

ECI 405: Fall 2019

# Literature for Adolescents

Wednesdays 1:30-4:15 pm

Poe 320 / Davis Drive Middle School

“If books could be more, could show more, could own more, this book would have smells . . . If books could be more and own more and give more, this book would have sound . . . And finally, if books could be more, give more, show more, this book would have light . . . If books could have more, give more, be more, show more, they would still need readers, who bring to them sound and smell and light and all the rest that can't be in books. The book needs you.”

-- Gary Paulsen, *The Winter Room*



### Instructor Information:

Dr. Michelle Falter

Email: [mfalter@ncsu.edu](mailto:mfalter@ncsu.edu)

Office: 402N Poe Hall

Cell: 706-461-7413

Twitter: @MfalterPhD

### Course Catalogue Description:

Reviews the history, types, and characteristics of literature for adolescents. Emphasizes reading and analyzing the literature by exploring the themes, literary elements, and rationale for teaching literature for adolescents. Addresses ways in which this literature can be integrated and implemented in English/Language Arts curriculum.

### Other Information:

Credits: 3 semester credits

Prerequisites: Junior/Senior standing;

Office Hours: Wed. Noon - 1:30pm

## Important Questions for this Course



- What is young adult literature?
- What role should young adult literature play in the classroom?
- How do I make informed decisions about the literature I share in my classroom?
- What constitutes quality young adult literature?
- What kinds of activities can open up and extend students' engagement with and understanding of YA lit?
- What are some of the challenging questions these boundary-pushing books pose? And, how do I address these with students?
- How are adolescents portrayed within YA lit?
- What YA resources are available to teachers for developing and creating an atmosphere of reading engagement and enjoyment?



WE NEED  
**DIVERSE**  
BOOKS™



## Course Objectives:

- ✚ Read widely in the field of young adult literature—including multiple genres as well as diverse cultures, settings, authors, and topics.
- ✚ Study the historical perspective and background of literature read by young adults and written for and/or about young adults including current problems, issues, and trends.
- ✚ Develop skill in reflecting, close reading, analyzing, discussing, and writing individually and within groups about literature for young adults.
- ✚ Develop a rationale for including the study of young adult literature as part of the school curriculum.
- ✚ Develop an understanding of pertinent ways to guide young adults in their literature choice and to integrate this literature into the curriculum.
- ✚ Demonstrate an ability to create and use varied teaching applications/strategies with young adult literature with students.
- ✚ Use technology tools appropriately for discussing, exploring, and representing young adult literature.
- ✚ Develop an understanding of the teachers' role in developing a love of reading in school and out of school contexts.

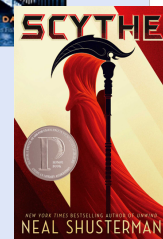
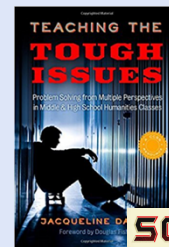
## Course Outcomes:

- ✚ Read multiple Young Adult Novels from a variety of genres, topics, authors, cultures, etc.
- ✚ Write coherent and persuasive justifications of YA literature based on scholarship, ELA standards, NCTE position statements, and other resources.
- ✚ Create activities around themes and topics and literary elements within YA Literature.
- ✚ Plan, prepare for, and facilitate conversations around Young Adult Literature in book clubs.
- ✚ Develop criteria for evaluating YA literature through different literary lenses, audiences, and purposes.
- ✚ Create book talks to demonstrate, excite, and persuade young readers to read YA literature.
- ✚ Articulate the value of Young Adult Literature in the classroom and a plan of how a teacher would incorporate it.
- ✚ Define what Young Adult Literature is and how it came to be.

## Course Texts and Literature:

### Required Common Readings:

- Darwin, J. (2015) *Teaching the tough issues: Problem solving from multiple perspectives in middle and high school humanities classes*. New York, NY: Teachers College Press.
- Ahmed, S. (2019). *Internment*. New York, NY: Little, Brown & Co.
- Craft, J. (2019) *New kid*. New York, NY: HarperCollins.
- Shusterman, N. (2016). *Scythe*. New York, NY: Simon & Schuster
- Some selected articles/chapters that will be posted on GoogleSite



### Choice Book Club Readings:

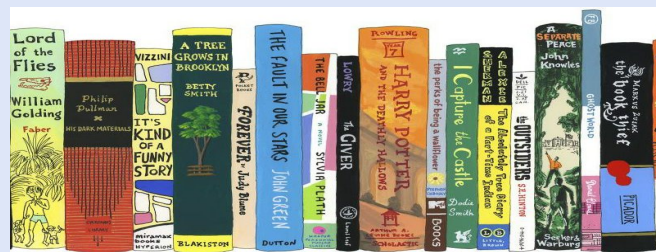
- You will read 7 other young adult books over the course of the semester. More information will come in class about those book choices.

