



## Program

The Summit on the Research & Teaching of  
Young Adult Literature  
*online*, Thursday, February 29 and Friday,  
March 1, 2024 (all times **CST**)  
[www.YALSummit.org](http://www.YALSummit.org)

([Video](#) on how to use the program.)

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### Co-Directors

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Special thank you to Robin Pelletier and her students for creating a [list of books](#) referenced in the session descriptions and to Amy Watkins for her spreadsheet found [here](#).

All opinions expressed in the presentations comprising this program are those of the presenters and do not represent the views of Oklahoma State University or the Board of Regents for the Oklahoma Agricultural and Mechanical Colleges.

## Program Overview – All Times Central

### Thursday, February 29, 2024

5:30 pm	Gathering and social time, Main room
6:00 pm	Featured Conversation, Main room
7:00 pm	Breakout sessions
7:45 pm	Closing

### Friday, March 1, 2024

8:00 am	Gathering and social time, Main room
8:20 am	Session 1 Options: Research sessions
9:00 am	Featured Conversation, Main room
10:15 am	Session 2 Options
11:30 am	Session 3 Options
12:30 pm	Break
1:30 pm	Session 4 Options
2:45 pm	Session 5 Options
4:00 pm	Session 6 Options
5:15 pm	Session 7 Options
6:15 pm	Closing, gratitude, and PD information

## Zoom Rooms and Tech Support

Zoom Room	Room Host & Tech Support	Link
Main	Justin Worley <a href="mailto:juworle@okstate.edu">juworle@okstate.edu</a>	<a href="https://okstate-edu.zoom.us/j/98248514313?pwd=TGdEM3N3ek5PeWJmbjVnUW4xQzcxQT09">https://okstate-edu.zoom.us/j/98248514313?pwd=TGdEM3N3ek5PeWJmbjVnUW4xQzcxQT09</a>
1	Peter Terry	<a href="https://okstate-edu.zoom.us/j/97672814117?pwd=TUdhVHNlcWFzQmNOY0lvcmlvVDhHUT09">https://okstate-edu.zoom.us/j/97672814117?pwd=TUdhVHNlcWFzQmNOY0lvcmlvVDhHUT09</a>
2	Jesse Kraybill	<a href="https://okstate-edu.zoom.us/j/95555652280?pwd=Q25iS0hLV3NqRE5lVzd5bkFhTjBsUT09">https://okstate-edu.zoom.us/j/95555652280?pwd=Q25iS0hLV3NqRE5lVzd5bkFhTjBsUT09</a>
3	Kushal Jha	<a href="https://okstate-edu.zoom.us/j/97449623737">https://okstate-edu.zoom.us/j/97449623737</a>
4	Lisa Crane	<a href="https://okstate-edu.zoom.us/j/91710598105?pwd=dFplYU1ocUJ6RkNXalhrdWJvQThxdz09">https://okstate-edu.zoom.us/j/91710598105?pwd=dFplYU1ocUJ6RkNXalhrdWJvQThxdz09</a>

## Session Categories & Participation

- **Flash Talk** (10-minute presentations with 5 minutes for discussion). Presenters have 10 minutes to share a few details about the line of research, new syllabus development, student artifacts of a project that went well, titles that students loved, a beautiful passage to engage participants in some effective, engaging YAL. Following the presentation, participants will have about 5 minutes to discuss. Presenters are arranged with two other Flash Talks in a session block so that participants can feel the joy and wonder.
- **Research Presentation** (20-minute presentation with 10 minutes for discussion) Presenters will discuss their research questions, lit review, theoretical framework, methods, findings, and implications in detail, including lessons learned from the process or innovative approaches. Presenters are matched with one other researcher/team so that there will be 2 presentations in the one hour block and ample time for discussion.
- **Classroom Practice Session** (50-minute workshop with 10 minutes for discussion) Presenters will take us through a class session from their college YA lit course or secondary English language arts class. This is a full session that engages participants in a focused young adult literature experience grounded in research (e.g., facilitating a novel, independent reading, in content areas, writing instruction). Sessions will provide an introduction to and contextual support for a specific YAL activity that will allow participants to produce a **tangible product or engage in an experience** to adapt/apply to their own classrooms. Expect to experience activities that engage reading, writing, speaking, and technology.
- **Conversation** (45-minute conversation among the panel with 15 minutes engaging with participants) A panel of up to 3 people will talk about a hot topic, a research method, a teaching method, syllabus development, current tensions, etc. They will have prepared 40-45 minutes of content AND then prepare to lead a robust discussion that welcomes dialogue with the audience. Experience conversations about research, publishing, libraries, problem solving, writing YAL or using YAL to write; community book initiatives, and digital YAL experiences. In this format, everyone should have a voice, and proposals should reflect this balance of participation.

## Sessions in Central Time Zone & [Book List](#)

- Click on the title to see the session description or click [here](#) to browse the [Session Descriptions](#) listed in alphabetical order by presenter at the end of the program.
- PD HOURS: Click [here](#) to document your attendance at each session, which will time stamp your attendance — ONLY if you need a PD certificate.

Thursday February 29, 2024				
5:30 pm open <a href="#">Join here.</a>	Social time in Main Zoom room			
6:00-6:50 pm <a href="#">Join here.</a>	<a href="#">Three YA Authors Discuss their 2023 Debuts of Intersectional Stories</a> Federico Erebia, <i>Pedro &amp; Daniel</i> Jamie Jo Hoang, <i>My Father, the Panda Killer</i> Ari Tison, <i>Saints of the Household</i>			
	<a href="#">Breakout 1</a> Conversation	<a href="#">Breakout 2</a> Conversation	<a href="#">Breakout 3</a> Classroom Practice	<a href="#">Breakout 4</a> Flash Talk
7:00-7:45 pm Thursday Sessions	<a href="#">Preserving YA's Past and Present while Looking to the Future: Interviewing YAL Scholars</a> Terri Suico, Saint Mary's College Crag Hill, University of Oklahoma Leilya Pitre, Southeastern Louisiana University	<a href="#">Worth Fighting For: Politically-Engaged Literature in the Regulated Classroom</a> Susan Densmore-James, University of West Florida Lauren Yeo Nora Shalaway Carpenter	Classroom Practice: <a href="#">Brave New Worlds? Representations of AI in YA</a> Melanie Hundley, Emily Pendergrass, & Sarah Burriss, Vanderbilt University	Classroom Practice: <a href="#">Versus Verses: Remixing YA Verse Novels to Synthesize Understanding of Social Issues and Protest Literature</a> Dani Kachorsky, Brophy College Preparatory & Arizona State University
7:45-8:00 pm <a href="#">Join here.</a>	Share out and looking forward to tomorrow			
Friday March 1, 2024				
8:00-8:20 am <a href="#">Join here.</a>	Open & Welcome: Main Zoom Room			
	<a href="#">Breakout 1</a>	<a href="#">Breakout 2</a>	<a href="#">Breakout 3</a>	<a href="#">Breakout 4</a>

