

## INLS 530: Young Adult Literature and Related Materials

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Wed: 10:40-1:25

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Zoom Office Hours: Wednesdays, 1:00-2:00 and by appointment

**“The young adult librarian must be an artist. [They] must have the original passion or capacity for feeling that an artist has. Then, [they] must learn how to perform.” (*The Fair Garden and the Swarm of Beasts*, p. 85).**

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### Course Overview

The purpose of this course is to expose students to the variety of resources, print, digital, human, and community-based, that are available to young adults (ages 12-18). Students will examine a wide variety of resources and explore relevant issues—such as adolescent development, adolescent information needs and behaviors, selection and evaluation of resources, diverse literature, and youth activism.

### Course Objectives

Prepares the student to:

- Gain a background in the various resources intended for and adopted by young adults.
- Become familiar with research concerning young adults—their needs, interests, tastes, and development—and how this affects their selection and use of resources.
- Relate teen culture and interests to young adult information needs.
- Identify the informational needs of young adults inherent in the resources intended for and adopted by them.
- Develop an awareness of the interrelationships among resources and how they address the needs of young adults.
- Understand and apply principles related to evaluation and use of information and ideas with young adults.
- Become familiar with the professional selection resources available to teachers, librarians, and other adults concerned with young adults and their information needs.
- Become familiar with prominent topics, issues, and debates surrounding youth access to information.
- Recognize youth advocacy and the need to keep abreast of constant changes in young adult needs.

### Course Delivery Mechanisms and Time Commitments

UNC defines one credit hour as:

Not less than one hour of classroom or direct faculty instruction and a minimum of two hours out of class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time.

So, what does that mean for us? Over the course of a typical semester, a three-credit course would involve 45 hours of face-to-face or faculty led instruction (3x15), and 90 hours of out-of-class work (6x15), for a total time investment of 135 hours.

### **Faculty Instruction (approximately 45 hours):**

Due to the health risks associated with COVID-19, the faculty instruction for this course will take place remotely and will include synchronous and asynchronous components.

The **synchronous components** of the class will take place using Zoom on Wednesdays from 11:30-1:00 beginning August 12<sup>th</sup> and ending November 11<sup>th</sup> (90 minutes each week)

The **asynchronous components** may include the following types of activities, which are to be completed prior to the beginning of the synchronous class meeting: watch a lecture, participate in discussion forums, complete an activity related to the week's topic, etc. Asynchronous components will vary for each week (75-90 minutes each week).

**Out of class work (approximately 90 hours):**

1. **Completion of all readings prior to class each week.**
2. **BOOK RESPONSE SHEETS:** As you read the required YA books, I would like you to *Use a Three-Column Journal Entry Strategy*. First, create a three-column table in landscape view. In the first column, write the title and author of the book. In the second column, record *your personal reactions* to the book. Consider writing about text connections to yourself, text connections to another text, or text connections to the world. You might want to record some favorite passages or quotes. Finally, in column three, make some notes about why you think this book will appeal to young adults. In other words, why do think a teen would chose to read this book? The writing in this journal should be informal. You will refer to the journal during our class discussions. You will submit your journal pages on the day we are scheduled to discuss each of the books.
3. **Completion of all assignments (see descriptions below)**

**Sensitive Course Material Content Warning**

We will be reading about and discussing topics in this class such as racism, homophobia, xenophobia, mental illness, interpersonal relationship violence, sexual assault, and bullying that may be difficult for those who have experienced or been impacted by these types of conduct. If you are unable to read or view one of the young adult resources assigned, please let me know. You do not need to share the reason – just let me know privately that you will not be reading that title.

**Teaching Philosophy**

As an instructor, I believe that inquiry-focused learning is more effectively achieved in a dynamic environment where there are opportunities for interactive study and application of theory to real practice. I use some of the following strategies to foster this type of learning:

- Discussions with time for synthesis and reflection
- Continuing discourse between students and instructor and students with peers
- Peers serving as critical friends
- Assignments that require application of concepts to real world problems
- Instruction that moves from the What? and How? to the “Why” and “So What”

**Critical Literacy Stance for This Course**

In this class we will take a **critical literacy stance**. Taking a critical stance is the role the reader takes in opposition to the text that is being read and discussed. It involves the application of critical literacy skills. Questions to consider when thinking about literature and other resources for young adults through a critical lens include:

- How is this text trying to make me feel?
- Who is represented and how?
- Who holds power and who does not?
- Whose voices are included? Whose voices are left out?
- Why do you think the author or illustrator makes those choices?
- What biases do I bring to the text?

