



# LOYOLA UNIVERSITY CHICAGO

**CIEP 350: Adolescent Literature (Middle Grades)**

Loyola University Chicago

School of Education

Spring 2020

Syllabus

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Instructor: Kait Mullahey  
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Office Hours: By Appointment

Spring 2020  
Course Meeting Days: Tuesday/Thursday  
Course Meeting Times: 2:30-3:45 PM  
Classroom: Cueno Hall Room 107

**COURSE DESCRIPTION:** This course introduces the languages arts education student to the relevance and need for incorporating adolescent literature in the middle school classroom and to the development and strengthening of literacy.

**PREREQUISITES/COREQUISITES:** Middle School Ed only; Department consent required.

**OBJECTIVES:**

Students will have broad and detailed understanding of the realities and intellectual context of middle/secondary language arts education and the role of adolescent literature within this context.

Objectives for this course are derived from the National Council of Teachers of English (NCTE) standards. You should be familiar with these standards, as well as with the Common Core English Language Arts Standards. <http://www.corestandards.org>

**NCTE STANDARDS:**

Standard III: Candidates plan instruction and design assessment for reading and the study of literature to promote learning for all students.

Standard VI: Candidates demonstrate knowledge of how theories and research about social justice, diversity, equity, student identities, and schools as institutions can enhance students' opportunities to learn in English Language Arts.

**DISPOSITIONS:**

All courses in the SOE assess student dispositions: Professionalism, Inquiry, and Social Justice. You can find the rubrics related to these dispositions in the CIEP 350/429 LiveText Assignment. Disposition data is reviewed by program faculty on a regular basis. This allows faculty to work with students to develop throughout their program and address any issues as they arise. A description of how we use disposition data in the SOE is included in the SOE syllabus addendum.

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## REQUIRED TEXTS AND RESOURCES

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Acevedo, E. (2018) *The Poet X*  
Alexander, K. (2014) *The Crossover*  
Alexie, S. (2009) *The Absolutely True Diary of a Part-Time Indian\**  
Anderson, L. (2011) *Speak \**  
Anderson, M.T. (2012) *Feed\**  
Chbosky, S. (2012) *The Perks of Being a Wallflower\**  
Gemeinhart, D. (2019) *The Remarkable Journey of Coyote Sunrise*  
Green, J. (2006) *Looking for Alaska\**  
Green, J. (2009) *Paper Towns\**  
Krosoczka, J. (2018) *Hey, Kiddo*  
Mullaly Hunt, L. (2017) *Fish in a Tree*  
Noah, T. (2019) *It's Trevor Noah: Born a Crime: Stories from a South African Childhood (Adapted for Young Readers)*  
Palacio, R.J. (2019) *White Bird*  
Reynolds, J. (2019) *Look Both Ways*  
Steinbeck, J. (1993 edition) *Of Mice and Men*  
Stevenson, B. (2018) *Just Mercy (Adapted for Young Adults): A True Story of the Fight for Justice*  
Thomas, A. (2017) *The Hate U Give*  
Venkatraman, P. (2019) *The Bridge Home*  
Warga, J. (2019) *Other Words for Home*  
Wilson, A. (1986) *Fences\**  
Woodson, J. (2016) *Brown Girl Dreaming\**

Other articles and titles as assigned by the instructor and will be available via Sakai. These articles are outlined below, but are subject to change based upon student interest, class discourse, and conceptual interests of the students as a learning group/community. Often times, multiple articles will be uploaded for weekly reading. If this is the case, students will be responsible to read, and be prepared to respond to only one of these articles.

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## EXPECTATIONS

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**WRITING INTENSIVE:** This course is designated 'Writing Intensive' and is taught with a special emphasis on developing student writing skills. As a writing intensive course you will be given a variety of writing assignments throughout the semester that will be integrated closely with the learning objectives in the course. The quality of work is expected to be consistent with normal expectations for college students. All written work must be word-processed using 2.0 line spacing, 12 point font, with one-inch margins. Clear and appropriate writing skills are essential for the successful completion of this course. All references and writing should conform to the standards listed in the APA, 7<sup>th</sup> edition.