### Teaching Strategies:

- Class Discussions
- Book Clubs
- Group Work
- Reflection
- Digital Forums
- Demonstration
- Role Playing
- Book Talks
- Lecture
- Oral Readings
- Quick Writes



**WARNING: YOU ARE ENTERING A READING INTENSIVE ZONE!**





## Course Assignments/Requirements:

### **CLASS PREPARATION/PARTICIPATION: (15% of Class Grade)**

During class, it is expected that you participate fully. This means that you must come to class with all the readings FULLY read. It means you are expected to speak, and speak often. You are expected to not be on social media or email or Amazon, etc. but engaged in what we are doing. All activities in class (whatever they may be – writing, speaking, acting, making) count as part of your participation grade. In preparation for book club days, you are expected to come prepared with 5-10 thought-provoking questions related to the YA novel you are reading that week, along with a resources/activities/supplementary articles related to the book you want to share with your group. I also highly encourage you to annotate your texts – think like a teacher – and use post-it notes.

### **GOOD READS REVIEWS: (15% of Class Grade)**

As a class, we will be using Good Reads as a way to think about, talk about, and share our ideas about the YA Novels in this class. You will sign up for an account (if you don't already have one), and follow me, and your classmates. For ALL the YA NOVELS in this class, you will need to **write a review** in your Good Reads account. Your reviews should be three (or more, but not required) paragraphs in length, and to earn full credit, minimally your review must include in the following three components:

- \*Opening statements/Synopsis (Summary): Include title, genre, and author, as well as main characters and brief overview of main plot. Be careful not to give away too much (think cliffhanger)!
- \*Critical Opinions on Characters, Setting, Theme, Style, Literary Elements etc.: Choose one or more areas to critique. You could also compare your book to others in the same genre or make a connection to your life or something in the real world.
- \*Overall impression: This is where you give your personal impression of the book as a reader and as a teacher. Choose what you want to say about the book.

### **INTERVIEWING A READER & BOOK RECOMMENDATIONS (25% of Class Grade)**

One of the trickiest parts of being a teacher is helping students find books that they want to read. In order to practice this skill in a low-stakes way, you will be partnered up (my choice) and will interview each other about your interests, lives, books, etc. You will take that information, do research using reputable sources, and compile a list of 10 YA books that are middle grades appropriate that you think your partner would enjoy with explanations as to how you came to these determinations. You will need to think about books in terms of recommendations as a teacher that you would give to students – so what books will be starter books, sweet-spot books, push books, books that act as mirrors, books that act as windows? (you will learn more about these ideas in class). You will write up your interview and book recommendations and submit to me and your partner.

### **#ProjectLit with Davis Drive Middle School (10% of Class Grade)**

This semester, we are partnering with Ms. Carissa Metoyer (6<sup>th</sup> Grade ELA) in an afterschool book club, called Project Lit, which puts multicultural and social justice books in the hands of kids at Davis Drive Middle School in Cary, NC. You will be creating activities for selected texts, facilitating a discussion with 3-5 middle school kids, and reflecting upon the experience.

# Course Assignments/Requirements (Continued...):

## BOOK TALK WITH READ-ALOUD: (10% of Class Grade)

Teens (and adults) often have difficulty locating books to read. As Jones et al. (2004) point out, “even the best collections need to be promoted to let teens know the collection exists and that it is filled with good material” (p. 167). Because of this, you will be practicing talking about books and getting kids excited about books in class, as though you were talking to your future M.S. students. The purposes of the book talks are (1) to give you ideas of books you may wish to read, (2) to broaden your concept of young adult literature, and (3) to give you experience talking and reading before an audience.

\*In general, a book talk is designed to sell a book to the class by reading a short sample, telling us why the book is worth reading, why it appeals to you, and why it would be valuable for adolescents to read.

Sometimes they even involve costumes, visuals, or other aids to increase engagement. In addition, you will be reading aloud a section of the book that is meant to draw us into the text so we want to read more.

