

Request for Undergraduate Course Addition

1. Prepare **one** paper copy and obtain signatures from the Department Chair/Division Head, Registrar and College Dean.
2. Submit the form to your College Curriculum Committee.
3. After obtaining the signature of the College Curriculum Chair, send the paper copy to the current University Curriculum Committee Chair
4. Send an identical (sans signatures) ELECTRONIC COPY and all supporting documentation in a single PDF file (PDF Portfolio recommended) to UCC chair.

College: COLA Department/Division: English Alpha Designator/Number: ENG 430
 Contact Person: Allison Carey Phone: 6-6439

NEW COURSE DATA:

Course Title: <u>Young Adult Literature</u> (Limit of 30 characters & spaces.)	
Alpha Designator/Number: <u>ENG 430</u>	
General Education Designator(s) (check all that apply): <input type="checkbox"/> CT <input type="checkbox"/> INTL <input checked="" type="checkbox"/> MC <input type="checkbox"/> Core II (Core II type: _____)	
Note: Applications for Gen Ed attributes must be attached. http://www.marshall.edu/wpmu/gened/core-ii-courses-info/	
Catalog Description (Limit of 30 words): Critical study of literature intended for adolescent and pre-adolescent readers. Focus on coming-of-age and identity issues, and on texts representing cultural, ethnic, and social diversities of U.S. and world literatures.	
Co-requisite(s): _____	First Term to be Offered: <u>F 2013</u> Designator: <u>MC</u>
Prerequisite(s): <u>ENG 350</u>	Credit Hours: <u>3</u>
Grading Mode: Graded: <input checked="" type="checkbox"/> Credit/No Credit: <input type="checkbox"/>	
Course(s) being deleted in place of this addition (must submit course deletion form): _____	

CHECKLIST/REQUIREMENTS

1. After completing this two page form in its entirety, include a complete syllabus and route through the departments/committees below.
2. A complete syllabus can be from when this course was previously taught as a special topics course or by creating a new, intended syllabus to use with the course. The sample syllabus must at a minimum address the following areas:
 - a. COURSE OBJECTIVES, COURSE OUTLINE, SAMPLE TEXT(S) WITH AUTHOR(S) AND PUBLICATION DATE, INSTRUCTIONAL METHODS (Lecture, Lab, Internship, Practicum, etc.), and EVALUATION METHODS (Unit/Chapter, Midterm, Final, Projects, etc.)
3. If this course will replace a course that is required by another department, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.
4. If this course will be similar in title or content to another department's courses, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.

SIGNATURES: (If disapproved at any level, do not sign. Return to previous signer.)

Department Chair/Division Head: _____	Date: _____
Registrar: _____	Date: _____
College Dean: _____	Date: _____
College Curriculum Chair: _____	Date: _____
General Education Council Chair *: _____	Date: _____
University Curriculum Committee Chair: _____	Date: _____
Faculty Senate Chair: _____	Date: _____
VP Academic Affairs/VP Health Science _____	Date: _____

* - Signature necessary only if course is to be Core Curriculum Course

Request for Undergraduate Course Addition - Page 2
Additional Information Required for Undergraduate Course Addition

College: COLA Department/Division: English Alpha Designator/Number: ENG 430

Provide complete information regarding the new course addition for each topic listed below. Before routing this form, a complete syllabus also must be attached addressing the items listed on the first page of this form.

1. Identify by name the faculty in your department/division who may teach this course.

Kristen Lillvis, Allison Carey, Jill Treftz

2. If your department/division requires additional faculty, equipment, or specialized materials, attach an estimation of money and time required to secure these items.

N/A

3. If this course will be required by a department/division other than your own, identify by name.

College of Education, Secondary Education B.A., area of emphasis English 5-Adult

4. If there are any agreements required to provide clinical experience, attach details and signed agreements.

N/A

5. If library resources are deemed inadequate, attach a plan to overcome this. The plan must include the cost as stated by the Dean of Libraries.