**ACADEMIC HONESTY:** Academic honesty is an expression of interpersonal justice, responsibility and care, applicable to Loyola University faculty, students, and staff, which demands that the pursuit of knowledge in the university community be carried out with sincerity and integrity. The School of Education's Policy on Academic Integrity can be found at: [www.luc.edu/education/syllabus-addendum/](http://www.luc.edu/education/syllabus-addendum/)

**DIVERSITY IN THE CLASSROOM AND REPRESENTATION:**

Loyola's SOE has a strong emphasis on service, social justice, and urban education. The contents of this course are intended to prepare educators to develop their own skills in light of these values. It is very likely that your future classroom will be ethnically, racially, and socio-economically diverse. In choosing appropriate adolescent literature, you will need to be aware of this diversity and also have an

understanding of students' gender, religion, sexual orientation, language, and abilities and of how your own background and biases affect your teaching. This awareness is a life-long process, but this course requires be reflective, respectful, and to consider your own epistemology and philosophies regarding the purpose of literature in the classroom in choosing these materials. Differing opinions should be respected, and all learners should seek to learn from each other in regard to our diverse backgrounds that influence educational views.

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### **ATTENDANCE, PARTICPATION, AND PUNCTUALITY**

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#### **ATTENDANCE:**

Students are expected to be on time, and to participate in all scheduled classes. Preparation for class in regard to completed assignments, prepared required readings, and participation class discussion are aspects of this requirement, and will all be taken into consideration when assigning an attendance and participation grade.

The final grade may be lowered one full letter grade if a student misses more than two absences and/or a student is late more than once, with the exception of unavoidable circumstances which are previously discussed and accommodated for with the instructor.

In the case of absence, the student is responsible for gathering information regarding assignment updates, class announcements, class notes, etc., in addition to communicating with the instructor regarding such absences. Absence will not serve as an excuse for late assignment submission.

#### **PARTICIPATION:**

This course is intended to both expand on professional practices, and pedological application, but also to contribute to the process of becoming an effective and passionate educator post-graduation. In order for the classroom community to be as fulfilling, and informative as possible, preparation for classes, openness, honesty, and respect in regard to classroom discussion and professional community will best allow for these objectives to be accomplished. Please respect this process, as professional advancement in the field of education is often rooted not only in collaboration, but also in community with shared goals in collaboration with fellow educators. Further information regarding participation grading and requirements can be found below, under the "assignments" section of the syllabus.

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### **COMMUNICATION**

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LUC's official mode of contact is through Sakai, as well through LUC email. Please make sure to check Sakai, as well as your LUC email daily. All emails sent to the instructor will receive a response within 24 hours. If there is an emergency or pressing issue which requires imminent response from the instructor, phone contact is permitted. Please use your professional judgment with cell-phone contact. Contact regarding assignment questions, feedback, and/or extensions must be conducted via email correspondence.

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### **POLICIES**

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#### **CELL PHONES, COMPUTERS, AND OTHER ELECTRONIC DEVICES:**

Cell phones and other communication devices should be silenced and put away during class time. If there is an emergency situation occurring in which you are expecting a call, please make the instructor aware of this prior to the start of class.

Use of laptops and/or tablets are permitted for the purposes of taking class notes, sharing teaching data, or classwork. If you are using an electronic device for this purpose, please silence messaging notifications during class time. IMessaging, or communicating with those outside of the class through

electronic devices will be considered an act of unprofessionalism, and will result in a reduction of class participation grade for the student.

**FOOD AND DRINK:** Food and beverages that are not disruptive to instruction and discussion are allowed during class time.

**SMART EVALUATION:**

Towards the end of the course, students will receive an email from the Office of Institutional Effectiveness reminding them to provide feedback on the course. They will receive consistent reminders throughout the period when the evaluation is open, and the reminders will stop once they have completed the evaluation.

- The evaluation is completely anonymous. When the results are released, instructors and departments will not be able to tell which student provided the individual feedback.
- Because it is anonymous and the results are not released to faculty or departments until after grades have been submitted, the feedback will not impact a student's grade.