	Research	Research	Research	Research
8:20-8:50 am Short Research Session 1	<a href="#">Perceptions of Pain: An Adolescent Reading-Group Study</a> Emily Corbett, University of London	<a href="#">Research: How Latinx Student Engage with Latinx YAL in Books Clubs</a> Sandra Saco, Arizona State University	<a href="#">Research: AI and Cybernetics in YA Science Fiction: Results from a Content Analysis</a> Amy Piotrowski, Kalie Chamberlain, & Rachel Billings, Utah State University	<a href="#">Research: Opting-Out of Digital Violence: YA Novels Upstanding Against Image-Based Abuse</a> S. Whitney, Penn State University
	Main Room			
9:00-10:00 am Featured Session <a href="#">Join here.</a>	<a href="#">Teaching Young Adult Literature: What the Research Indicates and What We are Doing</a> Steven Bickmore, YA Wednesday Michael Macaluso, University of Notre Dame Hunter Strickland, Georgia College & State University			
	<a href="#">Breakout 1</a> Conversations	<a href="#">Breakout 2</a> Research	<a href="#">Breakout 3</a> Classroom Practice	<a href="#">Breakout 4</a> Flash Talks
10:15-11:15 am CST Session 2	<a href="#">Burning a House in the Sky: Narrative Writing &amp; Grief Responsive Pedagogy</a> Darius Phelps, Sofia Rosario, & Manuel Mora Casaola, Teachers College Kyle Liang, poet	<a href="#">Regional Reads: Community Engagement, Young Adult Literature, and Social Action</a> Ashley Boyd & Rachael Wolney, Washington State University  <a href="#">Research: Navigating the Shifting Landscape of Censorship: Insights from 50 Years of ALAN Review Articles</a> Michelle Boyd Waters, University of Oklahoma	<a href="#">Make it Meaningful: Celebrating Young Adult Lit in English Methods</a> Sarah Fleming, SUNY Oswego	<a href="#">Using Collaborative, Restorative Practices to Deepen Meaning Making and Connection</a> Katharine Covino, Fitchburg State University Matt McCann, Eagle Hill <a href="#">A Family's Engagement with Children's &amp; YA Literature through Reading, Quickwrites, and Conversation</a> Danielle DeFauw, University of Michigan-Dearborn <a href="#">What is Visible in The Invisible Hour by Alice Hoffman</a> Jennifer Kagan, Oswego State University
11:30 am-12:30 pm Session 3	<a href="#">The Oxford Handbook of Young adult Literature: Four Years in the Making</a>	<a href="#">Qualitative Content Analysis Incorporating Cultural Relevant</a>	<a href="#">Digital and Multimodal Poetry as Power, Performance, and Protest</a>	<a href="#">Banned in the USA, Taught at UCD: Teaching Banned Books in Ireland</a>

	Crag Hill, University of Oklahoma Victor Malo-Juvera, UNC-Wilmington	<a href="#">Youth Stories in the Belize Literature Curriculum</a> Tanya Flowers-Gillett, Oklahoma State University <a href="#">Do I Have to Read That?: How Collection Development Policies Aid Student Reading Choice</a> Andrea Jamison, Illinois State University Emma K. McNamara, Ohio State University	Melanie Hundley, Emily Pendergrass, & Sarah Buriss, Vanderbilt University	Jennifer Gouck, University College Dublin <a href="#">Building Visual Literacy through YAL Graphic Novels: Instructional Strategies for Teaching Persepolis</a> Michelle Hock, University of Virginia <a href="#">Passages of Resistance: YAL and the "power of words"</a> <a href="#">Juxtaposing Markus Zusak's The Book Thief (2005) and Rebecca Ross's Divine Rivals (2023)</a> Jinan El Sabbagh, Oklahoma State University
12:30-1:30 pm Break				
	<a href="#">Breakout 1</a> <b>Conversations</b>	<a href="#">Breakout 2</a> <b>Research</b>	<a href="#">Breakout 3</a> <b>Classroom Practice</b>	<a href="#">Breakout 4</a> <b>Flash Talks</b>
1:30-2:30 pm Session 4	<a href="#">An AWEsome Panel filled with the JOY of YA Literature</a> Robin Pelletier and students, Pinecrest Academy Sloan Canyon	<a href="#">Religious Representation in Young Adult Literature</a> Kelsea Helfgot, Clemson University <a href="#">Examining the Epigraph in YA Historical Fiction</a> Heather Fox, Eastern Kentucky University	<a href="#">Trauma Informed Pedagogy in the Secondary English Classroom: Creating a Safe Space for Students to Connect and Explore Trauma through E. Lockhart's We Were Liars</a> Valarie Morgan, Delta State University (Canceled)	<a href="#">Exhibiting Responses to YAL: Enhancing Student Voice Through An Interactive Gallery Walk (Astonishing Color of After)</a> Holly Matteson, University of Iowa <a href="#">Mastering the Art of Analysis: Using Poetry to Respond to Young Adult Novels</a> Leilya Pitre, Southeastern Louisiana University <a href="#">Learning to be a Class Act in Challenging Times: Our Study of Jerry Craft's Award-Winning Graphic Novel</a> Margaret Ann Robbins, The Mount Vernon School

2:45-3:45 pm Session 5	<a href="#">Conversation: Centering Social Justice Pedagogy with Nonfiction Young Adult Literature</a> Mandy Luszeck & Liz Nelson, Utah Valley University	<a href="#">"It's not not consent": Using Young Adult Literature to Teach Sexual Consent in Secondary English Classrooms</a> Elizabeth Little, Deakin University, Australia (Canceled)  Starts at 2:45 pm: <a href="#">"Spanish my first language. / bachata a reminder of the power of my body": Exploring YA Texts for Spanish-Speaking Students</a> Max Limric, Fairfield University Bryan Crandall, Director of Connecticut Writing Project	<a href="#">Classroom Practice: Who is You? 2nd Person POV in YA</a> Roy Jackson, Goshen College	<a href="#">Multiculturalism within Literature: Text Set</a> Liz Shanks, James Madison University Numb to This by <a href="#">Kindra Neely: Switching the Narrative around Gun Violence</a> Helena Walker, University of Oklahoma Poetic Discussions: <a href="#">Incorporating YA Literature to Study Features of Free Verse Poetry</a> Jessica Wiley, South Conway County School District
4:00-5:00 pm Session 6	<a href="#">Like, Like, Like: Cultivating Critical Social Media Literacy in ELA Classrooms</a> Mags Donnelly & Waverly Whisenant, UNC Chapel Hill  <a href="#">Counteracting Harmful Social Media with YA Literature and Information Literacy</a> Sarah Darer Littman, Western CT State University Liza Wiemer, author	<a href="#">"In elementary school, where we learned our biggest 'flaw' was our appearance": Representations of Girlhood in Young Adult Romance</a> Emma McNamara, Ohio State University  <a href="#">Investigating the incorporation and preparation of Asian-American literature by educators in English classrooms</a> Akira Park, Washington State University	<a href="#">Creating and Sustaining Young Adult Social Justice Book Clubs</a> Jody Polleck, Hunter College-CUNY  <a href="#">Cultivating Criticality in YA Lit: Implementing a Culturally and Historically Responsive Literacy Framework with Literature Circle Roles</a> Beth Spinner, Alma College	<b>CONVERSATION</b> <a href="#">Creative Subversion Using YA Verse Novels</a> Arden Woodall & Hadleigh Pierce, Purdue University Ariana Banack, University of South Florida
5:15-6:15 pm Session 7	<a href="#">Pairing YAL and the Canon: Strategies for Developing Engagement, Critical Thinking, and Social Justice Competencies</a> Michelle Hock, University of Virginia Leighanna Pennington, Sweet Briar College	<a href="#">Going through the motions of taboo: Spiritual questions in YA short stories</a> Penny Reeve, Deakin University, Australia  <a href="#">Exploring Connections between YA literature and Adult literature: A Research</a>	<a href="#">From Research to Practice: Creating an Inclusive YAL Unit</a> Sheyenne Mitchell-Brown, Union Public School & Oklahoma State University (Canceled)	<b>CLASSROOM PRACTICE</b> <a href="#">"New Adult" Literature Can Encourage Environmental Activism While Inspiring Hope and Joy</a> Sharon Kane, University of New York at Oswego