## Final Exam: (25% of Class Grade)

As a synthesis of what you have learned over the course of the semester, you will be taking a sit-down exam that goes over many of the concepts and ideas you have learned about teaching and reading YA literature.

## BONUS POINT OPPORTUNITIES:

1-5 points – Attend a Book Talk at a Local Book Store/Library by a YA Author and write a 1 page reflection on your experience. (Need Signed Attendance Proof)

1-5 points – Engage in a Twitter Slow Chat about Young Adult Literature hosted by an organization (You will need to show me your tweeting proof).

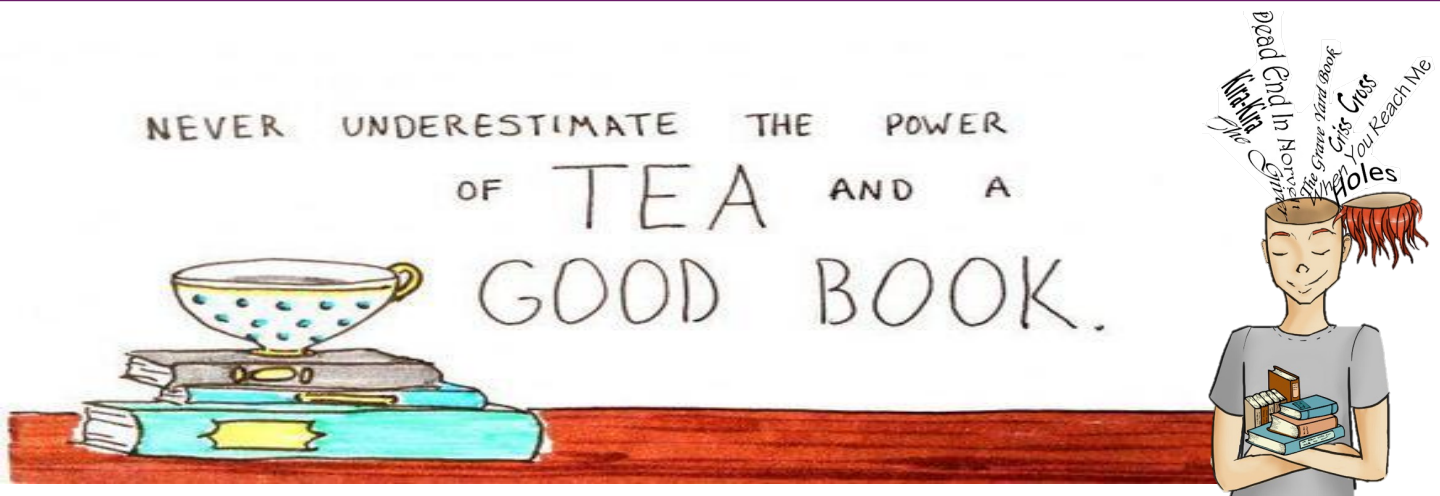
### Course Grading and Requirements Breakdown

Your grade for the course is comprised of the following requirements:

Assignment(s)	% Breakdown
Class Prep & Participation	15%
Interview with a Reader	25%
Book Talk	10%
#ProjectLit	10%
Good Reads Reviews	15%
Final Exam	25 %

### Grading Scale

99-100	A+
94-98	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+ (Mandatory Conference)
74-76	C (Mandatory Conference)
70-73	C- (Mandatory Conference)
65-69	D (Mandatory Conference)
0-64	F (Mandatory Conference)





# Prepare to WOBBLE



## Welcome to the World of Wobble!

What I mean by that is this course, like all my courses, is designed to get all of our belief systems wobbling. The image we're operating with here is that of the vaudeville act where a juggler has china plates spinning atop a line of tall dowels. When all is going well in the world of the juggler—or in our case, the teacher—all the plates are spinning with very little variance. All seems in order in this small cosmos and little attention must be paid. The tensions between opposing forces are keeping the plates balanced on their perches. But, gradually, some of these plates begin to wobble perceptibly as gravity begins to assert itself. The juggler or teacher, if he or she is wise, must now begin to pay attention to the plates. Data must be gathered and a plan of action must be enacted in order to restore relative balance. In effect, the wobble signals or calls attention to a shift in balance. Attention must be paid. A response must be authored. It is in those moments of wobble, very akin to Vygotsky's Zone of Proximal Development, where learning occurs, if we are open to it.