### Course Materials

1. Articles & book chapters available electronically
  2. Young adult novels
  3. Electronic databases and Internet resources
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## ASSIGNMENTS AND GRADING

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### COMMUNITY RESOURCES PROJECT

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**(20 points, due September 23rd)** - (Note: Please submit 1-page summary or infographic AND link to digital resource to Sakai Assignment Folder by 10:00 am on September 23<sup>rd</sup> )

Resources that address the developmental and information needs of teens are available in every community and it is the responsibility of the library to point teens to those resources. For this assignment, you will identify a neighborhood or community. It can be in the Triangle, in your “home” community, or in a place where you think you will be applying for jobs. **\*Note** – *In the real world you would gather input from the teens in your community about what they want and need before creating a resource like this.*

Step 1: Understand and describe the community, including:

- *Demographics.* It is vital to understand who makes up the community. Age, gender, race and ethnicity, marital status, education, number of people in household, first language -- these and other statistics make up the demographic profile of the population. When you put them together, it gives you a clear picture of who community residents are.
- *Community culture, formal and informal.* This covers the spoken and unspoken rules and traditions by which the community lives. It can include everything from community events and slogans -- the blessing of the fishing fleet, the "Artichoke Capital of the World" -- to norms of behavior -- ignoring alcohol abuse or domestic violence -- to patterns of discrimination and exercise of power. Understanding the culture and how it developed can be crucial to providing appropriate library services.
- *Economics.* Who are the major employers in the community? What, if any, business or industry is the community's base? Who, if anyone, exercises economic power? How is wealth distributed? Would you characterize the community as poor, working, class, middle class, or affluent? What are the economic prospects of the population in general and/or the population you are concerned with supporting?

Either write a one-page summary of your findings or create an infographic that indicates what you have learned.

Step 2: Research how that neighborhood or community supports the teens who live there, including community-based organizations, after school programs, cultural institutions, etc.

- *Existing groups.* Most communities have an array of groups and organizations of different kinds -- service clubs (Lions, Rotary, etc.), faith groups, youth organizations, sports teams and clubs, groups formed around shared interests, the boards of community-wide organizations (the YMCA, The Boys and Girls Club, the symphony, United Way), as well as groups devoted to self-help, advocacy, and activism. Knowing of the existence and importance of each of these groups can pave the way for alliances or for understanding opposition.
- *Existing institutions.* Every community has institutions that are important to it, and that have more or less credibility with residents. Colleges and universities, libraries, religious institutions, hospitals -- all of

these and many others can occupy important places in the community. It is important to know what they are, who represents them, and what services they provide.

Step 3: Create an annotated digital resource for a **teen audience** that includes at least ten agencies/organizations/institutions in that community. Annotations should be written in your own words and should let teens know what kinds of support/services the agency, organization, etc. provides. **Include one to two key words** that indicate which of the 40 Developmental Assets or teen developmental needs this community resource supports. Be creative but remember to organize your resource and write the annotations in a way that makes the resource accessible to teens.

Step 4: Think about how you will know if this resource has had an impact on teens. In other words, how will you know the resource is meeting the needs of teens? What outcomes might you see? **\*Note: Number of page views is not an impact.** What data collection tools might you use to gather information about impact? **Post your ideas to the discussion forum.**

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## IDENTITY PROJECT

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**(35 points, see syllabus for due dates)** - (Note: Please submit slides (if used), a link to the digital resource and any other supporting information to Sakai Assignments Folder on the day the presentation is given).

Exploration of identity is a major developmental task for adolescents. The class will be divided into five groups. Each group will be responsible for a type of identity: racial/ethnic, gender, sexual, cultural, or disability. Through research, the group will become the experts on this type of teen identity development and the resources available to support young adults in their exploration of this identity

This assignment has two components – a presentation and a digital resource.

### **PRESENTATION**

The group's presentation should:

- identify learning goals for your colleagues – what will they know and be able to do as a result of your presentation
- define the topic - what aspect of the identity will be your group's focus. For example, the readings for the week we discuss cultural identity focus on immigrant populations. Will the focus of your presentation be immigrant youth in the U.S. or in other countries, a specific group of immigrant youth such as Dreamers, cultural identity in general with the book discussion focused on immigrant youth, or some other aspect of cultural identity?
- present relevant research on the topic from fields such as adolescent psychology, human development, social sciences, education and library and information science
- provide a BRIEF overview of your digital resource (no more than 5 minutes)
- engage the class in a discussion of the novels assigned for that topic - plan a way for us to have a meaningful and thoughtful discussion of the titles as they relate to the identity we are exploring. Consider using breakout rooms to divide the class into groups. Assign a member of the group to each breakout room to facilitate the discussion and/or take notes. If you want the class to do something in preparation for the discussion, let us know ONE week in advance. Be creative and try something new.