	Matthew Kimball, Montgomery Bell Academy	<a href="#">Assignment for Graduate Students</a> Kia Jane Richmond, Northern Michigan University		
6:15-6:30 pm <a href="#">Join here.</a>	<a href="#">Closing Conversation, Survey, PD certificate details.</a> <a href="#">Survey</a>			

## Session Descriptions

Steven Bickmore (he, him) [Stevebickmore@gmail.com](mailto:Stevebickmore@gmail.com), Dr. Bickmore's YA Wednesday

Michael Macaluso (he, him) [mmacaluso@nd.edu](mailto:mmacaluso@nd.edu), University of Notre Dame

Hunter Strickland (he, him) [hunter.strickland@gcsu.edu](mailto:hunter.strickland@gcsu.edu), Georgia College & State University

Conversation (45 min. + 15 with participants): [Teaching Young Adult Literature: What the Research Indicates and What We are Doing.](#)

Teaching Young Adult Literature (YAL) is a dream job for many, yet there are few institutions providing direct instruction or mentorship. This conversation explores the emerging research on teaching YA, the variety of approaches that appear in syllabi, and an explanation of how three scholars construct their courses. With the rise in the publication of YA books and the growing scholarship of the YAL field in general, there are myriad ways, topics, and/or methods in which one may choose to teach a "Young Adult Literature" course. For example, the course may frame young adult literature from a historical perspective, a classic perspective, an identity-based perspective, or a contemporary perspective. Even with these different approaches, educators may have different goals for exposing others to young adult literature: to provide students access to a variety of books, to engage in a methodological considerations for the teaching of young adult books in classrooms, and/or to offer a more traditional approach, analyzing the texts from a literary perspective. In this sense, the conversations around young adult literature can feel a bit all over the place.

This session provides a larger picture of how YAL is formally taken up in classrooms. We will share relevant research on how YAL gets taught and researched (Suico et al., 2023; Bickmore et al., 2022). Then, three scholars who have taught a YAL course at different institutions will share their approaches to the teaching of young adult literature, including current syllabi. This session invites a scholarly conversation about how YAL could be taught, portrayed, and represented to those new to the field, as well as to those who are more experienced.

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Ashley Boyd, She/Her, Washington State University

Rachael Wolney, She/Her, rachael\_sickels@wsu.edu, Washington State University

**Research Presentation (20 min + 10 for discussion): Regional Reads: Community Engagement, Young Adult Literature, and Social Action**

This presentation describes a reading project that took young adult literature outside of academia and into local communities. Over a period of five months, five books with social justice foci were read with adult participants. Findings shared include the dialogue surrounding the books and relationships developed to the local context.

This study engaged adults in the Pacific Northwest in collaborative reading and dialogue around social justice issues raised by young adult literature (YAL). Grounded in theories of discourse communities (Hill, 2009; Little, 2002), the researchers—both white women teacher educators (one graduate student and one faculty)—developed a book club with 17 participants ranging from ages 29-73 and with varied education levels. The group met five times for two hours each at the local public library to discuss books with the topics of mental health, child abuse, disabilities, food insecurity, and gender identity. The first hour of each meeting was spent in dialogue about the book and the focal topic, and in the second hour, a guest speaker from a local community organization that provided services based on that topic joined to share about their work and draw connections to the text. Findings, developed through thematic coding (Saldaña, 2012) and critical discourse analysis (Fairclough, 2010; Tannen, 1989), include how the novels helped shape readers' understandings of each topic, including reflecting their experiences and/or promoting empathy as well as how they reached new perspectives through the back-and-forth in conversations and built awareness of community services. The study is relevant to the field of YAL in its response to calls for empirical research with readers (Hayn & Cobern, 2017) and contributes to this body of knowledge with a focus beyond youth, demonstrating the value of YAL for adults. Transcript excerpts will be shared, and the audience invited to share analysis of the dialogue.

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Emily Corbett, She/her, Goldsmiths, University of London, e.corbett@gold.ac.uk

**Research Presentation (20 min + 10 for discussion): Perceptions of Pain: An Adolescent Reading-Group Study**

This paper discusses "Perception of Pain", a project involving eighteen teenagers from three London schools. It explores how shared reading engages them in understanding and responding to their and others' pain. Attendees will experience the research through curated YA text excerpts, fostering discussions on leveraging literature for empathy building.

Pain is a common feature of childhood: growing pains, minor injuries, and short-term illnesses are to be expected. At the same time, one in five children will experience chronic pain as part of their everyday life by the time they reach adolescence (Stanford et al. 2008). Given the presence of racial, ethnic, gender, and socioeconomic disparities in the treatment and management of pain (Morales et al., 2021), it is especially urgent to unpick the perceptions of pain that exist for teenagers in our diverse, twenty-first-century Britain. As “YA is for a readership of potential citizens—people who have not yet [...] calcified into rigidity” (Williams, 2023, p.6), I argue that YA texts are well-placed to support such work. In this research paper, I will share the ongoing developments of my funded research project, “Perceptions of Pain”, which is working with eighteen teenagers from three London schools to uncover how they understand and respond to their own pain and the pain of others. In particular, I will reflect upon how we can use shared reading and discussion of YA texts to engage teenagers in thinking about some of the more difficult issues that inflect their everyday lives. Attendees will be encouraged to experience this research in action by exploring curated excerpts from YA texts (e.g. Delahaye's *Electric Life* 2023 and Moore's *Gut Feelings* 2021) and sharing their perspectives on how we can use YA to foster empathy and understanding.

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KatharineCovino, She/her/hers, Fitchburg State University, [kcovinop@fitchburgstate.edu](mailto:kcovinop@fitchburgstate.edu)

Matt McCann, MMcCann@eaglehill.school, He/His

### Flash Talk (10 min. + 5 for discussion): Using Collaborative, Restorative Practices to Deepen Meaning Making and Connection

In this flash talk, a university English professor and a high school English teacher will reflect on their experiences planning and using collaborative restorative practices with their students. They will report on a study in which students at different institutions read, analyzed, and created artifacts related to Satrapi's (2003) graphic novel *Persepolis*.