I know that people's tolerance for wobble varies; I ask that you trust the process. By being willing to call our own beliefs into question, we push ourselves into new journeys of thought and exploration. I'm not asking you necessarily to change your mind or to believe as I believe. I'm just asking you to consider the possibilities, raise questions to explore those possibilities, gather substantive data on those questions, and to then decide what your stance is. (If you have read this, send me a link to a video of vic's song wobble for two bonus points on an assignment of your choice for reading this syllabus rigorously. **Do not share this nugget with your classmates**) I ask you to interrogate your own stance in this class as rigorously as you might interrogate that of others.



## NC State/ECI 405 Policies and Procedures

### Submission of Work:

Assignments should be submitted **by class start time** via the Good Reads website, uploaded to Moodle, or typed/printed and turned in to me during class.

### Late or Incomplete Work:

Extensions on work will be negotiated on a case-by-case basis, but it is expected that all in-class and out-of-class assignments will be completed in a timely manner in order to receive the highest evaluation in the course. Assigned are expected to be on time. Late (not submitted by 1:30pm) assignments will be lowered by 10% each day, and no assignments will be taken after one week unless in case of an emergency or by written permission from the instructor prior to the due date. Major assignments are expected to be turned in on time, regardless of absence from class. Participation in class activities cannot be made up for unexcused absences or tardies.

### Attendance/Tardiness:

Attendance is expected at all class sessions on time. You are responsible for all material covered in class. Only emergencies (contagious sickness that requires a doctor's visit or death in family) will be excused with advance notice. *Unexcused* absences will result in 1 letter reduction (e.g. A → A-). *Three* occasions of tardiness *will constitute one unexcused absence*. For the University policies on attendance, please see: <https://policies.ncsu.edu/regulation/reg-02-20-03-attendance-regulations/>

### Academic Integrity/Honesty:

Students are bound by the academic integrity policy as stated in the code of student conduct. Therefore, students are required to uphold the university pledge of honor and exercise honesty in completing any assignment. See the website for a full explanation: <https://policies.ncsu.edu/policy/pol-11-35-01/> and <https://studentconduct.dasa.ncsu.edu/code/>

### Technology:

Please plan to bring your laptop or other appropriately equipped device to each class as we will use them a lot. If your device is not being used for classroom purposes, I ask that you leave it packed away, or close your laptop as to not be tempted by social media and emails. Please refrain from using cell phones during class except, of course, in the case of a genuine emergency. Thank you!

### Supporting Fellow Students in Distress:

As members of the NC State Wolfpack community, we each share a personal responsibility to express concern for one another and to ensure that this classroom and the campus as a whole remains a safe environment for learning. Occasionally, you may know a classmate whose personal behavior concerns or worries you. When this is the case, I encourage you to report this behavior to the NC State Students of Concern website: <http://studentsofconcern.ncsu.edu/>. Although you can report anonymously, it is preferred that you share your contact information so they can follow-up with you personally.

### Students with Disabilities:

Reasonable accommodations will be made for students with verifiable disabilities. In order to take advantage of available accommodations, students must register with the Disability Services Office at Suite 2221, Student Health Center, Campus Box 7509, 919-515-7653. For more information on NC State's policy on working with students with disabilities, please see <https://policies.ncsu.edu/regulation/reg-02-20-01/>

*If you have a learning disability cleared through the NC State Disabilities Service, please see me to discuss ways we might address your needs and concerns.*

### Non-Discrimination Policy

NC State University provides equality of opportunity in education and employment for all students and employees. Accordingly, NC State affirms its commitment to maintain a work environment for all employees and an academic environment for all students that is free from all forms of discrimination. Discrimination based on race, color, religion, creed, sex, national origin, age, disability, veteran status, or sexual orientation is a violation of state and federal law and/or NC State University policy and will not be tolerated. Harassment of any person (either in the form of quid pro quo or creation of a hostile environment) based on race, color, religion, creed, sex, national origin, age, disability, veteran status, or sexual orientation also is a violation of state and federal law and/or NC State University policy and will not be tolerated. Retaliation against any person who complains about discrimination is also prohibited. NC State's policies and regulations covering discrimination, harassment, and retaliation may be accessed at <http://policies.ncsu.edu/policy/pol-04-25-05> or [http://www.ncsu.edu/equal\\_op/](http://www.ncsu.edu/equal_op/). Any person who feels that he or she has been the subject of prohibited discrimination, harassment, or retaliation should contact the Office for Equal Opportunity (OEO) at 919-515-3148.

