

Spring 2018
XIDS 2100: Young Adult Literature
TR 12:30-1:45
3 Credit Hours

Dr. Angela Insenga

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

THE CLASS

In this class you will learn to . . .

- ❖ *Identify* textual features and literary conventions common in the category of literature referred to as Young Adult Literature
- ❖ *Identify* major periods in the historical development of the category of literature referred to as Young Adult Literature
- ❖ *Define* the target audience of Young Adult literature and *demonstrate* understanding of its members' cultural currency via verbal and written means
- ❖ *Define* the "Classics versus Moderns" debate in Young Adult literature
- ❖ *Deploy* close reading strategies which lead to analysis and reflection about cultural artifacts in discussion and writing
- ❖ *Develop* focused analytical, reflective, and creative response to various Young Adult literature texts and associated cultural artifacts
- ❖ *Hone* presentation, social media, and rhetorical skill sets

Overview

We will study Young Adult literature centered on a particular theme: "Innocents Lost?: Crime and Punishment in Literature for Adolescents" this semester. Our study will involve typical reading, study of adolescents over time, and an examination of pop cultural and artistic artifacts. All of the work you produce as a result of our study will allow you to showcase your careful reading and engagement with assigned course materials, whether independently or collaboratively. I will often model reading, annotating, and analytical strategies in class, and I ask you to practice using them in the major assignments. Our class is primarily a reading and responding course in which we investigate, together, social, academic, and political threads connected to--and generated by--Young Adult literature.

THE WORK

Required Texts*, in the order we will read them:

- ❖ *I Hunt Killers*, by Barry Lyga
- ❖ *The Secret of the Old Clock*, *The Secret of the Old Clock*, **or** *The Mystery of the 99 Steps*,** by Carolyn Keene
- ❖ *The Rag and Bone Shop*, by Robert Cormier

- ❖ *The Hate U Give*, by Angie Thomas
- ❖ *One of Us is Lying*, by Karen M. McManus
- ❖ *My Friend Dahmer*, by Derf Backderf
- ❖ *Thirteen Reasons Why*, by Jay Asher
- ❖ *This is Where it Ends*, by Marieke Nijkamp
- ❖ Various supplemental materials, all found on Course Den and interspersed with primary readings (see the Daily Syllabus below)

*You may purchase alternative editions or Kindle versions of the required texts, but I will reference the versions ordered by the bookstore in class.

**Each of the Nancy Drew texts exists in one volume, available at the university bookstore. On the first day of class, each of you will draw to see which of the three texts you will read. We will have three groups, each one reading one of these novels. You may purchase the volume with all three or may purchase only the one you draw.

Required Supplies

- ❖ School supplies for taking notes, working on in-class independent and collaborative activities, taking quizzes, etc.
- ❖ A 40-42 page, 10-1/4" x 7-3/4" Smashbook Folio, available from [Walmart](#), [Amazon](#), [JoAnn](#), and other online vendors. You can order a basic one or get fancier and order kits, but the size/page count **must** adhere to this requirement, and you must utilize a Smashbook--no substitutions
- ❖ A smartphone for periodic in-class research

Major Assignments and Percentage Breakdown

- ❖ 15 Reading Quizzes, unannounced--25%
- ❖ Smashbook on Course Texts--25%
- ❖ Discussion Day--15%
- ❖ "What is YA?" Final Social Media Project--25%
- ❖ Class and Community--10%

Description of Major Assignments

Reading Quizzes

Each quiz will ask you to recall the plot or content of the reading assigned for that particular class period. Quizzes are unannounced.

Smashbook

To get acquainted with this assignment, first view [this video](#) on Smashbooks, which points to types of content and format and shows you some methods of completion. In our class, you will make use of a Smashbook to create a [multi-modal](#) reading log that reflects your close reading and advanced thinking about our course materials; thus, while the video above points to

a plethora of ideas about possible content, in this assignment, your close thinking about our class texts will act as the focus.

I ask that you follow the 50/50 rule for this assignment, meaning that your Smashbook must possess 50 percent written responses related to each of our texts and 50 percent creative responses. Think of the writing portion as a journal in which you focus upon a particular character, theme, conflict, or narrative/artistic strategy used in entries. The other 50 percent of the Smashbook should be more artistic: you could paste in images you find that are connected to the text(s); write down important quotations in an artistic way; paste in articles you have read about YA or our course theme; include small objects that connect to the text(s); include your own original artwork; or put together several images that reflect your ruminations about what a character or group of them might look like. You could include original paintings; graffiti art; tagging; or collages, as long as these creative responses are reflective of the texts. In sum, whether written or artistic, the Smashbook content must reflect your active mind at work, thinking about course materials.