Connection and community are so important - in school and in life. But, in today's increasingly tech-focused society, real and deep connections seem harder to foster than ever. With this in mind, restorative practices are increasingly being used in educational settings to foster relationship building, belonging, community, and connection (McCluskey et al., 2008).

Often a tool of social justice work, restorative practice can serve an important role in English classrooms. These practices can offer new ways into texts. More specifically, they can provide equitable points of aesthetic access for all students. In this session, a university professor and a high school teacher discuss their research using restorative practices as a tool to bridge their two student communities and to deepen their students' sense of connection to text and to each other.

This study began with a parallel reading and analysis of Marjane Satrapi's (2003) graphic novel *Persepolis*. Building from the common ground of the shared text, the high school students created 'My Life in 5 Pictures' assessments that they shared with the university students. The older students, the majority of whom are studying to be English teachers, employed resonance reflection in their appreciation of the high school students' work. In offering their positive feedback to the younger cohort, the older students forged and deepened connections, not only with the graphic novel, but also with each other, with their younger peers, and with the world around them.

Through their interactions, the university students got to see firsthand how members of the younger cohort viewed the text in relation to their lives and experiences. They got practice offering authentic feedback on student work. On the other side of the coin, the high school students felt seen and valued by their near-peer mentors.

Collaborative connections based on restorative practices can do a good deal to support all types of students, but especially high-need, neurodiverse students like those who attend Eagle Hill.

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Danielle DeFauw, she/her, University of Michigan - Dearborn, [daniellp@umich.edu](mailto:daniellp@umich.edu)

### Flash Talk (10 min. + 5 for discussion): A Family's Engagement with Children's & YA Literature through Reading, Quickwrites, and Conversation

This flash talk's aim is to explore how parent-writers and teacher-writers may support home-school literacy connections. As a mother of two adolescent daughters, I led family writing sessions. In response to picturebook prompts or quotes from YA novels, our family wrote to encourage writing and reading of high-quality children's lit.

This ten-minute flash talk's topic highlights a family's reading experiences of and written responses to high-quality children's literature such as Morales' (2018) *Dreamers*, Higuera's (2021) *The Last Cuentista*, Fipps' (2021) *Starfish*, Browne's (2008) *Little Beauty*, and Applegate's (2012) *The One and Only Ivan*. As a teacher-writer and parent-writer, I love to engage my adolescent daughters (9th and 6th graders), their brother (2nd grader), and their father in quickwriting opportunities (weekly to monthly) connected with our daily reading routines. Because modeling is a key component to effective writing instruction, I use this strategy to support my family's writing self-efficacy (Pajares & Valiante, 2006). Bandura (1993) argues that individuals need to participate in social, academic, and physiological experiences for their self-efficacies to develop. Writing is a practice families may use to make connections, support their children's writing development, and strengthen family bonds (del Rosario Barillas, 2000; Fleischer & Pavlock, 2012). Family dialogue journals document literacy lives. This strategy creates opportunities to engage in literacy and connect at the heart with one another as family

members share their unique responses to the literature. Participants will leave the fifteen-minute session with a reading/writing prompt list highlighting children's literature our family has chosen to explore. Additionally, participants will be provided two references to other reading/writing lists, one from an article available online and one from a book available for purchase. Participants may choose to share this idea with their students' families and/or lead their own students or children through such experiences as teacher-writers or parent-writers.

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Susan Densmore-James, she/her, University of West Florida; Emerald Coast NWP, [sjames1@uwf.edu](mailto:sjames1@uwf.edu)

Lauren Yeo, [laurenyero@gmail.com](mailto:laurenyero@gmail.com)-

Nora Shalaway Carpenter -[noracarpenter7@gmail.com](mailto:noracarpenter7@gmail.com) (she/her)

### Conversation (45 min. + 15 with participants): Worth Fighting For: Politically-Engaged Literature in the Regulated Classroom

This conversation will revolve around legislation impacting students' speech and reading rights. The discussant will be a professor (YA literature specialist) and authors, Nora Shalaway Carpenter and Lauren Yero. Their YA books will guide the discussion of the silencing of voices related to Regulation 9.016.

Florida is a hot spot for legislative regulations impacting students' reading rights. Recently, the Board of Governors passed Regulation 9.016 related to DEI, with only two board members (SGA President and Faculty Senate President) opposing the bill. The student concerns raised during the open forum were many, but of significant interest to students was the lack of support for diversity, equity, and inclusivity and "the silencing of voices related to "...Political or Social Activism" which is defined by the BOG as "... any activity organized to effect or prevent change to a government policy, action, or function (Reg. 9.016)

This panel will be led by one literacy/English professor specializing in YA literature and two authors, Nora Shalaway Carpenter and Lauren Yero. This "Conversation" will discuss the tensions related to this regulation in Florida and across the country using the two authors' works (*Fault Lines*, Carpenter; *Under the Forgetful Sky*, Yero). The characters in these two books experience the resonating voices of teens living in a complex world often rife with conflict, and issues that are not easy to solve. Through their unforgettable narratives, these authors discuss issues and how teens find the answer to decide what is worth fighting for without damaging their relationships or abandoning their principles. This session will include audience interaction and a padlet of resources for attendees.

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Jinan El Sabbagh, she/her, Oklahoma State University, [jelsabb@okstate.edu](mailto:jelsabb@okstate.edu)

**Flash Talk (10 min. + 5 for discussion): Passages of Resistance: YAL and the “power of words”**

Juxtaposing Markus Zusak’s *The Book Thief* (2005) and Rebecca Ross’s *Divine Rivals* (2023), I will share key passages and discuss how HS students drew parallels with the text and challenged modern injustices when I taught *The Book Thief* and extrapolate with Ross’s historical-fantasy novel.

In this proposed “Flash Talk” I would like to share passages and engage in conversation about ways young adult literature addresses war and violence. I would like to think about specifically the novels which have the potential to foster critical empathy (Falter, 2022), and empower students to name and challenge modern injustices. While each merit a full talk, I merely wish to start the conversation and learn how other educators’ experiences have been. I aim to juxtapose historical fiction with a more recent fantasy. My texts, *The Book Thief* by Markus Zusak (2005) and *Divine Rivals* by Rebecca Ross (2023), depict beautiful scenes and themes of resilience, resistance, and different kinds of love (romantic, platonic, family) while also set in real and fictional wars. From each text I will pull a key passage and discuss how students drew parallels with the text and modern injustices when I taught *The Book Thief* and extrapolate how this could look like with Ross’s fantasy novel. Ultimately, I look forward to starting this conversation with other educators and learning from and with them about how they are discussing and analyzing violence and war while also balancing with empowering themes and messages. I look forward to thinking about and potentially discussing, “How can students witnessing today’s violence/wars and injustices make parallels with these novels and use them as a catalyst to enact change in their own communities and in the world? What accompanying activities cultivate critical empathy?”