The group's presentation should be well thought out, planned and prepared. Each group will have 60 minutes for the presentation, including 5 minutes for questions. Your group should prepare demonstration materials and supplemental materials that allow you to support the points you wish to make.

### **DIGITAL RESOURCE**

The digital resource should be designed for young adults *or* the adults who care about them (librarians, teachers, and parents) with information about the topic and selected resources on the topic. All the resources on the list must be annotated and written for your target audience. The digital resource must include:

- A description of the audience
- A definition of the topic
- A purpose statement
- Resources
  - ❑ books—fiction & informational
  - ❑ websites (informational & interactive)
  - ❑ organizations & agencies
  - ❑ videos, TED Talks, television shows, etc.
  - ❑ Other

**Remember:** This is a group project. It is a collaborative project intended to hone your ability to share ideas, build on what you already know, teach each other, and communicate your ideas to the other members of the class. All members of the group must be familiar with the content of the entire presentation, the digital resource, and be prepared to answer any questions, on any part, posed by the instructor or members of the class.

**NOTE:** If your group is struggling, if members are not contributing, if you can't find a focus, it is your responsibility to inform the instructor as soon as possible. DO NOT wait until the day of the presentation.

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## **FINAL EXAM**

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*(20 points - Due November 18<sup>th</sup> by midnight)*

The final exam for this class will be an essay (topic to be assigned on day of exam) that will give you an opportunity to reflect on and communicate to me what you have learned this semester about young adults, young adult development, and resources for young adults. You will be expected to support your arguments with concrete ideas and examples from the class readings (professional and YA), discussions, and lectures/presentations. **The essay is not a personal opinion piece – it should reflect your role as a professional.**

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## CLASS PARTICIPATION

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(25 points, ongoing)

Items that will contribute to your class participation grade include:

1. **Completion of all readings prior to class each week.**
2. **Completion of all asynchronous components each week.**
3. **BOOK RESPONSE SHEETS:** As you read the required YA books, I would like you to *Use a Three-Column Journal Entry Strategy*. First, create a three-column table in landscape view. In the first column, write the title and author of the book. In the second column, record *your personal reactions* to the book. Consider writing about text connections to yourself, text connections to another text, or text connections to the world. You might want to record some favorite passages or quotes. Finally, in column three, make some notes about why you think this book will appeal to young adults. In other words, why do think a teen would chose to read this book? The writing in this journal should be informal. You will refer to the journal during our class discussions. You will submit your journal pages on the day we are scheduled to discuss each of the books.
4. **Completion of all assignments (see descriptions above)**

### GRADING AND DUE DATES

ASSIGNMENT	POINTS	DUE DATE
Community Resource Project	20	September 23
Group Project	35	Dates vary; check syllabus
Class Participation	25	Ongoing; self-assessment due December 11
Final Exam	20	November 18

### GRADING SCALE

- **H (95-100) Clear Excellence, over and beyond what is required.** Student performance demonstrates full command of the course materials and evidences a high level of originality and/or creativity that surpasses course expectations. In INLS 530, this means the student has contributed on a regular basis to discussions with insightful comments supported by professional literature beyond that provided by the basic required readings. Command and understanding of the literature is shown in major written assignments and is documented clearly. The H student initiates issue discussions, leads in summary and conclusions, and shares knowledge with classmates. Leadership and initiative are demonstrated throughout the semester.
- **P+ (91-94) Excellent achievement.** Student performance demonstrates thorough knowledge of the course materials and exceeds course expectations by completing all requirements in a superior manner. In INLS 530, this means the student has command of the basic required readings as well as many of the supplemental materials and demonstrates this through class discussions and in written assignments.
- **P (85-90) Satisfactory work at the graduate level.** Student performance meets designated course expectations, demonstrates understanding of the course materials, and performs at an acceptable level. In INLS 530, this means the student demonstrates understanding of issues across the entire semester and supports this understanding with the required readings. The student participates in discussions with relevant comments.
- **P- (80-84) Marginal work.** Student performance demonstrates incomplete understanding of course materials. In INLS 530, this means the student seems to have read most of the required materials, but fails

to engage in meaningful discussion, fails to raise questions of merit or to think beyond personal experiences and needs. Basic requirements for the written assignments are met, but there are few signs of critical thought or creative vision.