N/A

6. EQUIPMENT/SUPPLIES NEEDED TO TEACH THIS COURSE (this does not refer to additional equipment/supplies that need to be purchased; simply what materials are needed in order to teach this course successfully.):

N/A

7. ADDITIONAL GRADUATE REQUIREMENTS IF LISTED AS AN UNDERGRADUATE OR GRADUATE COURSE (please also submit to Graduate Council course addition for 5xx graduate component):

N/A

8. PROVIDE A COMPLETE BIBLIOGRAPHY INCLUDING ALL PUBLICATIONS RESEARCHED TO CREATE THIS COURSE AND WHAT PUBLICATIONS MAY BE BENEFICIAL TO STUDENTS TAKING THIS COURSE (separate page).

Multicultural Course Application

For proposed course addition ENG 430: Young Adult Literature (MC)

MC Studies Content Requirements	How does the course content address the MC content requirements? Name and briefly describe, for example, readings, lectures, videos, interactions, discussions.	How do instructors assess the MC content requirements? Name and briefly describe, for example, evaluation standards for exams, papers, projects, presentations.
<ul style="list-style-type: none"> Students explain and examine multiple cultures other than their own. 	<ul style="list-style-type: none"> Throughout this course, students will be asked to examine and explain cultures other than their own, through the course's common readings, through discussions both in class and on the class discussion board, and through their independent final paper/project. (Course readings will include novels about YA African-American teens, Asian-American teens, GLBTQ teens, Latino/Latina teens, teens from big cities and those from little towns, affluent teens and those whose families struggle to put food on the table. These texts are not merely <i>about</i> teens from different cultures but also <i>by</i> authors from those cultures.) For instance, the course will address issues of power and voice: who has those, and in what cultural positions. We will explore this through such readings as 	<ul style="list-style-type: none"> Because multiculturalism is deeply woven into the fabric of the course—its reading and viewing material, the focus of its discussions, the topics of its papers and projects—assessing of the MC content requirements will occur throughout assessment. For example, since the individual project/paper (the In-Class Multimedia Presentation and Final Paper) will be on the students' choice of MC-related topic as it appears in YA literature. (So a student might choose the theme of sexual orientation in YA literature and would then trace that issue through a certain number of YA texts, including books, films, and digital works. Thus, a central part of the rubric for such a project/paper will be addressing the assignment's questions (MC in YA lit). Similar criteria will be applied

	<p><i>Monster</i> (Walter Dean Myers), a novel written from the perspective of a young African-American man being tried for a murder that he may or may not have committed. The reader learns to sympathize with him and understand his world <u>far</u> sooner than we find out the legal case's resolution. We'll explore the lives of GLBTQ teens who live in Appalachia (<i>Finding H.F.</i>) and see through the eyes of a rape victim who has literally lost her voice from trauma (<i>Speak</i>). The class discussions and projects will focus on such issues, and others involving race, socioeconomic status, regional identification, urban/rural, and many other aspects of diversity as they are addressed in these texts about young people (and as these issues impact the lived experience of young people in the world).</p>	<p>in assessing Discussion Board posts (whose topics will be related to our weekly class MC-topics), student entries on their YA Reading Blog, etc. Since the course's focus will be MC, it will not be possible for a student to perform adequately in the course without engaging with the MC content.</p>
<ul style="list-style-type: none"> Students evaluate their own culture by recognizing, distinguishing, comparing, and assessing other cultures. 	<ul style="list-style-type: none"> A key portion of this course—and of my teaching in general—will consist of students' self-reflections in which they reflect upon their prior knowledge and beliefs <i>and</i> in which they specifically address how the course's 	<ul style="list-style-type: none"> This answer is similar to the one above: MC topics are integral to this course. Thus, failure to address these topics can only result from failure to do the assignments. In the case of seeking to have students evaluate their own cultures by

	<p>material diverges from their own lived experiences. For instance, the very first writing assignment of the course (due on the 3rd day of class, see attached Course Proposal) is an Autobiographical Reading Profile in which students will attempt to reconstruct their own reading history as a YA, and then will try to assess that history's gaps and elisions. In addition, students will also be asked to discuss (on the Discussion Board and in informal in- and out-of-class writings) how the various cultures and teens that we read about are similar to each other and to themselves. Thus, students will be prompted not only to note MC differences but also to note human and cultural similarities.</p>	<p>recognizing, distinguishing, comparing, and assessing other cultures, this will be assessed through assessment of the Discussion Board posts and in- and out-of-class writings that touch on this topic. In addition, this topic will be a facet of the course's major project/paper and will be included on the rubric for both the in-class presentation and the formal paper.</p>
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Course Proposal

ENG 430 (MC): Young Adult Literature

Course Description, from catalog: Critical study of literature intended for adolescent and pre-adolescent readers. Focus on coming-of-age and identity issues, and on texts representing cultural, ethnic, and social diversities of U.S. and world literatures.