**DISPOSITIONS:**

All students are assessed on one or more dispositional areas of growth across our programs: Professionalism, Inquiry, and Social Justice. The instructor in your course will identify the dispositions assessed in this course and you can find the rubrics related to these dispositions in LiveText. For those students in non-degree programs, the rubric for dispositions may be available through Sakai, TaskStream or another platform. Disposition data is reviewed by program faculty on a regular basis. This allows faculty to work with students to develop throughout their program and address any issues as they arise.

**LIVETEXT:**

All students, except those who are non-degree, must have access to LiveText to complete the benchmark assessments aligned to the Conceptual Framework Standards and all other accreditation, school-wide and/or program-wide related assessments. You can access more information on LiveText here: [LiveText.com](http://LiveText.com)

**SYLLABUS ADDENDUM LINK:** [www.luc.edu/education/syllabus-addendum/](http://www.luc.edu/education/syllabus-addendum/)

**ACCOMMODATIONS:** Center for Student Access and Assistance (CSAA)

Should you encounter an unexpected crisis during the semester (e.g., securing food or housing, addressing mental health concerns, managing a financial crisis, and/or dealing with a family emergency, etc.), I strongly encourage you to contact the Office of the Dean of Students by submitting a CARE Referral for yourself or a peer in need of support: [www.LUC.edu/csaa](http://www.LUC.edu/csaa). If you are uncomfortable doing so on your own, please know that I can submit a referral on your behalf.

This link directs students to statements on essential policies regarding academic honesty, accessibility, ethics line reporting and electronic communication policies and guidelines. We ask that you read each policy carefully.

This link will also bring you to the full text of our conceptual framework that guides the work of the School of Education – Social Action through Education.

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## ASSIGNMENTS

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Deadlines for all assignments are listed in the course calendar at the end of this syllabus.

### **LITERACY AUTOBIOGRAPHY ..... 75 points**

This paper will be a first-person account of your memories regarding your own developing literacy. You will think about events in your life that turned out to be key experiences in literacy for you.

Items you will Consider:

- Family experiences and rituals with spelling and reading.  
EX: Studying for spelling tests, spelling words out that they didn't want you to understand, reading practices in your home, etc.
- Good and bad experiences with teachers.  
EX: Defining moments that influenced your perception of yourself as a learner, your own intelligence and capabilities, your own reading achievement, etc.
- Childhood insights and misconceptions about reading and writing.
- Experiences with friends or classmates who were better at reading and writing than you were.
- Strategies for reading and writing, both successful and unsuccessful.  
EX: Strategies for studying at any level of your education, evolution of strategies in your educational career.
- Major breakthroughs and sudden insights.
- Attitudes toward reading and writing at different ages.
- Potential biases.

Be sure to describe your current reading scenario: How often do you read? What do you read? Where and when do you read?

Assignment details and an accompanying rubric will be discussed in class and available on Sakai. The assignment will be submitted and assessed **on LiveText**.

### **READER RESPONSE PAPERS .....100 points**

A Reader Response is required for one book each week. If there are more than two books assigned for a particular week, choose one for your reader response. **If there are two books assigned, students are responsible for reading both texts, despite completion of response on one text.** Should it become evident that the classroom community is not upholding this requirement, reader responses will become required for both texts. These papers should be word-processed and approximately 2-3 pages in length. Reader responses will be due on the Thursday of each week, at the start of class, in hard copy, unless otherwise noted on the assignment outline below.

*Students may earn extra-credit should they choose to submit an additional reader response for a second text during the course of the academic week. This may not be done at the conclusion of the semester.*

Follow the format given in class. Assignment details will be discussed in class and available on Sakai.

### **BANNED BOOK/INTELLECTUAL FREEDOM OP-ED ..... 75 points**

It is quite possible that some parents and/or parent organizations would find many titles read in this class inappropriate for adolescents. Your task will be to explore a number of websites whose authors would agree with these parents. After exploring these websites, you are asked to write an Op-Ed piece for your local newspaper in which you respond to parents or organizations that challenge a book used in your class. Further details will be given in a class handout and rubric and posted to Sakai.