- **L (70-79) Unsatisfactory work.** Student performance demonstrates incomplete and inadequate understanding of course materials.
  - **F (< 70) Failing.** Student may continue in the program only with permission of the dean.
  - **IN Incomplete.** A grade of incomplete may be taken only because of illness or special circumstances and only with the permission of the instructor.
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## STUDENT RESPONSIBILITIES

Our overarching goal is to build a professional community in which an exchange of ideas and opinions is respected and welcome. As students, you will be responsible for establishing your own work schedules and internal deadlines. You need to be resourceful in locating and retrieving information to complete your assignments. You are expected to arrive in class having read, considered, and mentally analyzed each of the items and topics listed on the class schedule. Assignments should be completed on time. Since meeting deadlines is an important professional responsibility, grades on late work will be lowered one full letter. The ability to work successfully with your colleagues will be vital to your career as a professional. Consequently, you must be thoughtful in your communication with your peers, instructor, and resource people. Finally, any incidence of plagiarism or other academic dishonesty will result in an F for the course.

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## UNIVERSITY HONOR SYSTEM

The University of North Carolina at Chapel Hill has had a student-administered honor system and judicial system for over 100 years. Because academic honesty and the development and nurturing of trust and trustworthiness are important to all of us as individuals, and are encouraged and promoted by the honor system, this is a most significant University tradition. More information is available at <http://www.unc.edu/depts/honor/honor.html>. The system is the responsibility of students and is regulated and governed by them, but faculty share the responsibility and readily commit to its ideals. If students in this class have questions about their responsibility under the honor code, please bring them to me or consult with the Office of the Dean of Students. The web site identified above contains all policies and procedures pertaining to the student honor system. We encourage your full participation and observance of this important aspect of the University.

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## STUDENTS WITH DISABILITIES

“The Department of Disability Services (DDS), a part of the Division of Student Affairs, works with departments throughout the University to assure that the programs and facilities of the University are accessible to every student in the University community. Additionally, DDS provides reasonable accommodations so students with disabilities who are otherwise qualified may, as independently as possible; meet the demands of University life.” Visit their website at <http://disabilityservices.unc.edu/> for more information.

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## SILS DIVERSITY STATEMENT

In support of the University’s diversity goals and the mission of the School of Information and Library Science, SILS embraces diversity as an ethical and societal value. We broadly define diversity to include race, gender, national origin, ethnicity, religion, social class, age, sexual orientation and physical and learning ability. As an academic community committed to preparing our graduates to be leaders in an increasingly multicultural and global society we strive to:

- Ensure inclusive leadership, policies and practices;
- Integrate diversity into the curriculum and research;
- Foster a mutually respectful intellectual environment in which diverse opinions are valued;

- Recruit traditionally underrepresented groups of students, faculty and staff; and
- Participate in outreach to underserved groups in the State.

The statement represents a commitment of resources to the development and maintenance of an academic environment that is open, representative, reflective and committed to the concepts of equity and fairness.

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### **OBSERVANCE OF RELIGIOUS OR SPIRITUAL HOLIDAYS/EVENTS**

If you need to miss class to observe a religious or spiritual holiday/event, please submit the dates of your absence to me in writing. You will be permitted to make up work within a mutually agreed-upon time.

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### **BASIC NEEDS SECURITY**

Any student who faces challenges securing their food or housing and believes this may affect their performance in the course is urged to contact the Dean of Students for support. Also, please notify the professor if you are comfortable in doing so. This will enable her to provide any resources that she may possess.