Course Description: This course examines literature written for adolescents and young adults, literature whose focus is coming of age and the formation of identity. Students will examine both the history and the contemporary trends of young adult literature (YA lit). Students will become familiar with a variety of YA genres including dystopian fiction, sci-fi and fantasy literature, contemporary realistic fiction, paranormal fiction, graphic novels, multimodal texts such as vooks, problem novels, poetry, manga, comic books, and adventure stories. Students will apply literary critical lenses to their reading of YA literature, and their theoretically-guided interpretations will include some selection of the following: Reader Response, Feminism, Structuralism, Psychoanalysis, Marxism, New Historicism and Cultural Studies, Postcolonial and Race Studies, and Sexuality Studies. Because this course is a requirement for all English Education majors, special attention will be given to issues of censorship of YA literature, and students will be introduced to pedagogical and professional resources for the use of YA literature in the classroom. Moreover, as part of the course's focus on contemporary trends in YA lit, students will consider texts that explore coming of age in today's diverse world, and how the identity formation process is affected when adolescents interact with people from different racial, regional, national, cultural, religious, or economic backgrounds.

This course is a requirement for the Secondary Education B.A., area of emphasis English 5-Adult major (the content component of the English 5-Adult specialization).

ENG 350: Introduction to Textual Analysis is a prerequisite for this class.

Course Objectives: ENG 430: Young Adult Literature will meet many of the 400-level learning outcomes as listed on the English Department webpage. Of these learning outcomes, ENG 430 in particular emphasizes the following and requires that students demonstrate the ability to

- build specialized, in-depth knowledge about topics through the close reading of texts, writing, and dialogue with peers
- interpret the meaning of texts, analyze the techniques/strategies used to make that meaning, and evaluate the relative effectiveness of those techniques/strategies
- use a combination of primary and secondary evidence to support and explain interpretive claims
- identify and formulate questions for productive and independent inquiry
- use and generate a range of media, including print, graphic, video, and digital
- trace in depth and detail specific literary, cultural, and historical movements

- identify and compare in depth and detail specific texts that represent a range of world English literatures, historical traditions, and the experiences of different ages, genders, ethnicities, sexualities, classes, and regional origins
- apply a variety of well chosen and well deployed theoretical principles and methods to the interpretation and analysis of texts
- initiate and lead a discussion that builds knowledge collaboratively

In addition, as a multicultural course, this class will require that students

- explain and examine multiple cultures other than their own.
- evaluate their own culture by recognizing, distinguishing, comparing, and assessing other cultures.

Sample Texts (for illustration only; instructors will select their own texts that will still meet the MC content and all learning outcomes of the course):

Alleen Pace Nilsen and Kenneth L. Donelson, *Literature for Today's Young Adults*, 9th ed. (Allyn & Bacon, 2012) (recommended, instructor resource)
 L. Frank Baum, *The Wonderful Wizard of Oz* (1900; Simon & Brown, 2011)
 Walter Dean Myers, *Monster* (Amistad, 2001)
 Suzanne Collins, *The Hunger Games* (Scholastic, 2010)
 Victor Martinez, *Parrot in the Oven: Mi vida* (Rayo, 2004)
 Francesca Lia Block, *Dangerous Angels: The Weetzie Bat Books* (1991; Harper Teen 2010)
 Julia Watts, *Finding H.F.* (2001; Bella, 2011)
 Laurie Halse Anderson, *Speak* (1999; Penguin, 2009)
 Jane Yolen, *Briar Rose* (Tor Teen, 2002)
 Patrick Carman, *Skeleton Creek* (Scholastic, 2009)
 Gene Luen Yang and Thien Pham, *Level Up* (First Second, 2011)
 Larry Clark, *Kids* (1995, film to be viewed as a group)
 Selected materials to be distributed electronically