**LITERACY THEORY AND ADOLESCENT LITERATURE ESSAY ..... 75 points**

While the perception of young adult (YA) literature as a viable literary form - worth an adolescent’s exploration - has evolved, the genre remains disconnected from the literary community. In this paper, you will provide context regarding the current stances and perceptions of YA by those working in and researching literacy theory. You will respond to these findings, with reference to research, as well as our class texts to support your thesis. An assessment handout and accompanying rubric will be discussed in class and available on Sakai.

**INTERDISCIPLINARY UNIT AND PRESENTATION ..... 125 points**

Interdisciplinary teaching involves a conscious effort to apply knowledge principles, and/or values to more than one academic discipline simultaneously, including: Science, Social Studies, Mathematics, Arts and Humanities, English Language Arts. The disciplines may be related through a central theme, issue, problem, process, topic, or experience. Teaching Language Arts through interdisciplinary, thematic units typically integrates broad areas of knowledge, such as Social Studies, Mathematics, or Science with the teaching of major language skills: authentic reading, writing, listening, speaking, and media.

Working as a *member of a teaching team*, you will develop an Interdisciplinary Thematic Unit (ITU) plan. The ITU will be centered around **one piece of adolescent literature**. Each team is responsible for developing the theme that ties the Interdisciplinary Thematic Unit together. Each team will also identify the essential question(s), overall goals, and instructional objectives, and lesson planning sequence for the ITU. Each team is responsible for developing instruction for each content area as well as providing feedback/suggestions for the overall ITU plan. Assignment details and an accompanying rubric will be discussed in class and available on Sakai. The assignment will be submitted and assessed on LiveText.

**CLASS PARTICPATION..... 50 points**

Each class member should plan to participate actively in the class discussions. Students are expected to prepare and present materials to the class. Students must also have in class with them, the required texts. This can be in the form of a pdf print-out, e-book, or physical text. Students who choose to use an audio version of a text are permitted to do so, but must discuss this with Professor Mullahey at least one week before the text’s due date. ***Additional articles that are assigned must be read, and students must be prepared to discuss said articles as a requirement of student participation (see above under “required texts” for more information.***

The success of this class, its objectives, and our classroom community depend on the commitment of all students to the learning process, and preparedness. Therefore, students are expected to be present and prepared at the designate times for every class session and to remain engaged in class activities until the session has concluded. Because this class relies heavily on the class discussion of adolescent literature, coming to class without the materials read, directly impacts ALL of the students in the class. Students missing two or more classes of CIEP 350/429 will be ineligible for an “A” in the course.

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**Total** **500 points**

**ASSIGNMENT SUBMISSION:** Reader Responses should be submitted in hard copy, at the start of class on Thursdays, directly to the instructor, unless otherwise noted in the syllabus. Major assignments may be submitted on Sakai; please refer to assignment sheets and rubrics provided in class regarding assignment submission for each of these assignments, as requirements may differ depending on the nature of the assignment.

**LATE WORK:** No late work will be accepted unless there are medically extenuating circumstances. Documentation will be required. If you must be absent when an assessment is due, you must submit the assessment to me electronically prior to the start of class.

**TECHNOLOGY:** Students will access course information using Sakai. Students will use technology resources to conduct research and present findings. Many assessments will be submitted and assessed through LiveText. You can access more information on LiveText.

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### GRADING

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To determine your final grade in the course, I will calculate your percentage by dividing your total earned points by the total points possible. These will be converted to letter grades as follows:

| GRADE | PERCENT | POINTS        |
|-------|---------|---------------|
| A     | 93%     | 464-500       |
| A-    | 90%     | 449-463       |
| B+    | 87%     | 434-448       |
| B     | 83%     | 414-433       |
| B-    | 80%     | 399-413       |
| C+    | 77%     | 384-398       |
| C     | 73%     | 364-383       |
| C-    | 70%     | 348-363       |
| D+    | 67%     | 334-347       |
| D     | 63%     | 314-333       |
| D-    | 60%     | 299-313       |
| F     | 59%     | 298 and Below |