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Federico Erebia, He/Him, *Pedro & Daniel*, (Levine Querido, 2023), [FJEbooks.contact@gmail.com](mailto:FJEbooks.contact@gmail.com)

Jamie Jo Hoang, She/Her, [jamiejohoang@gmail.com](mailto:jamiejohoang@gmail.com), *My Father, the Panda Killer* (Crown Books for Young Readers, 2023)

Ari Tison, She/Her, [buai@aritison.com](mailto:buai@aritison.com), *Saints of the Household* (Macmillan, 2023), faculty at Hamline MFAC.

**Conversation (45 min. + 15 with participants): Three YA Authors Discuss their 2023 Debuts of Intersectional Stories**

We are three 2023 YA debut authors from underrepresented communities. In our discussion, we will discuss the role of Young Adult Literature in showcasing marginalized, underrepresented, and intersectional characters and stories, with an emphasis on social and societal issues that are rarely shared in Young Adult Literature.

We are three 2023 YA debut authors from underrepresented communities. Our novels feature intersectional characters [race, ethnicity, skin tone, sexual identity, nationality, domestic violence, mental health challenges, neurodivergence, socioeconomics], strong sibling relationships, and a variety of social and societal themes.

Our writing includes a mixture of prose, verse, and other poetic devices. We experiment with voice, structure and format in our books.

In our 40 minute panel discussion, we will discuss the role of Young Adult Literature (YAL) in showcasing marginalized, underrepresented, and intersectional stories, with an emphasis on social and societal issues that are rarely shared in YAL. In particular, we will focus on the physical abuse of children at the hands of a biological parent. Although our main characters are very different from each other, we used remarkably similar language and imagery in our writing.

We will plan for 15-20 minutes of questions & answers with the audience participants.

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Sarah Fleming, she/her/hers, SUNY Oswego, [sarah.fleming@oswego.edu](mailto:sarah.fleming@oswego.edu)

### Classroom Practice Session (50 min. + 10 for discussion): Make it Meaningful: Celebrating Young Adult Lit in English Methods

What role does YAL have in the English Methods class? From book talks and speed dating to literature circles and unit planning, YAL can play center stage throughout the semester. Come see how this teacher educator implements YAL into the methods class to make for meaningful and celebratory experiences.

The English methods class is a space for pre-service candidates to learn a multitude of things related to instruction and assessment for English Language Arts, one of which should be the current relationship of young adult literature to our ELA classrooms. As schools work to embrace curriculum design that makes use of YA Lit, candidates need to know how (and why) to navigate what is available. In this particular English Methods class we engage in multiple opportunities with YA Lit: we conduct a novel study of a selected text (this year it was Angeline Boulley's *Firekeeper's Daughter*; next year I anticipate it will be Saba Tahir's *All My Rage*), we host a speed dating activity to get to know YAL texts, we share book talks, we simulate student-led literature circles, we create text exemplars for student book posters/trailers in our practice of assessment design, and we incorporate YAL into unit planning. We study Gallagher and Kittle's *180 Days: Two Teachers and the Quest to Engage and Empower Adolescents* (2018), and we discuss the ways in which YA Lit can be the vehicle for doing this work. In this presentation, I will share materials related to such instructional activities, as well as model the means for implementing them, focusing primarily on our novel study of *Firekeeper's Daughter*. Ultimately participants will be able to replicate such experiences in their own classrooms with their students or their pre-service candidates.

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Tanya Flowers-Gillett, she/her, Oklahoma State University, [tflowgillett@gmail.com](mailto:tflowgillett@gmail.com)

**Research Presentation (20 min + 10 for discussion): Qualitative Content Analysis Incorporating Cultural Relevant Youth Stories in the Belize Literature Curriculum**

This qualitative critical content analysis will carefully examine five Belizean authors' short stories that seek to determine their cultural relevance for secondary Belize City Literature Curriculum. These short stories were published from 1997 to 2019, and were written by renowned Belizean authors familiar with the era and societal issues. The theoretical framework underpinning this study is Culturally Relevant Theory combined with a Youth Lens.

In the Belizean classroom, there is a diversity of students, hence the reason for the inclusion of more Belizean literature pieces to engage our students more. This study will explore five short stories by Belizean authors to critically analyze if they are culturally relevant in the Literature classroom and to explore the subjects taken up by the Belizean authors as they represent youths in the stories. The research questions that will be looked at are: 1. What subjects do Belizean authors take up in the characters, setting, and theme in the short stories featuring youths? 2. What are the ways Belizean authors represent youths in the short stories which could inspire Belizean youth in secondary classrooms according to culturally relevant theories. The study will use the theoretical perspective of constructionism with a framework of cultural relevant theory with a youth lens. Furthermore the researcher will be engaged with Krippendorff (1980) six questions that are used in Content Analysis to analyze short stories.

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Heather Fox, she/her, Eastern Kentucky University, [heather.fox@eku.edu](mailto:heather.fox@eku.edu)

**Research Presentation (20 min + 10 for discussion): Examining the Epigraph in YA Historical Fiction**

Drawing upon a tradition of 19th-century women writers and writers of color who used epigraphs to position their credibility in popular print, this research presentation explores how YA historical fiction--*Fever 1793* and *The Downstairs Girl*--repurposes the 19th-century epigraph to cultivate critical awareness about perspectives missing from retellings of history.

For writers seeking to publish in the 19th century, the use of epigraphs “openly acknowledg[ed] literary precedent, influence, and even dependence . . . credentia[ling] women and people of color to enter the public world of print” (Stokes 9, 17). This research presentation seeks to engage audiences through discussing how YA historical fiction repurposes the 19th-century epigraph tradition. For example,

the epigraphs placed in chapter beginnings in Laurie Halse Anderson's *Fever 1793* (2000) appear to function as author legitimization by quoting 18th-century physician Benjamin Rush. However, as the narrative unfolds, readers become aware of how Rush's primitive medical practices increased suffering and death during Philadelphia's Yellow Fever epidemic. Chapters in Stacey Lee's *The Downstairs Girl* (2019) begin with excerpts from a fictional feminist advice column that function as epigraphs. Yet, as the novel progresses, readers learn that the column's author, "Miss Sweetie," is protagonist Jo Kuan, a Chinese American who increasingly uses the pseudonym and column as a platform for questioning social injustices in Jim Crow Era Atlanta. Drawing upon a tradition of 19th-century women writers and writers of color who used epigraphs to position their credibility in popular print, Lee and Anderson repurpose the epigraph to cultivate critical awareness in young adult readers about the perspectives and contexts often missing from retellings of history.

Anderson, Laurie Halse. *Fever 1793*. Simon & Schuster, 2000.

Lee, Stacey. *The Downstairs Girl*, Piatkus, 2019.

Stokes, Claudia. "Novel Commonplaces: Quotation, Epigraphs, and Literary Authority." *American Literary History*, vol. 30, no. 2, Summer 2018, pp. 201-22.