Instructional Methods: There will be brief lectures (mini lectures) occasionally, but primarily the course will be centered around discussion, both in class and out of class through the course's discussion board. In addition, the course will be very learner-centered, with students giving presentations and each taking a turn leading a day's discussion. This course will be much more like a seminar, not like a lecture course. Discussions begun in the classroom will be supplemented by our shared, ongoing conversations on the class's discussion board, in-class presentations by the instructor and students, and students' creation of reading blogs (and sharing those blogs) to document their independent reading.

Evaluation Methods: Assessment in this course will center on students' individual interests, reading selections, and inquiry. In acknowledgement of the importance of digital media to contemporary young adults, many of the assessments will have a digital component.

1. Independent YA Reading Blog	30%
2. In-class Multimedia Presentation (on topic of final paper)	20%
3. Class participation and short assignments	10%
4. Class discussion board	10%

5. Final Paper or Multimedia Project (inquiry, individual topic) 30%

University Policies:

By enrolling in this course, you agree to the University Policies listed below; I adhere to all these policies. Please read the full text of each policy by going to www.marshall.edu/academic-affairs and clicking on “Marshall University Policies.” Or, you can access the policies directly by going to http://www.marshall.edu/academic-affairs/?page_id=802

Academic Dishonesty/ Excused Absence Policy for Undergraduates/ Computing Services Acceptable Use/ Inclement Weather/ Dead Week/ Students with Disabilities/ Academic Forgiveness/ Academic Probation and Suspension/ Academic Rights and Responsibilities of Students/ Affirmative Action/ Sexual Harassment

Course Outline:

(“HW” refers to preparation for next class meeting):

(***All readings and assignments here are for purposes of illustration. Selection of texts and assignments will be up to the course instructor.)

M 8/27	What is Young Adult Literature? & Introduction to Themes of Course: identity formation, coming of age, self and society HW for W: Read “On the Question of Integrating Young Adult Literature into the Mainstream by Terry Davis (v.24.3; 1997, <i>The ALAN Review</i>), <i>Briar Rose</i> (1 st chapters), “Sleeping Beauty,” excerpts from article by Bruno Bettelheim.
W 8/29	Fairy tales & Freud: critical approaches to YA literature HW for W: Continue <i>Briar Rose</i> , excerpt from article by Maria Tatar, Autobiographical Reading Profile.
M 9/3	Labor Day—NO CLASS
W 9/5	The Holocaust, influence of fairy tales, GLBTQ issues in YA literature ***Turn in Autobiographical Reading Profile HW for M: Continue <i>Briar Rose</i> .
M 9/10	<i>Briar Rose</i> . Begin discussion of <i>The Wonderful Wizard of Oz</i> . HW for W: Read <i>The Wonderful Wizard of Oz</i> and article TBA.
W 9/12	Fantasy and YA literature <i>The Wonderful Wizard of Oz</i> HW for M: Finish <i>The Wonderful Wizard of Oz</i>
M 9/17	From classic to contemporary YA fantasy: <i>Wizard of Oz</i> to video gaming HW for W: Read Yang’s <i>Level Up</i>
W 9/19	Adolescence and media culture: <i>Level Up</i> by Gene Luen Yang. Modern YA fantasy—the video game: Gaming, social media, and an adolescence online. (Clips from such films as <i>War Games</i> , <i>Tron</i> , and <i>Social Media</i>) HW for M: Finish <i>Level Up</i> .
M 9/24	<i>Level Up</i> . Graphic novels HW for W: Begin <i>Monster</i> .
W 9/26	YA literature as experimental fiction. Walter Dean Myers’s <i>Monster</i> . Social problems in YA lit.

