

35th Day of Reading
Using Contemporary Young Adult Literature to Support Higher Level Thinking
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November 5, 2011

Archaeologist as Meaning Maker:

Strop, J.M. & Carlson, J. (2010). *Multimedia Text Sets: Changing the Shape of Engagement and Learning*. Winnipeg, Canada: Portage and Main Press.

Dystopian

Dashner, J. (2009). *Maze Runner*. New York, NY: Random House.

Fisher, C. (2007). *Incarceron*. New York, NY: Dial.

Ness, P. (2008). *The Knife of Never Letting Go*. United Kingdom: Walker Books.

Ness, P. (2000). *The Ask and the Answer*. United Kingdom: Walker Books.

Ness, P. (2010). *Monsters of Men*. United Kingdom: Walker Books.

Schusterman, N. (2009). *Unwind*. Somerville, MA: Candlewick.

Using quotes in meaning making: Ask students to read the quotes carefully and to highlight or underline anything that they find new, interesting, thought-provoking, or important (Strop & Carlson, 2010, p. 66).

Defining the theme: After engaging in a number of well selected quotes, ask students to write using the following prompt: Define dystopia (Strop & Carlson, 2010, p.67).

Word Game: Write a single word on the board and have students explain the significance of that word to the chapter or quote they read (Gallagher, K., 2004, p. 47).

Gallagher, K. (2004). *Deeper Reading*. Portland, ME: Stenhouse.

Gender/Identity

Bray, L. (2011). *Beauty Queens*. New York, NY: Scholastic.

Cohn, R. & Levithan, D. (2006). *Nick and Norah's Infinite Playlist*. New York, NY: Knof Books for Young Readers.

Crutcher, C. (1993). *Staying Fat for Sarah Byrnes*. New York, NY: Greenwillow books.

Going, K.L. (2003). *Fat Kid Rules the World*. New York, NY: Putnam Juvenile.

Lockhart, E. (2008). *The Disreputable History of Frankie Landau-Banks*. New York, NY: Hyperion.

Levithan, D. (2003). *Boy Meets Boy*. New York, NY: Knof Books for Young Readers.

Using quotes in meaning making: Ask students to read the quotes carefully and to highlight or underline anything that they find new, interesting, thought-provoking, or important (Strop & Carlson, 2010, p. 66).

Using visuals in meaning making: Comparing photos or artwork; dividing the photograph into quadrants. Question prompts.

Modernized Fairy Tale

Bunce, E. (2008). *A Curse as Dark as Gold*. Arthur A. Levine Books.

Flinn, A. (2007). *Beastly*. New York, NY: Harperteen.

Flinn, A. (2011). *Cloaked*. New York, NY: Harperteen.

Flinn, A. (2009). *Kiss in Time*. New York, NY: Harperteen.

Lo, B. (2009). *Ash*. New York, NY: Little, Brown Books for Young Readers.

Using video in meaning making: Carefully selecting video clips to show text evidence of relevant and informative insight into the theme (Stop & Carlson, 2010, p. 75).

Making Meaning through tracking to complete text related “role sheets” in preparation for small group literature circle discussions of modernized fairy tales (Thein, Guise, Sloan, 2011).

Chart adapted from:

Appleman, D. (2009). *Critical encounters in high school English, 2nd ed.* New York: Teachers College Press.

Thein, Guise, & Sloan (2011). Problematizing literature circles as forums for discussion of multicultural and political texts. *Journal of Adolescent & Adult Literacy*, 55(1), pp. 15-24.

http://www.unm.edu/~adqteach/fairy_tales/02-03-10.htm Retrieved 10/1/2011.