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### **CAMPUS RESOURCES, CENTERS, AND CAUCUSES**

The University provides a number of resources for students. To learn more visit this libguide:  
<https://guides.lib.unc.edu/campusresources>



## Tentative Class Schedule

Lesson Dates/Topic	Professional Readings	YA Literature
<p><b>Lesson 1</b> <b>August 12</b> Introduction to each other, to the course, and to our perceptions of young adults</p> <p>Best practices in teen services</p>	<p><a href="http://www.ala.org/yaforum/sites/ala.org/yaforum/files/content/YALSA_nationalforum_final.pdf">The Future of Library Services for and with Teens</a> – YALSA <a href="http://www.ala.org/yaforum/sites/ala.org/yaforum/files/content/YALSA_nationalforum_final.pdf">http://www.ala.org/yaforum/sites/ala.org/yaforum/files/content/YALSA_nationalforum_final.pdf</a></p> <p>Kuhlman, Meghann et al. (2014). "<a href="#">Learning from Librarians and Teens about YA Library Spaces</a>." <i>Public Libraries</i> 53(3).</p> <p>Kumasi, Kafi. (2012). "Roses in the Concrete: A Critical Race Perspective on Urban Youth and School Libraries." <i>Knowledge Quest</i>, 40(5),32-37. <a href="https://pdfs.semanticscholar.org/d612/25065c0a788d30ed1a8b484725088334ccd3.pdf">https://pdfs.semanticscholar.org/d612/25065c0a788d30ed1a8b484725088334ccd3.pdf</a></p> <p><a href="#">Teen Services 101: What Do Teens Want from Public Libraries?</a></p> <p><a href="#">Teen Services 101: What Keeps Teens Coming Back to the Public Library?</a></p>	
<p><b>Lesson 2</b> <b>August 19</b> Who is the adolescent? Adolescent developmental needs</p>	<p>Caskey, Miki and Vincent Anfara, Developmental Characteristics of Young Adults. <a href="https://www.amle.org/BrowsebyTopic/WhatsNew/WNDet/TabId/270/ArtMID/888/ArticleID/455/Developmental-Characteristics-of-Young-Adolescents.aspx">https://www.amle.org/BrowsebyTopic/WhatsNew/WNDet/TabId/270/ArtMID/888/ArticleID/455/Developmental-Characteristics-of-Young-Adolescents.aspx</a></p> <p><a href="#">The 40 Developmental Assets for Adolescents</a>. The Search Institute. (Make sure to explore the "Take Action" ideas for each asset)</p> <p>Sprenger, Marilee. (2005, 2012) An Updated Version of Inside Amy's brain. <a href="http://www.marileesprenger.com/an-updated-version-of-inside-amys-brain.html">http://www.marileesprenger.com/an-updated-version-of-inside-amys-brain.html</a></p> <p>Latham, Don, and Melissa Gross. 2014. "Young Adult Development" in <i>Young Adult Resources Today</i>. Latham, MD: Rowman &amp; Littlefield.</p> <p><b>Optional:</b> <i>The Teen Years Explained</i> <a href="https://www.jhsph.edu/research/centers-and-institutes/center-for-adolescent-health/docs/TTYE-Guide.pdf">https://www.jhsph.edu/research/centers-and-institutes/center-for-adolescent-health/docs/TTYE-Guide.pdf</a></p>	<p><b>READ 2:</b></p> <p>Quintero, Isabel. <i>Gabi: A Girl in Pieces</i>.</p> <p>Giles, Lamar. <i>Not So Pure and Simple</i>.</p> <p>Menon, Sandhya. <i>When Dimple Met Rishi</i></p> <p>Stone, Nic. <i>Odd One Out</i>.</p>