### Electronic Course Components

Students may be required to disclose personally identifiable information to other students in the course, via electronic tools like email or web-postings, where relevant to the course. Examples include online discussions of class topics, and posting of student coursework. *All students are expected to respect the privacy of each other by not sharing or using such information outside the course.*

### Notification of Teacher Research

As a Teacher Researcher, I routinely collect, analyze, interpret, and report on data as it concerns my courses. This allows me to improve the way I teach as well as to add to the body of knowledge we know about young adult literature. Normal observation, recording of sessions and teacher/student exchanges, teacher-initiated journals and field notes, and samples of student work are all within the realm of access by the teacher for research purposes, because they constitute accepted practice for understanding the nature of pedagogy. Any students who prefer that their work in this class not be considered for purposes of research should indicate so in writing to me. I am also available and willing to answer all questions about such research.

### Course Flexibility

The course syllabus is a general plan for the course. As we read, study, and discuss the issues that we all see as important, the readings, assignments, and discussions may change according to individual and mutual interests. Therefore, please understand that anything written in this syllabus could change as the course progresses. You will be given adequate notification in that event.



# IT'S IN THE SYLLABUS

This message brought to you by every instructor that ever lived.

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# Tentative Course Schedule

Dates/Topics	Academic Readings Due	YA Literature Due	<b>Assignments Due</b> <small>Assignments are Due by Start of Class unless noted</small>
1. August 21  <b>Defining Adolescents/ce and YA Literature</b>	<ul style="list-style-type: none"> <li>• Wadham &amp; Ostenson (2013) “Chapter 1: Young Adult Literature” pdf</li> <li>• Bushman (1997) “Young Adult Literature in the Classroom-Or Is It?” pdf</li> </ul>		1. Ideal Bookshelf
2. August 28  <b>Book Clubs and Literature Circles in the Classroom</b>	<ul style="list-style-type: none"> <li>• O’Donnell-Allen (2006) “What is a book club?” pdf</li> <li>• Burda (2000) “Living and Learning: A Four-Year Journey into Literature Circles” pdf</li> <li>• Clarke &amp; Hollwadel (2007) “Help! What Is Wrong with These Literature Circles and How Can We Fix Them?” pdf</li> </ul>		1. Fill out Book Choices Survey by Monday (August 26)
3. September 4 <i>*Meet at Davis Drive M.S. by 1:20pm</i>  <b>Developing Book Love/Creating a Community of Readers</b>	<ul style="list-style-type: none"> <li>• Kittle (2013) “The Power of the Book Talk” pdf</li> <li>• Gallagher (2009) “Endangered Minds” pdf</li> <li>• Beers (1998) Choosing Not to Read: Understanding Why Some Middle Schoolers Just Say No” pdf</li> </ul>		
4. September 11  <b>History of Young Adult Literature and Text Complexity</b>	<ul style="list-style-type: none"> <li>• Glaus (2012) “Text Complexity and Young Adult Literature: Establishing its place” pdf</li> <li>• Watch EPIC READS video:  <a href="https://www.youtube.com/watch?v=SkdnKQmHsWA">https://www.youtube.com/watch?v=SkdnKQmHsWA</a> </li> </ul>	<b>Classic YA Literature Choices:</b> <ul style="list-style-type: none"> <li>○ <i>Nothing but the Truth</i> by Avi</li> <li>○ <i>The Outsiders</i> by S.E. Hinton</li> <li>○ <i>The Giver</i> by Lois Lowry</li> <li>○ <i>A Wrinkle in Time</i> by Madeleine L'Engle</li> <li>○ <i>Roll of Thunder, Hear My Cry</i> by Mildred D. Taylor</li> <li>○ <i>The Chocolate War</i> by Robert Cormier</li> <li>○ <i>Are You There God?, It's Me Margaret</i> by Judy Blume</li> <li>○ <i>Monster</i> by Walter Dean Myers</li> <li>○ <i>Speak</i> by Laurie Halse Anderson</li> </ul>	1. Good Reads Review  Book Talk: _____ Book Talk: _____