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Jennifer Gouck, she/her/hers, University College Dublin, [jennifer.gouck@ucdconnect.ie](mailto:jennifer.gouck@ucdconnect.ie)

### Flash Talk (10 min. + 5 for discussion): Banned in the USA, Taught at UCD: Teaching Banned Books in Ireland

This flash talk explores the development of a new, first-year elective course entitled "Banned in the USA: Banned, Challenged, and Controversial YA Fiction in America" in the context of an Irish university.

In this flash talk, I will discuss my first-year elective course, "Banned in the USA: Banned, Challenged, and Controversial YA Fiction in America". In particular, I will explore the development of the syllabus and the challenges of teaching YA to a wide range of majors – from English to History to Anthropology – as well as to students who will not have encountered YA in their university journey so far. In addition, the group of 60-100 participants will largely be comprised of Irish students, meaning that the class may not have come across the book bans taking place in the USA before. I will also discuss the process of designing the two assessments for this course: a reflective response and a short report or multimedia presentation in which students outline their ideas for a library's Banned Books Week events. Finally, given that the class will be around halfway through its first-ever run by the time of presentation, I will use this flash talk to reflect on my pedagogy in 'real time' and to consider future directions for this module.

### YA Books to be Featured

Alexie, Sherman. *The Absolutely True Diary of a Part-Time Indian*. Anderson Press, 2007.\*



Gino, Alex. *Melissa* (previously published as George). 2015. Scholastic, 2022.  
Green, John. *Looking for Alaska*. HarperCollins, 2005.  
Thomas, Angie. *The Hate U Give*. Walker Books, 2017.

\*Alexie's book is discussed to help students with their reflective assignment in which they are asked to consider what we do about authors who have come into disrepute.

N/A

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### Research Presentation (20 min + 10 for discussion): Religious Representation in Young Adult Literature

Numerous studies emphasize the importance of cultural representation in the classroom and curriculum, but few studies have focused on religion as a part of cultural identity. With the rise of antisemitism and other religious based hate, it is important to discuss how YAL can address these concerns.

This presentation focuses on the impact of religious representation on culturally diverse students, specifically through religious representation in Young Adult Literature (YAL). There are very few studies that cover the topic, and the few that exist focus primarily on Islamic representation (Baer & Glasgow, 2010; Ginsberg & Glenn, 2020; Ginsberg & Glenn, 2020), leaving Hinduism, Buddhism, Judaism and other world religions out of the conversation. With the rise of hate crimes directed at religious minorities in the United States, these conversations are more important than ever. Three themes will be discussed throughout this presentation: identity (Batchelor et al., 2018), shifting perspectives (Glazier & Seo, 2005), and ongoing tensions faced when using religiously diverse texts (Ginsberg & Glenn, 2020). The purpose of this presentation is to provide insight into an under researched topic in YAL and provide a list of resources of various YAL texts with religious representation. Participants will have an opportunity to share resources of their own and participate in discussions on ways to account for resistance, especially in light of ongoing book bans across America.

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Victor Malo-Juvera, he, his, him, [malov@uncw.edu](mailto:malov@uncw.edu), UNC-Wilmington

### Conversation (45 min. + 15 with participants): The Oxford Handbook of Young adult Literature: Four Years in the Making

The editors of the forthcoming *The Oxford Handbook of Young Adult Literature* will share the development of the handbook, the rigorous process of chapter author selections, and the collaborative development of each of the chapters. The bulk of the session will then be conversations around excerpts from selected chapters.

Considering the proliferation of scholarly books examining specific facets of young adult literature and given that there lacks a single volume dedicated to a comprehensive examination of young adult literature, the time has come for *The Oxford Handbook of Young Adult Literature*. This handbook includes 40+ critical essays organized around major topics (Texts and Genres; Forms and Focus; Multicultural, Global, and Marginalized Communities; and Beyond Texts).

The Handbook will provide the most comprehensive examination of young adult literature to date. It builds on previous work, drills deeper into many of the topics in the field, while opening up new areas of inquiry of heretofore unexamined subjects that will extend the scholarship of young adult literature.

As a model for those interested in developing edited collections, this session will first describe the concept development, the rigorous process of chapter author selections, and the collaborative development of each of the chapters. The bulk of the session will then be conversations around excerpts from selected chapters.

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### Flash Talk (10 min. + 5 for discussion): Building Visual Literacy through YAL Graphic Novels: Instructional Strategies for Teaching *Persepolis*

Graphic YA novels provide teachers with the opportunity to help students develop their visual literacy skills, which is increasingly important as students experience daily encounters with multimodal texts. In this flash talk, we describe two instructional strategies for building students' visual and critical literacies as they read Marjane Satrapi's *Persepolis*.

According to NCTE (2019), students must learn to critically engage with texts in varied modalities, as everyday human communication is no longer solely dominated by print (Kress, 2010). Rather, students consume and communicate information through a combination of media. Therefore, teachers must conceptualize "texts" to include the non-alphabetic (e.g., photographs, multimodal compositions) and must help students develop skills to effectively "read" these texts. Although some skills associated with "reading" an image may overlap with the skills needed to decode a traditional written passage, there are other competencies involved in image analysis that must be explicitly taught (NCTE, 2022). However, teachers cannot assume that students come to class as blank slates with limited visual literacy.

Instead, teachers must recognize that students have likely already developed visual literacy skills through their frequent interactions with multimodal media, and therefore, that the teacher's role largely involves refining those literacies by pairing them with both critical and literary analysis.

This context frames our flash talk, which shares strategies for how Marjane Satrapi's YAL graphic novel, *Persepolis*, can help build (and build upon) students' visual literacies. We will share two specific strategies: (1) an image analysis where students "read" pre- and post-Revolution images from Iran in order to understand how socio-political climates influence people's everyday lives, and (2) an activity that teaches students how to "read" Satrapi's specific multimodal composition strategies. We will explain how these strategies not only build students' text comprehension and analysis skills, but also support students' development of visual and critical literacies.

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### Conversation (45 min. + 15 with participants): Pairing YAL and the Canon: Strategies for Developing Engagement, Critical Thinking, and Social Justice Competencies

Pairing YAL and canonical texts allows students to engage with more immediately relatable texts while simultaneously empowering them to access and connect to more traditionally-taught works. In this session, we discuss our experiences pairing YAL and the canon in order to cultivate students' critical-thinking skills and build their reading motivation.

Our session is grounded in a current tension point in ELA classrooms: the desire to continue teaching canonical texts alongside a growing recognition of YAL's value. The canon is increasingly called into question as the default source for reading curricula (Borsheim-Black et al., 2014), as many educators advocate for more frequent use of YAL, which may be more immediately relatable and accessible for diverse learners (Landt, 2006). In this presentation, we will discuss why we believe that prescriptive use of canonical texts is a flawed approach to ELA instruction, while simultaneously acknowledging that dismissing the canon altogether is also an inappropriate curricular stance. Rather, we believe that pairing canonical and YAL texts can generate learning opportunities in which students experience meaningful engagement with literature and cultivate a deeper understanding about themselves, others, and their world. Further, we will discuss our use of a social justice framework for shaping paired-text instruction, which helped our students engage in critical inquiry that centered issues of equity and diversity. We will discuss our experiences from researcher and classroom-practitioner lenses, which we hope is engaging, given that we have all taught in a wide variety of schooling contexts (e.g., public/private, rural/suburban/urban, co-ed/single-sex, etc.). We will invite session attendees to share questions about and personal

experiences with the use and/or pairing of canonical and YAL texts. Specific YAL texts that we intend to discuss include *The House on Mango Street*, *Speak*, *The Best We Could Do*, *Persepolis*, *Brown Girl Dreaming*, and *The Diary of Anne Frank*.