Lesson Dates/Topic	Professional Readings	YA Literature
Role of the library and its resources in meeting the developmental needs of teens	<p>Jones, Patrick. "Chapter 3: Maps." In <i>New Directions for Library Service to Young Adults</i>. Edited by Linda Waddle. ALA, 2002. [pdf Sakai]</p> <p>Jones, Jami L. (2003). I build resiliency: The role of the school library media specialist. <i>School Libraries Worldwide</i>, 9(2), 90-9. [pdf Sakai]</p>	
<p><b>Lesson 3</b> <b>August 26</b></p> <p>Characteristics of YA Literature</p> <p>History of YA Literature</p>	<p><a href="#">The 8 Habits of Highly Successful Young-Adult Fiction Authors</a></p> <p><a href="#">Writing Young Adult Fiction: An Editor's Guide to Awesome YA</a></p> <p>Coats, Karen. 2010. "Young Adult Literature: Growing Up, In Theory." In <i>Handbook of Research on Children's and Young Adult Literature</i>. (pdf Sakai)</p>	<p>Cormier, Robert. <i>The Chocolate War</i>.</p> <p>You will be assigned one of the following: Lipsyte, Robert. <i>The Contender</i>. Hinton, S.E. <i>The Outsiders</i>. Zindel, Paul. <i>The Pigman</i></p>
<p><b>Lesson 4</b> <b>September 2</b> #Ownvoices Guest Speak: Kelly Starling Lyons (?)</p>	<p>Bishop, Rudine Sims. 1990. "Mirrors, Windows, and Sliding Glass Doors." <a href="https://scenicregional.org/wp-content/uploads/2017/08/Mirrors-Windows-and-Sliding-Glass-Doors.pdf">https://scenicregional.org/wp-content/uploads/2017/08/Mirrors-Windows-and-Sliding-Glass-Doors.pdf</a></p> <p>Hughes-Hassell, Sandra. 2013. "Multicultural Young Adult Literature as a Form of Counter-Storytelling." <i>The Library Quarterly: Information, Community, Policy</i>, 83(3), 212-228. [pdf Sakai]</p> <p>Magoon, Kekla. 2020. "Our Modern Minstrelsy." <i>Horn Book Magazine</i>. May/June. <a href="https://www.hbook.com/?detailStory=our-modern-minstrelsy">https://www.hbook.com/?detailStory=our-modern-minstrelsy</a></p> <p>Stone, Nic. 2020. "<a href="#">Don't Just Read About Racism—Read Stories About Black People Living</a>" Cosmopolitan.</p> <p>Whaley, Kayla. "#OwnVoices Why We Need Diverse Authors in Children's Literature." <a href="https://www.readbrightly.com/why-we-need-diverse-authors-in-kids-ya-lit/">https://www.readbrightly.com/why-we-need-diverse-authors-in-kids-ya-lit/</a></p>	<p>Charleyboy, Lisa &amp; Leatherdale, Mary Beth. <i>#NotYourPrincess</i></p> <p>Medina, Meg. <i>Yaqui Delgado Wants to Kick Your Ass</i> <b>OR</b> <i>Mexican White Boy</i> by Matt de la Pena</p> <p>Khorram, Adib. <i>Darius the Great is Not Okay</i></p>

Lesson Dates/Topic	Professional Readings	YA Literature
	<p>Browse “We Need Diverse Books” <a href="https://diversebooks.org/">https://diversebooks.org/</a></p> <p>Browse: “The BrownBookshelf” <a href="https://thebrownbookshelf.com/">https://thebrownbookshelf.com/</a></p> <p>Browse “American Indians in Children’s Literature” <a href="http://americanindiansinchildrensliterature.blogspot.com/">http://americanindiansinchildrensliterature.blogspot.com/</a></p> <p>Browse “Latinx in Kid Lit.” <a href="https://latinosinkidlit.com/">https://latinosinkidlit.com/</a></p>	
<p><b>Lesson 5</b> <b>September 9</b></p> <p>Nonfiction/ Informational resources</p> <p>Community Resources</p>	<p>Latham, Don, and Melissa Gross. 2014. "Nonfiction" in <i>Young Adult Resources Today</i>. Latham, MD: Rowman &amp; Littlefield. [PDF Sakai]</p> <p>Lesesne, Teri S. 2013. “Tell Me a (Real) Story: The Demand for Literary Nonfiction.” <i>The ALAN Review</i>. <a href="https://scholar.lib.vt.edu/ejournals/ALAN/v41n1/pdf/lesesne.pdf">https://scholar.lib.vt.edu/ejournals/ALAN/v41n1/pdf/lesesne.pdf</a></p> <p>Robbins, Margaret. 2015. “Using Graphic Memoirs to Discuss Social Justice Issues in the Secondary Classroom.” <i>The ALAN Review</i>. <a href="https://scholar.lib.vt.edu/ejournals/ALAN/v42n3/pdf/robbins.pdf">https://scholar.lib.vt.edu/ejournals/ALAN/v42n3/pdf/robbins.pdf</a></p> <p>Browse the following 2 websites: <a href="https://www.nypl.org/get-help/community-resources">https://www.nypl.org/get-help/community-resources</a> <a href="https://lplks.org/resources/community-resources/">https://lplks.org/resources/community-resources/</a></p>	<p><b>READ 2</b></p> <p>Curlee, Lynn. <i>The Great Nijinsky: God of Dance</i></p> <p>Kendi, Ibram X. &amp; Jason Reynolds. <i>Stamped: Racism, Antiracism, and You</i>.</p> <p>Takei, George. <i>They Called Us Enemy</i>.</p>
<p><b>Lesson 6</b> <b>September 16</b></p>	<p><b>Work Lesson – Work with your groups on your Identity Project</b></p>	
<p><b>Lesson 7</b> <b>September 23</b></p> <p>Special Forms and Formats</p>	<p>Gavigan, Karen. 2011. “More Powerful Than a Locomotive: Using Graphic Novels to Motivate Struggling Male Adolescent Readers.” <i>The Journal of Research on Libraries and Young Adults</i>. <a href="http://www.yalsa.ala.org/jrl/ya/2011/06/more-powerful-than-a-locomotive-using-graphic-novels-to-motivate-struggling-male-adolescent-readers/">http://www.yalsa.ala.org/jrl/ya/2011/06/more-powerful-than-a-locomotive-using-graphic-novels-to-motivate-struggling-male-adolescent-readers/</a></p>	<p>Yang, Gene Luen. <i>Superman Smashes the Klan</i> <b>OR</b> <i>Ms. Marvel</i> (2014 #1) by G. Willow Wilson</p>

