The University of Oklahoma  
College of Continuing Education  
Advanced Programs – Course Syllabus

Course Title:  
Field Studies in Education: Literature for Young Adults

Course Number:  
EDEN5940-222

Course Description:  
This course will focus on how young adult literature serves as a window onto concerns adolescents have in the 21st century: achieving identity, bullying, sexuality, and health issues. Our goal is to read, talk, and learn together as we explore the vibrant field of young adult literature (geared toward readers 14-18 but now also of interest to readers in their 20s and older), exploring the assumptions our culture makes about adolescence as reflected within and/or resisted by this literature, considering how we can apply the knowledge we derive from these texts to a broad range of contexts, including secondary English/Language Arts classrooms. Together, we will read common young adult literature texts, but you will also be encouraged to select additional texts to broaden your expertise within the field.

Class Dates, Location and Hours:  
Dates: March 17-22, 2015  
Location: Mildenhall, England. See Site Director for classroom location.  
Hours: Tuesday - Friday 6:00-9:30 pm; Saturday and Sunday 8:30 a.m.-4:30 p.m.  
Last day to enroll or drop without penalty: February 16, 2015

Site Director:  
LaShondra Rice. Phone: DSN 238-4172; CIV 44-1638-54-4172. DSN Fax: 238-4172; E-mail: apmildenhall@ou.edu

Professor Contact Information:  
Course Professor: Dr. Crag Hill  
Mailing Address: 820 Van Vleet Oval, Room 120  
Norman, OK 73019  
Telephone Number: 405-325-1498  
Fax Number: 405-325-7390  
E-mail Address: crag.a.hill@ou.edu  
Professor availability: The professor will be available via e-mail to students before and after the class sessions. On-site office hours are half an hour before and after each class session, by appointment.

Textbook(s) and Instructional Materials:  
Student materials are available at the OU Follett Bookstore located at 1185 Asp Avenue; Norman, OK, and can be ordered online, by phone, by email, or by fax. Ordering online at www.oklahoma.bkstr.com is strongly recommended – students can track the status of their order within 48 hours. If an order has not been shipped within three days, students can contact the Follett textbook manager by phone (405) 325-3511, (800) 522-0772 (toll-free) or email 0831mgr@fheg.follett.com. Phone orders (ask for the textbook manager and identify yourself as an Advanced Programs student) can be placed 8 a.m. to 6 p.m. Monday through Thursday; 8 a.m. to 5 p.m. on Friday; 10 a.m. to 4 p.m. on Saturday (CST). Summer hours: 9 a.m. to 5 p.m. Monday through Friday (CST). Fax orders can be placed 24 hours a day at (405) 325-7770. Text prices are available online.

9. Materials posted on the OU Desire to Learn (D2L) system: Agendas and handouts will be available on D2L as they are developed. Access D2L at http://learn.ou.edu; enter your OU NetID (4+4) and password, and select course to access material. Please contact your local Site Director if you require assistance.

Note: Follett is the Advanced Programs contractual textbook provider. Should text changes become necessary after publication of the course syllabus, Advanced Programs will facilitate text returns/refunds only for texts purchased through Follett.

**Course Objectives:**

1. To become familiar with the bounty of new young adult literature
2. To become familiar with how young adult literature contributes to conversations about adolescence
3. To explore various ways to teach young adult literature and/or utilize in other contexts (e.g. counseling, coaching)
4. To learn ways to promote reading and deep engagement with texts
5. To develop your own aesthetic sensibilities regarding literature and teaching

**Course Format:**

The course format will be multimodal. Students will write on-line and in-class to both prepare for on-line and in-class discussions and to lay the groundwork for the final paper. Students will participate in on-line discussions before and after in-person meetings. During in-person class time, content will be explored through small-group and whole-class discussion, role-playing, and other interactive activities. A small portion of the content will be delivered via lecture. During in-person classes, we will flow in and out of individual response (through writing, drawing, and other modes), small-group and whole-class discussions, in tandem with other activities that allow us to play with and embody the content. Outline of a typical in-person class meeting:

- **Gathering:** Writing to prepare for the day’s discussion
- **Warming up:** Think/pair/share and other discussion-starting strategies
- **Long-haul:** In-depth discussion of paired novels around identity, bullying, sexuality, and health
- **Calisthenics:** Long-haul interspersed with movement (for physical and cognitive benefit)
- **Winding down:** Debriefing, brainstorming ways to put learning into practice, exit slips