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### Classroom Practice Session (50 min. + 10 for discussion): Digital and Multimodal Poetry as Power, Performance, and Protest

This presentation focuses on how ELA teachers can use verse novels as mentor texts to help students develop their writing skills, respond to and analyze texts, and create multiple genres and modes of texts. We will offer strategies and examples of student writing including poetry, digital poetry, hypertexts, and video poems.

YA verse novels can connect with and resonate in the lives of adolescents as they use vernacular language and familiar topics. The poetry usually taught in schools may seem distant or obscure to students. However many of them play with language outside of school, writing songs, stories, or creating videos. Using poetry intended for young adults offers students an opportunity to engage with poetry that is rich with voice, literary elements, and emotion. Additionally, these texts frequently engage with the social issues that adolescents care about from racism to mental health to drug abuse. Verse novels can be powerful tools to help meet the social, emotional, and learning needs of students allowing them to grow as thinkers, readers, and writers.

The verse novel captures the power of verse to tell stories, to explore sensitive topics and issues, and to play with language. Verse novels can tell complex, emotionally intense stories and can serve as mentor texts to help students make connections, discuss key ideas, explore social issues, and situate themselves in different contexts. Poetry can provide opportunities to claim rhetorical power; it can provide opportunity for performance, and it can provide a platform for protest.

This presentation focuses on how ELA teachers can use verse novels as mentor texts to help students develop their writing skills, respond to and analyze texts, and create multiple genres and modes of texts. We will offer strategies and examples of student writing including poetry, digital poetry, hypertexts, and video poems.

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**Classroom Practice Session (50 min. + 10 for discussion): Brave New Worlds? Representations of AI in YA**

This presentation focuses on how ELA teachers can use YA novels that incorporate AI as a way to discuss sociotechnical and ethical issues raised by the use of AI. We will offer a list of texts, writing prompts, AI tools, and AI writing prompts. We will also share the findings of our AI tools and text studies.

This question of if and how to use AI in the ELA classroom seems to be a part of every professional development or program meeting we have had with teachers, librarians, administrators, and politicians over the past year. The questions begin with, “What is it really?” and usually end with, “Is it something that will go away?” Our response has been to focus on tools and texts. For the tools, we look at AI tools teachers and students already use (adaptive learning platforms, Google searching, social media, etc.). Technological tools are always changing; the need for teachers to problem solve and make instructional decisions based on learning needs remains constant. Critical, but open-minded, exploration of generative AI tools is important as it helps both students and teachers see the possibilities and limitations.

Added to this exploration of AI tools is the exploration of texts—what can literature, particularly YA literature—teach us about AI and ethics? What sociotechnical and ethical issues do YA novels identify and how do they present them? What calls to action do they make, and what opportunities for action/agency do they offer characters and/or readers? AI in literature functions on multiple levels with deep engagement in complex ethical issues including issues around surveillance, human abuses of AI, genetic and body modification, AI as overlord, etc. Pairing tools, texts, and ethical questions allows teachers and students to explore the ethical uses of AI.

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Roy Jackson, he/they, Goshen College, rejson@goshen.edu

**Classroom Practice Session (50 min. + 10 for discussion). Who is You? 2nd Person POV in YA**

Participants will examine the use of 2nd person POV in YA literature as a means to increase social-emotional learning through trauma writing. A focus on texts that use 2nd person as a masking technique (self-addressing interiority) or narrator addressing character, participants will use close reading techniques to examine the power of the 2nd person as a literary technique.

In this session participants will rely on the second person POV scholarship of Lisa Zeidner (Rutgers University) and Monika Fludernik (University of Freiburg Germany) as we unpack the powerful use of /you/ in YA literature. Through excerpts of the potential texts, we will identify the four forms of /you/ and connect that to the social emotional and literary lenses with which the secondary and college literary classroom can spur discussions, analysis, reading experiences, and increased empathy of marginalized characters. As Zeidner powerfully notes in her book *Who Says?* that one goal of second person is not to assume the role of a character but “to forcefully shove your feet into the protagonist’s shoes” (159). This force provides today’s young readers with an insight into the world of a marginalized person. Whereas Zeidner taps into the typical use of second person, Fludernik notes how second person can be used as a means of masking first person trauma. “The narrative /you/ can be said to camouflage an underlying subjective deictic centre: the /you/ covers the /I/ in a grip of a narrative experience” (AAA p.222) Potential texts include *Damage* (A.M. Jenkins), *Booked* (Kwame Alexander), *Two Boys Kissing* (David Levithan), *13 Reasons Why* (Jay Asher), *Bright Lights, Big City* (Jay McInerney) and *Winter Birds* (Jim Grimsley). Participants are encouraged to have read a few of the titles, however, since the session will examine excerpts, it is not necessary to have read any title, but simply familiarize oneself with them.

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### Research Presentation (20 min + 10 for discussion): “Do I Have to Read That?": How Collection Development Policies Aid Student Reading Choice

Reading choice engages reluctant readers and provides them autonomy over their learning materials. Students cannot read texts of their choice if their school library does not offer texts that are diverse in character, plotline, and genre. This presentation looks at collection development policies that hinder what is offered on bookshelves.

Assignments using reading choice engage reluctant readers and provide students with autonomy over their learning materials. Students cannot read texts of their choice, though, if their school library does not offer texts that are diverse in character, plotline, and genre. This presentation looks at collection development policies that hinder what is offered on school bookshelves. Given the role that school libraries have in exposing youth to literature, this presentation analyzes the extent that school library collection development policies address diversity. Given the increased censorship threats to upend the visibility of BIPOC communities in schools and libraries across the United States, this presentation urges educators to consult their institution’s collection development policies, and advocate for clear and precise language with regards to diversity in order to aid classroom instruction and assignments. Interest in reading, choice reading assignments, and even extracurricular book clubs are the result of collection development policies that begin at state-, county-, and district levels. The trickle-down, which affects students directly through critical and cultural literacies, or the absence of them, often

combats the calls for more inclusion from reading advocates that diversity inequities in young adult literature are prevalent (Park Dahlen 2020). How can instructors responsibly teach their content if the school library does not support their unit topics? How does advocating for clear and precise language with regards to diversity in their institution's collection development policies strengthen collegiality amongst teaching faculty? Using Applebee (1974) and Ivey and Broaddus (2001), among others, we proffer these questions and more.

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**Classroom Practice Session (50 min. + 10 for discussion): Versus Verses: Remixing YA Verse Novels to Synthesize Understanding of Social Issues and Protest Literature**

This session guides participants through a culminating activity for a Social Issues & Protest Literature unit. Using excerpts from the YA Verse Novels and other texts, participants will use a range of digital and analog tools to create multimodal remixes that synthesize multiple texts to either protest social injustices or draw attention to social issues.