## COURSE CALENDAR

*These dates are subject to change at the discretion of the instructor.*

**Some readings and assignments may be added or rearranged based upon student need.**

**You will be notified of any changes in time to complete any changed readings and/or assignments.**

| Day                       | Date | Agenda/Topic   | Due on this Date  |
|---------------------------|------|--|---|
| <b><u>WEEK 1</u></b><br>1 | 1/14 | <ul style="list-style-type: none"> <li>• Topic: Introduction to Adolescent Literature</li> <li>• Syllabus Review</li> </ul>                      | <input type="checkbox"/> Enriquez (2013) Article  |
| 2                         | 1/16 | <ul style="list-style-type: none"> <li>• Topic: History of Adolescent Literature</li> <li>• Activity</li> </ul>                                  | <input type="checkbox"/> Information Introduction/Personal Goals Statement  |
| <b><u>WEEK 2</u></b><br>3 | 1/21 | <ul style="list-style-type: none"> <li>• Topic: Evaluating and Selecting Adolescent Literature</li> </ul>  | <input type="checkbox"/> Literacy Autobiography (LiveText)  |
| 4                         | 1/23 | <ul style="list-style-type: none"> <li>• Topic: Contemporary Issues</li> <li>• Realistic Fiction</li> </ul>                                      | <input type="checkbox"/> Reader Response (Choose One) <ul style="list-style-type: none"> <li><input type="checkbox"/> <i>Just Mercy</i></li> <li><input type="checkbox"/> <i>Look Both Ways</i></li> </ul>                            |
| <b><u>WEEK 3</u></b><br>5 | 1/28 | <ul style="list-style-type: none"> <li>• Topic: Graphic Novels</li> <li>• Banned Books</li> <li>• Censorship</li> </ul>                          | <input type="checkbox"/> Article for Discussion (See Sakai Week 3)  |
| 6                         | 1/30 |  | <input type="checkbox"/> Reader Response (Choose One) <ul style="list-style-type: none"> <li><input type="checkbox"/> <i>Hey Kiddo</i></li> <li><input type="checkbox"/> <i>White Bird</i></li> </ul>                                 |
| <b><u>WEEK 4</u></b><br>7 | 2/4  | <ul style="list-style-type: none"> <li>• Topic: Contemporary Issues in Realistic Fiction: Feminism and Imposed Narrative of Normality</li> </ul> | <input type="checkbox"/> Article for Discussion (See Sakai Week 4)  |
| 8                         | 4/6  |  | <input type="checkbox"/> Reader Response (Choose One) <ul style="list-style-type: none"> <li><input type="checkbox"/> <i>Paper Towns</i></li> <li><input type="checkbox"/> <i>The Remarkable Journey of Coyote Sunrise</i></li> </ul> |
| <b><u>WEEK 5</u></b>      | 2/11 |  | <input type="checkbox"/> Article for Discussion (See Sakai Week 5)  |