<p>5. September 18</p> <p><b>Historical YA Literature</b></p>		<p><b>Historical YA Literature Choices:</b></p> <ul style="list-style-type: none"> <li>○ <i>Ghost Boys</i> by Jewell Parker Rhodes;</li> <li>○ <i>The Devil's Arithmetic</i> by Jane Yolen</li> <li>○ <i>Refugee</i> by Alan Gratz</li> <li>○ <i>Claudette Colvin: Twice Toward Justice</i> by Phillip Hoose</li> <li>○ <i>Chains</i> by Laurie Halse Anderson</li> <li>○ <i>Esperanza Rising</i> by Pam Muñoz Ryan</li> <li>○ <i>Wolf Hollow</i> Lauren Wolk</li> <li>○ <i>Uprising</i> by Margaret Peterson Haddix</li> <li>○ <i>A Long Walk to Water</i> by Linda Sue Park</li> </ul>	<p>1. Good Reads Review</p> <p>Book Talk: _____</p> <p>Book Talk: _____</p> <p>Book Talk: _____</p>
<p>6. September 25</p> <p><b>Censorship / Banned Books Week</b></p> <p><b>Book Rationales</b></p>	<ul style="list-style-type: none"> <li>● Greathouse, Eisenbach, &amp; Kaywell (2017) "Supporting Students' Right to Read in the Secondary Classroom" pdf</li> </ul>	<p><b>Contemporary YA Literature Choices:</b></p> <ul style="list-style-type: none"> <li>○ <i>The Benefits of Being an Octopus</i> by Ann Braden</li> <li>○ <i>Dear Martin</i> by Nic Stone</li> <li>○ <i>Turtles all the Way Down</i> by John Greene</li> <li>○ <i>A Monster Calls</i> by Patrick Ness</li> <li>○ <i>The Girl Who Drank the Moon</i> by Kelly Barnhill</li> <li>○ <i>Blended</i> by Sharon Draper</li> <li>○ <i>Day of Tears: A Novel in Dialogue</i> by Julius Lester</li> <li>○ <i>Ghost</i> by Jason Reynolds</li> </ul>	<p>1. Good Reads Review</p> <p>Book Talk: _____</p> <p>Book Talk: _____</p>
<p>7. October 2</p> <p><i>*Meet at Davis Drive M.S. by 1:20pm</i></p> <p><b>Teaching Tough Issues 1</b></p>	<ul style="list-style-type: none"> <li>● Darwin (2015) <i>Teaching the Tough Issues: --</i> Chapters: Introduction &amp; Chapter 1</li> </ul>	<p><i>Scythe</i> by Neal Shusterman</p>	<p>1. Discussion Questions &amp; Activity for #Project Lit,</p> <p>2. Book Review on GoodReads</p> <p>3. FlipGrid Reflection</p>
<p>8. October 9</p> <p><b>Teaching Tough Issues 2</b></p>	<ul style="list-style-type: none"> <li>● Darwin (2015) <i>Teaching the Tough Issues:--</i> Chapters: 2-end</li> </ul>		<p>Book Talk: _____</p> <p>Book Talk: _____</p>
<p>9. October 16</p> <p><b>Representation, Authenticity, &amp; #ownvoices</b></p>	<ul style="list-style-type: none"> <li>● Woodson (1998) "Who Can Tell My Story" pdf</li> <li>● Sims Bishop (1990) "Mirrors, Windows, and Sliding Glass Doors" pdf</li> <li>● Thomas (2016) "Stories Still Matter: Rethinking the Role of Diverse Children's Literature Today" pdf</li> </ul>		<p><b>Interviewing a Reader Project Due</b></p> <p>Book Talk: _____</p> <p>Book Talk: _____</p>