	HW for M: Finish <i>Monster</i> .
M 10/1	<i>Monster</i> HW for W: Begin <i>Speak</i>
W 10/3	Censorship and YA literature, issues of voice. <i>Speak</i> by Laurie Halse Anderson. HW for M: Finish <i>Speak</i> .
M 10/8	<i>Speak</i> . Begin to discuss YA dystopias. HW for W: Begin <i>The Hunger Games</i>
W 10/10	Dystopias: YA as allegory. <i>The Hunger Games</i> . HW for M: Finish <i>The Hunger Games</i> , Sherman Alexie's "Why the Best Kids' Books Are Written in Blood" & Meghan Cox Gurdon's "Darkness Too Visible"
M 10/15	<i>The Hunger Games</i>
W 10/17	YA poetry & slam poetry. Readings TBA.
M 10/22	YA poetry continued. HW for W: Begin <i>Dangerous Angels</i> .
W 10/24	YA future as dystopia or Hollywood. <i>Dangerous Angels</i> HW for M: Continue <i>Dangerous Angels</i>
M 10/29	Archetypes and YA lit. The Hero cycle. Continue YA lit and fairy tales: Francesca Lia Block and mythology Applying Feminist Criticism and psychoanalytic criticism HW for W: Finish <i>Dangerous Angels</i>
W 10/31	Adolescence in the AIDS era: <i>Dangerous Angels</i> continued & <i>Kids</i> In class viewing: <i>Kids</i>
M 11/5	In class viewing: <i>Kids</i> Begin presentations.
W 11/7	Student presentations.
M 11/12	The Bildungsroman in the Digital Age: <i>Skeleton Creek</i>
W 11/14	<i>Skeleton Creek</i>
M 11/19	Postcolonial criticism and YA Lit: <i>Parrot in the Oven</i> by Victor Martinez.
W 11/21	<i>Parrot in the Oven</i> .
M 11/26- W 11/28	No Classes. Fall Break.
M 12/3	<i>Finding H.F.</i> GLBTQ issues in YA Literature.
W 12/5	<i>Finding H.F.</i> The Quest (the hero cycle)

M 12/10	Last day of class.
Date TBA	Final Examination Period

Bibliography

- Bartel, Julie. *Annotated Book Lists for Every Teen Reader: The Best from the Experts at YALSA-BK*. New York: Neal-Schuman, 2010.
- Foster, Thomas C. *How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines*. New York: Harper Collins, 2003.
- Gallagher, Kelly. *Readicide: How Schools Are Killing Reading and What You Can Do About It*. Portland, Maine: Stenhouse, 2009.
- Jones, Patrick, et al. *Connecting with Reluctant Teen Readers: Tips, Titles, and Tools*. New York: Neal-Schuman, 2006.
- Latrobe, Kathy H. and Judy Drury. *Critical Approaches to Young Adult Literature*. New York: Neal-Schuman, 2009.
- Lynn, Ruth Nadelman. *Fantasy Literature for Children and Young Adults—A Comprehensive Guide*. New York: Libraries Unlimited, 2005.
- Nilsen, Alleen Pace and Kenneth L. Donelson. *Literature for Today's Young Adults*, 9th ed. New York: Allyn & Bacon, 2012.
- Schwedt, Rachel E. and Janice DeLong. *Core Collection for Children and Young Adults*. New York: Scarecrow Press, 2008.
- Trupe, Alice. *Thematic Guide to Young Adult Literature*. New York: Greenwood, 2006.
- Wolf, Shelby, Ed., et al. *Handbook of Research on Children's and Young Adult Literature*. New York: Routledge, 2010.

8. PROVIDE A COMPLETE BIBLIOGRAPHY INCLUDING ALL PUBLICATIONS RESEARCHED TO CREATE THIS COURSE AND WHAT PUBLICATIONS MAY BE BENEFICIAL TO STUDENTS TAKING THIS COURSE (separate page).

In addition to the primary texts listed below, the Bibliography includes all secondary sources consulted and/or that would be beneficial to students taking the course.

Primary Texts

Laurie Halse Anderson, *Speak* (1999; Penguin, 2009)

L. Frank Baum, *The Wonderful Wizard of Oz* (1900; Simon & Brown, 2011)

Francesca Lia Block, *Dangerous Angels: The Weetzie Bat Books* (1991; Harper Teen 2010)

Patrick Carman, *Skeleton Creek* (Scholastic, 2009)

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