Lesson Dates/Topic	Professional Readings	YA Literature
Graphic Novels Manga Fan Fiction Zines Spoken Word	<p>Tilley, Carol. 2014. "Comics: A Once-Missed Opportunity." <i>The Journal of Research on Libraries and Young Adults</i>.  <a href="http://www.yalsa.ala.org/jrly/2014/05/comics-a-once-missed-opportunity/">http://www.yalsa.ala.org/jrly/2014/05/comics-a-once-missed-opportunity/</a></p> <p>Chun, C.W. 2009. Critical literacies and graphic novels for English-Language learners: Teaching Maus. <i>Journal of Adolescent &amp; Adult Literacy</i> 53(2), 144-153. [pdf Sakai]</p> <p>"How Slam Poetry Helps Teenagers Make Sense Of A Brutal World." <i>Huff Post/Black Voices</i>. <a href="https://www.huffpost.com/entry/slam-poetry-brave-new-voices-festival_n_5980c5ffe4b08e1430062f67">https://www.huffpost.com/entry/slam-poetry-brave-new-voices-festival_n_5980c5ffe4b08e1430062f67</a> [Watch the poetry performances included in the article]</p> <p>"The Revolutionary Power of FanFiction for Queer Youth." <i>The Medium</i>.  <a href="https://medium.com/the-establishment/the-importance-of-fanfiction-for-queer-youth-4ec3e85d7519">https://medium.com/the-establishment/the-importance-of-fanfiction-for-queer-youth-4ec3e85d7519</a></p>	Tamaki, Mariko. <i>Laura Dean Keeps Breaking Up with Me</i>
<b>Lesson 8</b> <b>September 30</b> Racial/Ethnic Identity (Group Presentation)	<p>Complete the Racial Identity Development Module from Project READY –  <a href="http://ready.web.unc.edu/">http://ready.web.unc.edu/</a></p> <p><i>How Racial Identity Affects Performance</i>  <a href="http://teachingasleadership.org/sites/default/files/Related-Readings/DCA_Ch6_2011.pdf">http://teachingasleadership.org/sites/default/files/Related-Readings/DCA_Ch6_2011.pdf</a></p>	Acevedo, Elizabeth. <i>Poet X</i> .  Reynolds, Jason. <i>Long Way Down</i> <b>OR</b> Magoon, Kekla. <i>The Rock and the River</i>
<b>Lesson 9</b> <b>October 7</b> Gender Identity (Group Presentation)	<p><a href="#">Key Terms and Concepts in Understanding Gender Diversity and Sexual Orientation among Students</a></p> <p><a href="#">Separation and Stigma: Transgender Youth and School Facilities</a></p> <p>Gendered Booklists and Their Place in Reader's Advisory,  <a href="http://www.yalsa.ala.org/thehub/2015/11/10/gendered-booklists-and-their-place-in-readers-advisory/">http://www.yalsa.ala.org/thehub/2015/11/10/gendered-booklists-and-their-place-in-readers-advisory/</a></p>	Callender, Kacen. <i>Felix Ever After</i>  Andrews, Arin. <i>Some Assembly Required The Not So Secret Life of a Transgender Teen</i> <b>OR</b> <i>Rethinking Normal: A Memoir in Transition</i> by Katie Rain Hill

