*In class:*

DDQ 12

Discuss *Between Shades of Gray*

*For next class:*

-Finish *Between Shades of Gray*

### **March 8**

*In class:*

DDQ 13

Discuss *Between Shades of Gray*

*For next class:*

- Read *Speak*, pages 3-middle of page 84
- Read Bushman and Haas, chapter 10, on Course Den
- Finish your group's SLP Proposal and Supplies Request Form
- Brainstorm for your Essay

### **March 13**

*In class:*

Turn in your group's SLP Proposal and SLP Budget and Order Form

Discuss *Speak*

*For next class:*

- Read *Speak*, middle of page 84-middle of page 152
- Brainstorm and plan for your Essay

### **March 15**

*In class:*

DDQ 14

Discuss *Speak*

*For next class:*

- Finish *Speak*
- Draft Essay
- Sign up for SLP Group Conference Two using the Sign Up Genius link sent to your UWG email
- You should be in the planning and communication phase of your SLP

### **March 20 and 22: No Regular Class or Office Hours--Spring Break**

### **March 27: SLP Mandatory Conference Two is this Week**

*In class:*

DDQ 15

Discuss *Speak*, Essay

*For next class:*

-Read *The Secret Garden*, chapters 1-4

**March 29: All SLP's Should be Well Underway as of Today**

*In class:*

DDQ 16

Discuss *The Secret Garden*, Essay

*For next class (April 10):*

-Read *The Secret Garden*, chapters 5-22

-Read Bushman and Haas, chapter 7, on Course Den

-Finish your Essay

**April 3: No Regular Class--Scholars' Day**

**April 5: No Regular Class--Dr. Insenga at CEA**

**April 10**

*In class:*

Turn in your Essay

Discuss *The Secret Garden* and Bushman and Haas

*For next class:*

-Finish *The Secret Garden*

**April 12**

*In class:*

DDQ 17

Discuss *The Secret Garden*

*For next class:*

-Read the following links on Course Den, each of which will help you prepare to analyze film:

“Successful Annotation: The First Step,” “The Grammar of Television and Film,” and “How to Read a Movie,” by Roger Ebert.”

-View and annotate *Sing Street*

**April 17**

*In class:*

DDQ 18

Discuss *Sing Street*

*For next class:*

-Re-view the scenes from *Sing Street* assigned at the end of class

-Read *The Absolutely True Diary of a Part-Time Indian*, pages 1-73

**April 19**

*In class:*

DDQ 19

Discuss *Sing Street*

*For next class:*

-Read *The Absolutely True Diary of a Part-Time Indian*, pages 74-178

**April 24**

*In class:*

DDQ 20

Discuss *The Absolutely True Diary of a Part-Time Indian*

*For next class:*

-Finish *The Absolutely True Diary of a Part-Time Indian*

-Brainstorm for your Analytical Reflection

**April 26**

*In class:*

Course Evaluations

DDQ 21

Discuss *The Absolutely True Diary of a Part-Time Indian*

*For final exam period:*

-Read Cress and Collier, chapter 9, on Course Den

-Plan your Analytical Reflection and complete your Feedback Form

**May 2, 5-6:30 p.m.**

*In class:*

Discuss SLPs and Analytical Reflection

*For May 8, 5 p.m.:*

-Analytical Reflection and Feedback Document due to Dr. Insenga via e-mail attachment