You will need to write about each text we read, and I expect that the multi-modal portions of your Smashbook will also reflect your thinking about each text. Because you will purchase a full-size Smashbook with at least 40 pages, you will write at least 20 pages and create at least 20 pages this semester.

I will collect your Smashbook *three times* this semester to ensure that you are keeping up with course reading and creating a Smashbook that reflects our course's content and your best tangible efforts (see the due dates at the end of this document under "Daily Syllabus").

Discussion Day

You and two peers will prepare to lead one class period's discussion, creating activities, discussion questions, and/or collaborative activities that help us to explore that day's assigned reading. Each student should plan and collaborate equally for this project, and the shared responsibility should be evident *during the class period*. In the first weeks of class, I will model activities and provide suggestions for this assignment. The base goal for this assignment is to leads us towards productive discussion about the day's reading via activities, questions, quizzes, collaborative or creative work, etc.

"What is YA?": Final Social Media Project

As we study each required text, we will learn about and locate textual features, narrative strategies, themes, and characterization, noting commonalities and differences, discussing portrayed in them. At the end of the semester, you will produce a Social Media Project that defines YA as you have come to understand it. You could create Youtube video; a detailed Pinterest page with at least 30 images/links; a fleshed out Twitter or Tumblr account with at least 25 posts; or an Instagram account with at least 30 images/videos. You will use words and images, along with the specific conventions of any media platform you choose to utilize (hashtags, the ability to add descriptions, editing features, etc.) to make your case.

Class and Community

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

Grading Rubrics and Method of Evaluation

Quizzes are plot-based and based on a 100 point scale.

Smashbook grades are based on your ability to *focus* in the writing responses. The best written responses will possess a clearly-stated central idea that then references specific details of the text(s) in question and commentary. In the creative responses, evaluation is based on whether or not the artwork/articles/objects connect to the text(s) in a recognizable fashion. Both written and creative responses should reflect serious consideration of the reading.

Your Media Project must utilize your chosen Social Media platform's conventions correctly. You must also present a cogent definition of Young Adult literature based on the textual features of the group of texts we have read, our supplemental readings, your classmates' presentations, and our discussions. You should present your best, polished work here, and that work must meet the length requirement and should present commentary and details that help us understand how you formed the definition.

Class and Community grades are based on my observations of those activities listed in the detailed 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 reading this semester, the majority of it narrative-driven fiction. However, this document lays out the schedule for the entire semester's assignments, along with due dates. All primary readings are assigned in portions, and the secondary readings are available on Course Den. Additionally, I allow *at least* two class days for each text and space out major assignment due dates fairly, assigning larger chunks of reading between Thursday's and Tuesday's class periods. Chart your course wisely by using the detailed daily 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 three times a week. I will show you the class's homepage during our first class period to acquaint you with it.

Missed Class Work and Late Work

Students cannot make up missed class work (reading quizzes, group work, or in-class 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 communication helps us work towards a solution.

THE POLICIES AND PROCEDURES

University-Wide Policies

Please read the [university-wide policies linked here](#). Policies governing 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 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.

If a student misses their Discussion Day, they will receive a zero for the 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, talk about classwork at any stage, to ask questions, or even 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.

I 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.

<p><u>UNIVERSITY POLICE</u> 678-839-6000 (9-6000 on campus)</p>	<p><u>COUNSELING CENTER</u> Location: 123 Row Hall Office Hours: Monday-Friday, 8-5 Tel: (678) 839-6428 Call UWG Police after hours Email: counseling@westga.edu</p>
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<u>HEALTH SERVICES</u> 678-839-6452	<u>PATIENT /VICTIM ADVOCATES</u> 678-839-0641; 678-839-5338 (after hours 678-839-6000)
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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 or silence phones upon entering our classroom. Ringtones and notifications distract your fellow classmates and me and prevent 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 detailed annotations, and/or having access to assignment materials. You will 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

January 9

In class:

Course Introduction

Nancy Drew draw

For next class:

-Order/purchase texts and supplies

-Read Bushman and Haas, chapter 11, on Course Den

January 11

In class:

YA: In Theory and In Practice

For next class:

-Read *I Hunt Killers*, chapters 1-6

-Read Bushman and Haas, chapter 1, on Course Den

January 16: Begin your Smashbook this Week

In class:

Discuss *I Hunt Killers*

Groups for Discussion Day assigned

For next class:

-Read *I Hunt Killers*, chapters 7-9

January 18

In class:

Discuss *I Hunt Killers*

Sign up for Discussion Day

For next class:

-Read *I Hunt Killers*, chapters 10-20

January 23

In class:

Discuss *I Hunt Killers*

For next class:

-Read *I Hunt Killers*, chapters 21-28

January 25

In class:

Discussion Day One: *I Hunt Killers*

For next class:

-Finish *I Hunt Killers*

January 30

In class:

Finish discussing *I Hunt Killers*

For next class:

-Read the first third of your Nancy Drew novel

February 1

In class:

Nancy Drew: Girl Sleuth, Girl Snooze?