**Course Outline:**

**Prior to In-Person Class Meetings: February 16 – March 16, 2015**

**Week 1 to Week 4**

Get the books and familiarize yourself with the course D2L site. I will set up an online discussion board on D2L. Before our in-person meetings, I will ask you to make three posts: an introduction, a write-up of how you use reading in your jobs now and how you anticipate using it in the future (you may draw from this as you write Short Paper #1), and how you use writing.
I have provided the ISBN for the paperback versions of the books, but you can get hardback, paperback, electronic, or audio versions. Buying used books are often a better value. You will read 8 young adult books for the course (most of them can be read in 2-3 hours). Have the books read by the first day of in-person class on 3/16. I will also be posting 3-5 articles and book chapters that will give you the theoretical foundation for what is being called the “youth lens.” Preferably be reading these articles as you are reading the novels (they will provide you with a very different way to look at these stories), but complete these readings before 3/19 at the latest.

**Please bring the relevant book/books to class on the day it is going to be discussed.**

Discuss your implementation paper with me on the morning of March 21. You have until April 12 to complete the paper. Make your implementation paper something you are personally interested in seeing in action, in whatever context you find yourself in in the near future. I can provide feedback on your paper at any point before the final due date.

Please bring a laptop or phone to class so you can access the Internet.

### In-Person Class Meetings: March 17 – March 22, 2015

<table>
<thead>
<tr>
<th>Topic</th>
<th>Readings</th>
<th>Outside Writing</th>
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<tbody>
<tr>
<td>Tuesday</td>
<td><strong>Achieving Identity</strong></td>
<td><strong>Ya Notebook #1 (see below for topic suggestions)</strong></td>
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<tr>
<td>3/17</td>
<td>Introductions</td>
<td>Discussion strategies</td>
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<tr>
<td></td>
<td>Gathering: Writing about identity, personal and professional context</td>
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<tr>
<td>1800-2130</td>
<td>Warming up: Reading autobiographies</td>
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<td>Long haul/Calisthenics: Text in the spotlight: <strong>Period 8</strong></td>
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<td>Overview of the course</td>
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<td></td>
<td>Winding down: Exit slip: Qs about achieving identity</td>
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<td>Wednesday</td>
<td>Gathering: Writing about images</td>
<td><strong>Ya Notebook #2</strong></td>
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<td>3/18</td>
<td>Warming up: Grammar and vocabulary of comics</td>
<td>Discussion strategies</td>
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<tr>
<td>1800-2130</td>
<td>Long haul/Calisthenics: Text in the spotlight: <strong>Page by Paige</strong></td>
<td>Brainstorming implementation plans</td>
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<td>Winding down: Exit slip: Possible applications to various contexts</td>
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<td>Thursday</td>
<td>Gathering: Writing about how these first three novels reflect and/or resist stereotypes about adolescence</td>
<td><strong>Ya Notebook #3</strong></td>
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<td>3/19</td>
<td>Warming up: Think/pair/share</td>
<td>Discussion strategies</td>
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<td>1800-2130</td>
<td>Long haul/Calisthenics: Text in the spotlight: <strong>Paper Towns</strong></td>
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<td>Winding down: Start work on adapting rubric for implementation plan</td>
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<td>Exit slip: Closing thoughts on achieving identity</td>
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<td>Topic</td>
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<td>Friday 3/20</td>
<td><strong>Bullying</strong>&lt;br&gt;Gathering: Writing about experiences/observations with bullying&lt;br&gt;Warming up: Think/pair/share&lt;br&gt;Long haul/Calisthenics: Texts in the spotlight: <em>Thirteen Reasons Why</em> and <em>Eleanor &amp; Park</em>&lt;br&gt;Winding down: Adapting rubric for implementation plan&lt;br&gt;Small groups brainstorming possible implementations</td>
<td>YA Notebook #4&lt;br&gt;Discussion strategies</td>
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<td>1800-2130</td>
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<td>Saturday 3/21</td>
<td><strong>Sexuality</strong>&lt;br&gt;Gathering: Writing about sexuality as American culture expresses on it, acts on it, especially in terms of adolescents&lt;br&gt;Warming up: Read around&lt;br&gt;Long haul/Calisthenics: Texts in the spotlight: <em>Speak</em> and <em>Aristotle and Dante Discover the Secrets of the Universe</em>&lt;br&gt;Winding down: Exit slip: Adolescent sexuality</td>
<td>YA Notebook #5 &amp; 6&lt;br&gt;Finishing rubric for implementation plan&lt;br&gt;Discussion strategies</td>
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<td>0830-1630</td>
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<td>Sunday 3/22</td>
<td><strong>Health</strong>&lt;br&gt;Gathering: Writing about how mental and physical health plays out in American culture&lt;br&gt;Warming up: Small groups on implementation&lt;br&gt;Long haul/Calisthenics: Texts in the Spotlight: <em>Speak</em> and <em>The Heart is Not a Size</em>&lt;br&gt;Winding down: Presentations of implementation plans</td>
<td>YA Notebook #7 &amp; 8&lt;br&gt;Discussion strategies</td>
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<td>0830-1630</td>
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**Following In-Person Class Meetings: March 23 – April 12, 2015**