<p>10. October 23</p> <p><b>Gender &amp; Sexual Identity and YA Literature</b></p>	<ul style="list-style-type: none"> <li>Bailey (2005) "Let Us Not Forget to Support LGBT Youth in the Middle School Years" pdf</li> </ul>	<p><b>LGBTQ+ YA Choices:</b></p> <ul style="list-style-type: none"> <li><i>Ash</i> by Malinda Lo</li> <li><i>From the Notebooks of the Melanin Sun</i> by Jacqueline Woodson</li> <li><i>George</i> by Alex Gino</li> <li><i>Luna</i> by Julie Anne Peters</li> <li><i>Boy Meets Boy</i> by David Levithan</li> <li><i>The 57 Bus</i> by Dashka Slater</li> <li><i>Ramona Blue</i> by Julie Murphy</li> <li><i>Ivy Aberdeen's Letter To The World</i> by Ashley Herring Blake</li> </ul>	<p>1. Good Reads Review</p> <p>Book Talk: _____</p> <p>Book Talk: _____</p>
<p>11. October 30</p> <p><b>Speculative Fiction &amp; Critical Reading Lenses</b></p>		<p><b>Speculative YA Choices:</b></p> <ul style="list-style-type: none"> <li><i>Legend</i> by Marie Lu</li> <li><i>The House of the Scorpion</i> by Nancy Farmer</li> <li><i>The City of Ember</i> by Jeanne DuPrau</li> <li><i>Dry</i> by Neal Shusterman</li> <li><i>Uglies</i> by Scott Westerfeld</li> <li><i>Cinder</i> by Marissa Meyer</li> <li><i>ShipBreaker</i> by Paolo Bacigalupi</li> <li><i>FELIX Yz</i> by Lisa Bunker</li> </ul>	<p>1. Good Reads Review</p> <p>Book Talk: _____</p> <p>Book Talk: _____</p>
<p>12. November 6</p> <p><i>*Meet at Davis Drive M.S by 2:45 pm</i></p> <p><b>#ProjectLit</b></p>		<p><i>Internment</i> by Samira Ahmed</p>	<p>1. Discussion Questions &amp; Activity for #Project Lit,</p> <p>2. Book Review on GoodReads</p> <p>3. FlipGrid Reflection</p>
<p>13. November 13</p> <p><b>Poetry</b></p>	<ul style="list-style-type: none"> <li>Friesner (2016) "The Verse Novel in Young Adult Literature: Poetry" pdf</li> </ul>	<p><b>YA Verse Novels Choices:</b></p> <ul style="list-style-type: none"> <li><i>Long Way Down</i> by Jason Reynolds</li> <li><i>Inside Out and Back Again</i> by Thanhha Lai</li> <li><i>Sold</i> by Patricia McCormick;</li> <li><i>The Crossover</i> by Kwame Alexander</li> <li><i>The Red Pencil</i> by Andrea Davis Pinkney;</li> <li><i>Loving vs. Virginia</i> by Patricia Hruby Powell</li> <li><i>Garvey's Choice</i> by Nikki Grimes</li> <li><i>The Poet X</i> by Elizabeth Acevedo</li> </ul>	<p>1. Good Reads Review</p> <p>Book Talk: _____</p> <p>Book Talk: _____</p> <p>Book Talk: _____</p>

<p>14. November 20</p> <p><b>Graphic Novels</b></p>	<ul style="list-style-type: none"> <li>• Kelley (2010) “Sequential Art, Graphic Novels, and Comics” pdf</li> </ul>	<p><b>Graphic YA Literature Choices:</b></p> <ol style="list-style-type: none"> <li>1. <i>Nimona</i> by Noelle Stevenson</li> <li>2. <i>Snow White</i> by Matt Phelan</li> <li>3. <i>Fish Girl</i> by David Wiesner &amp; Donna Jo Napoli</li> <li>4. <i>Roller Girl</i> by Victoria Jamieson</li> <li>5. <i>Yummy: The Last Days of a Southside Shorty</i> by Greg Neri</li> <li>6. <i>American Born Chinese</i> by Gene Luen Yang</li> <li>7. <i>Pashmina</i> by Nidhi Chanani</li> <li>8. <i>They Called Us Enemy</i> by George Takei</li> </ol>	<ol style="list-style-type: none"> <li>1. Good Reads Review</li> </ol> <p>Book Talk: _____</p> <p>Book Talk: _____</p>
<p><b>THANKSGIVING BREAK</b></p>			
<p>15. December 4</p> <p><i>*Meet at Davis Drive M.S.by 1:20pm</i></p>	<ul style="list-style-type: none"> <li>• Stairs &amp; Burgos (2010) “The Power of Independent, Self-Selected Reading in the Middle Grades” pdf</li> </ul>	<p><i>New Kid</i> by Jerry Craft</p>	<ol style="list-style-type: none"> <li>1. Discussion Questions &amp; Activity for #Project Lit,</li> <li>2. Book Review on GoodReads</li> <li>3. FlipGrid Reflection</li> </ol>
<p><b>FINAL EXAM: DECEMBER 9, 2019 from 1 PM to 4 PM</b></p>			