|                      |      |   |  |
|----------------------|------|---|--|
| 9                    |      | <ul style="list-style-type: none"> <li>• Topic: Contemporary Issues in Realistic Fiction: Author's Voice</li> </ul>             |  |
| 10                   | 2/13 |   | <input type="checkbox"/> Reader Response<br><input type="checkbox"/> <i>The Absolutely True Diary of a Part-Time Indian</i>  |
| <b>WEEK 6</b><br>11  | 2/18 | <ul style="list-style-type: none"> <li>• Topic: Contemporary Issues in Realistic Fiction</li> </ul>                             | <input type="checkbox"/> Article for Discussion (See Sakai Week 6)   |
| 12                   | 2/20 |   | <input type="checkbox"/> Reader Response (Choose One)<br><input type="checkbox"/> <i>Looking for Alaska</i><br><input type="checkbox"/> <i>Perks of Being a Wallflower</i> |
| <b>WEEK 7</b><br>13  | 2/25 | <ul style="list-style-type: none"> <li>• Topic: Science Fiction, Fantasy, Horror</li> </ul>                                     | <input type="checkbox"/> Op-Ed Article (LiveText)  |
| 14                   | 2/27 |   | <input type="checkbox"/> Reader Response<br><input type="checkbox"/> <i>Feed</i>   |
| <b>WEEK 8</b><br>15  | 3/3  | <ul style="list-style-type: none"> <li>• <b>SPRING BREAK- NO CLASS</b></li> </ul>   | <input type="checkbox"/> <b>None</b>   |
| 16                   | 3/5  |   |  |
| <b>WEEK 9</b><br>17  | 3/10 | <ul style="list-style-type: none"> <li>• Topic: History Fiction: How Best to Approach Issues of the Past and Present</li> </ul> | <input type="checkbox"/> Article for Discussion (See Sakai Week 9)   |
| 18                   | 3/12 |   | <input type="checkbox"/> Reader Response (Choose One)<br><input type="checkbox"/> <i>Brown Girl Dreaming</i><br><input type="checkbox"/> <i>Fences</i>                     |
| <b>WEEK 10</b><br>19 | 3/17 | <ul style="list-style-type: none"> <li>• Topic: Non-Fiction</li> </ul>  | <input type="checkbox"/> Reader Response<br><input type="checkbox"/> Article for Discussion (See Sakai Week 10)  |
| 20                   | 3/19 |   | <input type="checkbox"/> Reader Response<br><input type="checkbox"/> <i>Born A Crime</i>   |

|                      |      |   |   |
|----------------------|------|---|---|
| <b>WEEK 11</b><br>21 | 3/24 | <ul style="list-style-type: none"> <li>• Topic: Contemporary Issues in Realistic Fiction: Fight, Flight, and Freeze-Reading about Trauma</li> </ul>       | <input type="checkbox"/> Article for Discussion (See Sakai Week 12)   |
| 22                   | 3/26 |   | <input type="checkbox"/> Reader Response (Choose One) <ul style="list-style-type: none"> <li><input type="checkbox"/> <i>Speak</i></li> <li><input type="checkbox"/> <i>The Bridge Home</i></li> </ul>                |
| <b>WEEK 12</b><br>23 | 3/31 | <ul style="list-style-type: none"> <li>• Topic: Contemporary Issues in Fiction: Disability</li> </ul>   | <input type="checkbox"/> Article for Discussion (See Sakai Week 12)   |
| 24                   | 4/2  |   | <input type="checkbox"/> Reader Response (Choose One) <ul style="list-style-type: none"> <li><input type="checkbox"/> <i>Of Mice and Men</i></li> <li><input type="checkbox"/> <i>Fish in a Tree</i></li> </ul>       |
| <b>WEEK 13</b><br>25 | 4/7  | <ul style="list-style-type: none"> <li>• Topic: Contemporary Issues in Fiction: Voice Representation of Students outside of the Majority Group</li> </ul> | <input type="checkbox"/> Article for Discussion (See Sakai Week 13)   |
| 26                   | 4/9  |   | <input type="checkbox"/> Reader Response (Choose One) <ul style="list-style-type: none"> <li><input type="checkbox"/> <i>The Hate U Give</i></li> <li><input type="checkbox"/> <i>Other Words for Home</i></li> </ul> |
| <b>WEEK 14</b><br>27 | 4/14 | <ul style="list-style-type: none"> <li>• Topic: Teacher's Positionality in Adolescent Literature Instruction</li> </ul>                                   | <input type="checkbox"/> Interdisciplinary Unit (LiveText)  |
| 28                   | 4/16 |   | <input type="checkbox"/> Reader Response <ul style="list-style-type: none"> <li><input type="checkbox"/> <i>The Poet X</i></li> </ul>   |
| <b>WEEK 15</b><br>29 | 4/21 | <ul style="list-style-type: none"> <li>• Topic: Presentations</li> </ul>  | <input type="checkbox"/> Literary Theory Essay Due by 4/23/20   |
| 30                   | 4/23 |   | <input type="checkbox"/> Literary Theory Essay  |