**Week 6, 7, and 8**

Complete implementation paper, Short Paper #2, and YA Notebooks. Email to me at [crag.a.hill@ou.edu](mailto:crag.a.hill@ou.edu)

Implementation paper and Short Paper #2 **due by 4/12**

YA Notebooks **due March 28**

All papers will be returned via email.

**Note:** If you choose to read the course articles and chapters posted on D2L using an Ipad or some other handheld device make sure to use an app that will allow you to highlight and make notes. This will aid you greatley in the in-class discussions.

**Assignments, Grading and Due Dates:**

1. **Reading:**
   a. 8 novels to be closely discussed during in-person class meetings
   b. Articles providing theoretical background for the “youth lens”

2. **Writing:**
   a. Two short papers (3-5 pages)
      i. Short Paper #1: Reading autobiography (3-5 pages), due March 3
      ii. Short Paper #2: Critical paper (3-5 pages), due April 12
b. YA Notebooks (at least one page per book), due March 28. (see below for more information)

c. Gatherings: writing on topics related to the novel/s we will be discussing that day. These writings will be the jumping off point for (ungraded)

d. Implementation plan (15-20 pages), due April 12. Outline in place by last class

3. Oral presentation (ungraded) of outline of implementation plan

All graded assignments will be submitted as word documents via email. The instructor will evaluate the work and respond via email with comments to assignments in submitted documents as tracked changes. See rubric below. This rubric will be used of the two short papers and will be adapted during in-person classes for the implementation plan.

**YA Notebook Entries, 20%**

Written outside of class, these YA notebook entries is a place to extend the conversations around the novels we are studying. After each class, write at least a one-page response to the novel or novels we discussed in class. I am particularly interested in responses to something someone said about the novel under study that week. Did the comment or comments contribute to your understanding of the novel? I will collect these at the beginning of each class and respond to them in class the following day. This writing will serve as formative assessment for me to the literature we’re studying and will help you begin to shape Short Paper #2 (see below) Submit #7 & 8 via email: crag.a.hill@ou.edu.

**Short Paper # 1 and Short Paper #2, 30%**

**Short Paper # 1: Reading autobiography (3-5 pages), due March 3**

Reading is breathing for some; for others it’s a chore. For the majority of us, reading falls somewhere between those two poles. By way of introducing yourself to the class, to provide me with a background of your reading, write a brief autobiography of yourself as a reader (see below for an example). Write about your reading experiences; highlight significant books, ones that influenced you or taught you or nudged you in a new direction, that opened up not only the world of reading but the whole shebang; focus on one stage in your reading life, e.g. elementary school; write a survey of your reading from the time you started reading through last semester; or answer one or two or all of the following questions: What do you know about young adult literature? What young adult authors do you know? In what ways has the field of young adult literature shaped you as a reader? Who are you as a reader? All papers will be read in small groups. Together, they will give us a portrait of the class as readers as we begin our exploration of young adult literature. Submit via email: crag.a.hill@ou.edu. See “Scoring Checklist” below for evaluation criteria

**Short Paper # 2: Critical paper (3-5 pages), due April 12**

A further exploration of something you wrote about in your YA notebook, respond to something someone has said about a book—something you agree or disagree with. How did this comment (or comments) change your thinking about a book? How did it change or reinforce your thinking about young adult lit? Submit via email: crag.a.hill@ou.edu. See “Scoring Checklist” below for evaluation criteria

**Implementation Paper, 50%, presentations of outline on 3/22, paper due April 12**

Write a 15-20 page paper detailing a project or projects in which you implement what you have learned about the construct of adolescence, whether in a classroom or in another context. So that students are part of the evaluation process, they will work on adapting the “Scoring Checklist” below to be used for evaluation of the implementation paper. Submit via email: crag.a.hill@ou.edu. The final, written paper is due by April 12.