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<b>Lesson 10</b> <b>October 14</b> Sexual Orientation (Group Presentation)	<p><a href="#">Glossary of Terms</a> (Human Rights Campaign)</p> <p><a href="https://www.glsen.org/sites/default/files/2019-12/Full_NSCS_Report_English_2017.pdf">GLSEN National School Climate Survey (pdf)</a> - <a href="https://www.glsen.org/sites/default/files/2019-12/Full_NSCS_Report_English_2017.pdf">https://www.glsen.org/sites/default/files/2019-12/Full_NSCS_Report_English_2017.pdf</a></p> <p><a href="#">Making Gay History</a> – Listen to two or more of the podcasts. To access them click on the Season buttons near the bottom of the webpage.</p> <p><a href="https://standards.aasl.org/project/lgbtq/">Review <i>Defending Intellectual Freedom - LGBTQ+ Materials in School Libraries</i></a> <a href="https://standards.aasl.org/project/lgbtq/">https://standards.aasl.org/project/lgbtq/</a></p>	<p>Rivera, Gabby. <i>Juliet Takes a Breath</i>.</p> <p>Sáenz, Benjamin Alire. <i>Aristotle and Dante Discover the Universe</i>.</p>
<b>Lesson 11</b> <b>October 21</b> Cultural Identity (Group Presentation)	<p>Watch the TED Talk <a href="#">The Modern Maze of Cultural Identity</a> by Mashaal Hijazi</p> <p>Miller, Donna L. 2014. Building Bridges with Cultural Identity Literature. <i>The ALAN Review</i>. <a href="https://scholar.lib.vt.edu/ejournals/ALAN/v41n3/pdf/millerd.pdf">https://scholar.lib.vt.edu/ejournals/ALAN/v41n3/pdf/millerd.pdf</a></p> <p>Browse: <i>Green Card Youth Voices</i> (<a href="http://www.greencardvoices.com/">http://www.greencardvoices.com/</a>)</p>	<p>Brown, Don. <i>The Unwanted: Stories of Syrian Refugees</i></p> <p>Bui, Thi. <i>The Best We Could Do</i></p>
<b>Lesson 12</b> <b>October 28</b> Disability as an Identity (Group Presentation)	<p>Watch the TED Talk: <a href="#">I'm not your inspiration, thank you very much</a> by Stella Young.</p> <p>Hehir. 2002. "Eliminating Ableism in Education." <a href="http://rtcudl.edublogs.org/files/2010/01/Eliminating-Ableism-in-Education.pdf">http://rtcudl.edublogs.org/files/2010/01/Eliminating-Ableism-in-Education.pdf</a></p> <p>Introduction to Patricia Dunn's <i>Disabling Characters: Representations of Disability in Young Adult Literature</i>. [pdf Sakai]</p>	<p>Bardugo, Leigh. <i>Six of Crows</i></p> <p>Oshio, Mark. <i>Anger is a Gift</i>.</p>
<b>Lesson 13</b> <b>November 4</b>	<p style="text-align: center;"><b>Reading Session</b>  <b>You may schedule a time to meet with me individually.</b></p>	

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<p><b>Lesson 14</b> <b>November 11</b></p> <p><b>Libraries Supporting Youth Activism</b></p> <p><i>Guest speaker: Luke Kirkland (?)</i></p>	<p>Josh Hem-Lee and Hadiya Evans. 2018. "Encouraging Youth Activism Through Participation in Community Discussions at the Library." The <a href="#">Winter 2018 issue</a> [PDF] of YALS (article begins on page 26).</p> <p>Interview with Gabbie Barnes Woke Teens Forum. <a href="http://yalsa.ala.org/blog/2018/03/01/socializing-to-social-justice-wtf-woke-teen-forum-at-the-hartford-public-library/">http://yalsa.ala.org/blog/2018/03/01/socializing-to-social-justice-wtf-woke-teen-forum-at-the-hartford-public-library/</a></p> <p>Megan Burton Teen Activist Board: Shifting the "A" in TAB <a href="http://yalsa.ala.org/blog/2018/02/21/teen-activist-board-shifting-the-a-in-tab/">http://yalsa.ala.org/blog/2018/02/21/teen-activist-board-shifting-the-a-in-tab/</a></p>	<p>Elliot, Zetta. <i>Say Her Name (Poems to Empower)</i></p> <p><b>Read one of the following:</b></p> <ul style="list-style-type: none"> <li>• Thomas, Angie. <i>The Hate U Give</i></li> <li>• Magoon, Kekla. <i>How It Went Down</i></li> <li>• Reynolds, Jason and Brendan Kiely. <i>All American Boys</i></li> <li>• Stone, Nic. <i>Dear Martin</i>.</li> <li>• Watson, Renee. <i>Piecing Me Together</i></li> </ul>