Role	Description	Discussion example for <i>Ash, Curse as Dark as Gold, & Beastly</i>
Problem poser	Locates and poses key problems or dilemmas such as: How have the key elements of the classic tale changed or remained the same?	Fairies are in both stories, but in <i>Ash</i> the fairyworld is dark and the village <i>Ash</i> lives in still believes they exist. <i>Ash</i> 's father is not a believer. <i>Ash</i> falls in love gradually—not swept off their feet like the traditional tale. In this version, the fairy Sidhean unintentionally shows <i>Ash</i> how to save herself.
Perspective taker	Explores the perspective of a character whose actions are problematic or confusing.	<i>Ash</i> falls in love with Kaisa, the king's huntress. Reactions of prince and others? <i>Ash</i> dances with Kaisa at the ball—others note that this is "unusual."
Difference locator	Points out differences between classic and modernized fairy tale. Notices differences within the roles and interactions of traditional and modernized characters.	<i>Ash</i> and her father have to protect her mother's spirit. In the traditional tale Cinderella's mother isn't mentioned after she dies. <i>Ash</i> is not passive, she is described as reckless. <i>Ash</i> tries to fight back, stepmother punishes her. <i>Ash</i> remembers her mother's voice: " <i>There will come a change, and you will know what to do.</i> "
Stereotype trackers	Locates and "talks back" to stereotypes that the author intentionally changes or maintains.	In the traditional story, Cinderella seems passive and sweet and in <i>Ash</i> she develops into a young woman who makes her own choices. <i>Ash</i> dances with the prince at the ball and he thinks she's beautiful but she attends the ball because Kaisa asked her. <i>Ash</i> leaves the prince 's side to find Kaisa. "The knowledge of love had changed her. It focused what had once been a blur; it turned her world around and presenter her with a new landscape. Now, she would do anything to bring Kaisa happiness. And if the knowledge of love could change her, would it also not change Sidhean? She began to think that there might be a way out, after all" (p. 252).
Critical lens wearer	Feminist lens: Locate evidence of the relationships between men and women and their roles in society in both versions. Marxist lens: Identify evidence of power and class structure. Discuss in terms of how they are different and how they affected the characters within the social systems of the fairy tale. New historicism lens: Point out the differences between the authors of the traditional and modernized versions in order to consider how a contemporary perspective contributed to a change in the traditional fairy tale. Considers the modernized version through the lens of a relevant critical literacy theory (Appleman, 2009).	Feminist: Perrault emphasized feminine characteristics as passive, docile, patient and submissive. Grimm brothers' version includes severe punishment for the stepsisters and values of work, cleanliness, and diligence were advocated in their retellings. The Grimm brothers lost their father when they were children so the fairy tale themes of loss of home and security reflected their own experiences as children. Disney wanted to animate stories and fairy tales interested him because of his own upbringing and his struggles with class and family. Malinda Lo emphasizes <i>Ash</i> 's compassion but also creates a strong character who feels confused but fights back and is reckless. Marxist: Perrault's stories were written to teach upper class children strict standards of behavior, such as being honest, industrious, obedient, and virtuous. The Grimm brothers' wrote their stories to project German culture. Hans Christian Anderson's (1805-1875) reflected his social inferiority. Malinda Lo's story reveals class differences too. There are descriptions of the pain and exhaustion <i>Ash</i> feels as a servant. There are also characters who are servants who fight back within the confines of their position by attending celebrations in the City Square. Even though <i>Ash</i> is a gentleman's daughter, she is a servant and feels inferior to the Kaisa because of her position as the King's Huntress. New historicism: Traditional tale authored by many men such as Perrault (1628-1703) who characterized Cinderella as diligent, sweet and gentle. She only becomes beautiful when she is dressed for the ball. Grimm brothers (1796) retold stories to appeal to a wider middle class audience and be less offensive to middle class morality and more didactic for children. In Anderson's version, Cinderella is a social outcast who has to separate peas and lentils from the ashes—she is humiliated before she reaches her goal. Disney (1901-1966), born in Chicago, was from a poor family that lacked emotional support. In Disney's version, class and family struggles are highlighted but the goal is animated storytelling and so films present the stories as one-dimensional. Romance, humor and music were added to create animated images that were memorable. Malinda Lo presents a story that does not romanticize being a servant or being punished by her stepmother. <i>Ash</i> has compassion for her stepsisters and Sidhean but she isn't "docile". <i>Ash</i> is beautiful and the ball gown transforms her but Kaisa says—it doesn't suit you.