**Grading:**

This is a letter-graded course: A, B, C, D, or F. A = 93-100, B = 83-92, C = 70-82, D = 60-69, F = <60

**Notice:** Failure to meet assignment due dates could result in a grade of I (Incomplete) and may adversely impact Tuition Assistance and/or Financial Aid.
SCORING CHECKLIST

Ideas and Content ______ out of 5

This paper is clear and focused. It holds the reader’s attention. Relevant anecdotes and details enrich the central theme.

A. The topic is narrow and manageable.
B. Relevant, telling, quality details give the reader important information that goes beyond the obvious or predictable.
C. Reasonably accurate details are present to support the main ideas.
D. The writer seems to be writing from knowledge or experience; the ideas are fresh and original.
E. The reader’s questions are anticipated and answered.
F. Insight—an understanding of life and a knack for picking out what is significant—is an indicator of high level performance, though not required.

Organization ______ out of 5

The organization enhances and showcases the central idea or theme. The order, structure, or presentation of information is compelling and moves the reader through the text.

A. An inviting introduction draws the reader in; a satisfying conclusion leaves the reader with a sentence of closure and resolution.
B. Thoughtful transitions clearly show how ideas connect.
C. Details seem to fit where they're placed; sequencing is logical and effective.
D. Pacing is well controlled; the writer knows when to slow down and elaborate, and when to pick up the pace and move on.
E. The title, if desired, is original and captures the central theme of the piece.
F. Organization flows so smoothly the reader hardly thinks about it; the choice of structure matches the purpose and audience.

Voice ______ out of 5

The writer speaks directly to the reader in a way that is individual, compelling and engaging. The writer "aches with caring" yet is aware and respectful of the audience and the purpose for writing.

A. The reader feels a strong interaction with the writer, sensing the person behind the words.
B. The writer takes a risk by revealing who they are and what they think.
C. The tone and voice give flavor and texture to the message and are appropriate for the purpose and audience.
D. Narrative writing seems honest, personal, and written from the heart. Expository or persuasive writing reflects a strong commitment to the topic by showing why the reader needs to know this and why they should care.
E. This piece screams to be read aloud, shared, and talked about. The writing makes you think about and react to the author's point of view.

Word Choice _____ out of 5

Words convey the intended message in a precise, interesting and natural way. The words are powerful and engaging.

A. Words are specific and accurate; it is easy to understand just what the writer means.
B. The language is natural and never overdone; both words and phrases are individual and effective.
C. Striking words and phrases often catch the reader's eye- and linger in the reader's mind. (You can recall a handful as you reflect on the paper.)
D. Lively verbs energize the writing. Precise nouns and modifiers add depth and specificity. “To be” verbs are eschewed.
E. Precision is obvious. The writer has taken care to put just the right word or phrase in just the right spot.
The writing has an easy flow, rhythm and cadence. Sentences are well built, with strong and varied structure that invites expressive oral reading.

A. Sentences are constructed in a way that underscores and enhances the meaning.
B. Sentences vary in length as well as structure. Fragments, if used, add style and rhythm. Dialogue, if present, sounds natural.
C. Purposeful and varied sentence beginnings add variety and energy.
D. The use of creative and appropriate connectives between sentences and thoughts show how each relates to and builds upon the one before it.
E. The writing has cadence; the writer has thought about the sound of the words as well as the meaning. The first time you read it aloud is a breeze.

The writer demonstrates a good grasp of standard writing conventions (e.g., spelling, punctuation, capitalization, grammar, usage, paragraphing) and uses conventions effectively to enhance readability. Errors tend to be so few that just minor touch-ups would get this piece ready to publish.