For next class:

-Read the second third of your Nancy Drew novel

February 6

In class:

Discussion Day Two: Nancy Drew novels

For next class:

-Finish your Nancy Drew novel

February 8

In class:

Finish discussing Nancy Drew novels

For next class:

- Read *The Rag and Bone Shop*, pages 3-61
- Read “The Circus Animals’ Desertion,” on Course Den

February 13

In class:

Discussion Day Three: *The Rag and Bone Shop*

For next class:

- Read *The Rag and Bone Shop*, pages 62-103

February 15

In class:

Discuss *The Rag and Bone Shop*

For next class:

- Finish *The Rag and Bone Shop*
- Your Smashbook is due--10-12 pages, half of them written, half of them creative response.
- Reread the assignment above and consider my in-class examples as you finalize these entries

February 20

In class:

Turn in your Smashbook

Finish discussing *The Rag and Bone Shop*

For next class:

- Read *The Hate U Give*, chapters 1-4

February 22

Discuss *The Hate U Give*

For next class:

- Read *The Hate U Give*, chapters 5-12
- Read the “Code of THUG LIFE,” on Course Den
- Watch Snoop Dogg’s speech at the induction of Tupac into the Rock and Roll Hall of Fame, on Course Den

February 27

In class:

Discussion Day Four: *The Hate U Give*

For next class:

- Read *The Hate U Give*, chapters 12-17

March 1

In class:

Discuss *The Hate U Give*

For next class:

-Finish *The Hate U Give*

March 6

In class:

Finish discussing *The Hate U Give*

For next class:

-Read *One of Us is Lying*, chapters 1-5

March 8

In class:

Discuss *One of Us is Lying*

For next class:

-Read *One of Us is Lying*, chapters 6-17

March 13

In class:

Discussion Day Five: *One of Us is Lying*

For next class:

-Finish *One of Us is Lying*

March 15

In class:

Finish discussing *One of Us is Lying*

For next class (March 27):

-Read *Thirteen Reasons Why*, the first four “cassettes,” sides A and B

-Work to complete the second installment of your Smashbook entries--12-14 pages, half written and half creative response

March 20 and March 22: No Regular Class or Office Hours--Spring Break**March 27**

In class:

Turn in your Smashbook

Discuss *Thirteen Reasons Why*

For next class:

-Finish *Thirteen Reasons Why*

March 29

In class:

Discussion Day Six: *Thirteen Reasons Why*

For next class:

-Read “How to Read Graphic Novels,” linked on Course Den

-Read *My Friend Dahmer*, pgs. 13-107

April 3: No Regular Class or Office Hours--Honors Day

April 5: No Regular Class or Office Hours--Dr. Insenga at CEA

April 10

In class:

Discuss *My Friend Dahmer*

For next class:

-Read *My Friend Dahmer*, pgs. 110-145

April 12

In class:

Discussion Day Seven: *My Friend Dahmer*

For next class:

-Finish *My Friend Dahmer*

April 17

In class:

Discuss *My Friend Dahmer*

Discuss Social Media Project

For next class:

-Read *This is Where it Ends*, chapters 1-6

April 19

In class:

Discuss *This is Where it Ends*

For next class:

-Read *This is Where it Ends*, chapters 7-11

-Begin brainstorming for your Social Media Project

April 24

In class:

Discussion Day Eight: *This is Where it Ends*

For next class:

-Finish *This is Where it Ends*

-Finish your Smashbook entries--in total, you should have 20-21 pages written response and 20-21 pages creative response

-Work on your Social Media Project

April 26

In class:

Course Evaluations

Turn in your Smashbook

Finish discussion of *This is Where it Ends*

May 3:

-Bring ideas for your Social Media Project to class for a workshop

May 3 (11-1)

In class:

Workshop for your Social Media Project

May 7:

-Turn in your Social Media Project by 5 p.m. by sending a link to Dr. Insenga's UWG e-mail or turning in a USB drive at Dr. Insenga's office