A. Spelling is generally correct, even on more difficult words.
B. The punctuation is accurate, even creative, and guides the reader through the text.
C. A thorough understanding and consistent application of capitalization skills are present.
D. Grammar and usage are correct and contribute to clarity and style.
E. Paragraphing tends to be sound and reinforces the organizational structure.
F. The writer may manipulate conventions for stylistic effect—and it works! The piece is very close to being ready to publish.
POLICIES AND NOTICES

Attendance/Grade Policy

Attendance and participation in interaction, individual assignments, group exercises, simulations, role playing, etc. are valuable aspects of any course because much of the learning comes from discussions in class with other students. It is expected that you attend all classes and be on time except for excused emergencies.

Excused absences are given for professor mandated activities or legally required activities such as emergencies or military assignments. It is the policy of the University to excuse absences of students that result from religious observances and to provide without penalty for the rescheduling of examinations and additional required class work that may fall on religious holidays. Unavoidable personal emergencies, including (but not limited to) serious illness; delays in getting to class because of accidents, etc.; deaths and funerals, and hazardous road conditions will be excused.

If you are obtaining financial assistance (TA, STAP, FA, VA, Scholarship, etc.) to pay all or part of your tuition cost, you must follow your funding agency/institution’s policy regarding “I” (Incomplete) grades unless the timeline is longer than what the University policy allows then you must adhere to the University policy. Students who receive Financial Aid must resolve/complete any “I” (Incomplete) grades by the end of the term or he/she may be placed on “financial aid probation.” If the “I” grade is not resolved/completed by the end of the following term, the student’s Financial Aid may be suspended make the student ineligible for further Financial Aid.

Students are responsible for meeting the guidelines of Tuition Assistance and Veterans Assistance. See the education counselor at your local education center for a complete description of your TA or VA requirements.

Academic Integrity and Student Conduct

Academic integrity means honesty and responsibility in scholarship. Academic assignments exist to help students learn; grades exist to show how fully this goal is attained. Therefore all work and all grades should result from the student's own understanding and effort.

Academic misconduct is any act which improperly affects the evaluation of a student’s academic performance or achievement. Misconduct occurs when the student either knows or reasonably should know that the act constitutes misconduct. Academic misconduct includes: cheating and using unauthorized materials on examinations and other assignments; improper collaboration, submitting the same assignment for different classes (self-plagiarism); fabrication, forgery, alteration of documents, lying, etc...in order to obtain an academic advantage; assisting others in academic misconduct; attempting to commit academic misconduct; destruction of property, hacking, etc...; intimidation and interference with integrity process; and plagiarism. All students should review the Student’s Guide to Academic Integrity at http://integrity.ou.edu/students_guide.html

Students and faculty each have responsibility for maintaining an appropriate learning environment. All students should review policies regarding student conduct at http://studentconduct.ou.edu/

Accommodation Statement

The University of Oklahoma is committed to making its activities as accessible as possible. For accommodations on the basis of disability, please contact your local OU Site Director.

Course Policies

Advanced Programs policy is to order books in paperback if available. Courses, dates, and professors are subject to change. Please check with your OU Site Director. Students should retain a copy of any assignments that are mailed to the professor for the course. Advanced Programs does not provide duplicating services or office supplies.

Any and all course materials, syllabus, lessons, lectures, etc. are the property of professor teaching the course and the Board of Regents of the University of Oklahoma and are protected under applicable copyright.

For more information about Advanced Programs, visit our website at: http://www.goou.ou.edu/
INSTRUCTOR VITA

Crag Hill, Ph.D.

Education

- 2008  Ph.D., Curriculum & Instruction, University of Idaho
- 2001  M.A., Curriculum & Instruction, University of Idaho
- 1990  B.A., English, San Francisco State University

Current Positions

- Assistant Professor, English Education
- Department of Instructional Leadership and Curriculum
- University of Oklahoma

Frequently Taught Advanced Programs Courses

EDEN 5940  Field Studies in Education: Literature for Young Adults

Major Areas of Teaching and Research Interest

- Critical theory and young adult literature
- Critical theory and comics
- Mentoring early career teachers
- Visual literacy, and poetry

Representative Publications and Presentations


Major Professional Affiliations

- National Council of Teachers of English, 1991-Present
- International Reading Association, 2000-Present