Grounded in multiliteracies research (Serafini & Gee, 2017), this classroom practice session combines and applies the concepts of transcription and transduction (Cowan & Kress, 2017) and remixing (New London Group, 1996) with new and digital literacies pedagogy (Lankshear & Knobel, 2007) to re-envision a culminating assignment for a unit of study focused on the role art and literature plays in protesting and/or drawing attention to social issues. Connections are made to the current and pervasive trend of book banning and censorship in the United States (Kachorsky, 2023).

After sharing a brief overview of the unit of study, the presenter will guide participants through a miniaturized version of the culminating assignment--a remix involving two YA Verse Novels, *Clap When You Land* and *Long Way Down*, and other texts connected to various social issues. Participants will use both digital and analog tools to synthesize these texts to create a new multimodal product that conveys an understanding of the social issue and expresses the participants' perspective. The presenter will share examples from the classroom, as well as challenges and successes. Discussion will follow, allowing participants to share their products, reflect on the process, and offer suggestions for further development of the unit and assignment.

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Jennifer Kagan, she/her/hers, Oswego State University, [jennifer.kagan@oswego.edu](mailto:jennifer.kagan@oswego.edu)

Flash Talk (10 min. + 5 for discussion): What is Visible in *The Invisible Hour* by Alice Hoffman

*The Invisible Hour* by Alice Hoffman is magical realism at its finest. Mia Jacob, who lives in The Community, travels back two hundred years to meet Nathaniel Hawthorne. A love story that stands the test of time, it made me cry at the end because of its beauty and mystery.

Mia Jacob's mother Ivy had Mia out of wedlock and joined a cult called The Community out of desperation in Western Massachusetts. So, the story *The Invisible Hour* by Alice Hoffman begins. Ivy would tell Mia to surreptitiously go to the library in town to read books, as she was not allowed to do any reading in the puritan-like Community. Mia read many books and fell in love with the book *The Scarlet Letter* by Nathaniel Hawthorne. As she looked inside of the cover, she saw an inscription: To Mia, If it was a dream, it was ours alone and you were mine. Mia is soon transported to Salem, Massachusetts in the early 1800's and Mia and Nathaniel fall deeply in love. Mia understands that she cannot stay in this time and place, for it will alter the future and may compromise the writing of *The Scarlet Letter*. She does leave knowing that she is with a child, and that Nathaniel is the father.

I read this voraciously on my scarlet couch. I felt as though I was traveling through time as I was taken away by the magical realism of the novel. I was able to suspend the judgment of thinking "There's no way this could happen."

*The Scarlet Letter* is often read in high schools across the country. I could see *The Invisible Hour* as a companion read. It certainly piques one's interest in the tome and gives dimension to Nathaniel Hawthorne, even if Hoffman took creative license.

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Classroom Practice Session (50 min. + 10 for discussion): "New Adult" Literature Can Encourage Environmental Activism While Inspiring Hope and Joy

We want youth to understand the need for radical action to ensure the preservation of life on our planet. New Adult (NA) Literature (targeting readers from mid-teens through mid-twenties) can inform and inspire activism while promoting joy. Join this session to explore memoirs of young activists and share teaching ideas.

As young readers learn about the dire conditions affecting our air, soil, forests, and oceans, they might begin to despair. We want them to know the truth and commit to actively protecting the planet and working for change, while still appreciating beauty and experiencing joy. This session will introduce participants to New Adult (NA) literature (targeting readers from mid-teens through mid-twenties) that can accomplish the dual goals of encouraging environmental activism and inspiring hope. We'll explore memoirs and informational books



written by young activists, such as *Birdgirl: Looking to the Skies in Search of a Better Future*, by Mya-Rose Craig (2023, Celadon) and *The Climate Book: The Facts and the Solutions*, by Greta Thunberg (2023, Penguin). Our text set will also include nonfiction accounts of activism, such as *The 21: The True Story of the Youth who Sued the U.S. Government over Climate Change*, by Elizabeth Rusch (2023, Greenwillow Books); and fiction featuring protagonists committed to changing the world for the better (e.g., *The Emissary*, by Yoko Tawada, 2018, New Directions). We'll discuss how we might use Hope Jahren's *The Story of More: How We Got to Climate Change and Where to Go from Here* (2020, Vintage Books), Robin Wall Kimmerer's *Braiding Sweetgrass for Young Adults* (2022, Zest Books) and other YA and NA books offering practical advice. We'll share ideas for creating book talks and trailers; pre-reading and discussion prompts; and activities leading to student initiatives ranging from community and school gardens to participating in global protests.

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Bryan Crandall, [bcrandall@fairfield.edu](mailto:bcrandall@fairfield.edu), Director of Connecticut Writing Project

**Research Presentation (20 min + 10 for discussion): "Spanish my first language, / bachata a reminder of the power of my body"; Exploring YA Texts for Spanish-Speaking Students**

How might mainstream educators better serve Spanish-speaking students with YA texts? What resources and frameworks exist to empower them as learners? Through critical mentorship, a Corrigan Scholar discusses "Clap When You Land, ¡Ay, Mija!: My Bilingual Summer in Mexico", "Harbor Me", "Marcus Vega Doesn't Speak Spanish".

Mentoring is the act of advising and training with a younger member of a community or location. Weiston-Serdan and Sanchez (2017) propose a youth-centric framework when mentoring, not to change the independence and agency of a younger person, but to focus on the asset they already possess to elevate their voice, power, and choice.

This session highlights the academic mentorship of one Corrigan Scholar, an award given to undergraduate students, who asked, "How might mainstream educators better serve Spanish-speaking students with YA texts? What resources and socio-historical frameworks exist to empower them as literate learners?"

Using critical friendship (James & Crandall, 2023; Silva, 2003; Schuck & Russell, 2005) and critical mentorship frameworks (Weiston-Serdan & Sanchez, 2017), the two-year project (now in year one) considers race, ethnicity, class, gender, and sexuality with an aim to locate young adult texts, children's books, ideologies, and resources, to benefit immigrant- and refugee-background youth. Through weekly conversations, emails, field notes, interviews, and participatory observations common in qualitative methodologies

(Bogdan & Biklen, 2008; Cresswell, 1998), preliminary results highlight literacy practices for new and veteran teachers to engage and embrace newcomers as agentive readers, writers, speakers, and thinkers in a new nation.

"Clap When You Land" by Elizabeth Acevedo, "¡Ay, Mija!: My Bilingual Summer in Mexico" by Christine Suggs, "Harbor Me" by Jacqueline Woodson, "Marcus Vega Doesn't Speak Spanish" by Pablo Cartona will be discussed.

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### Research Presentation (20 min + 10 for discussion): "It's not not consent": Using Young Adult Literature to Teach Sexual Consent in Secondary English Classrooms

This paper presents the findings of a research project titled "Mediating consent through young adult fantasy literature" that examined how young people understand sexual intimacy in the novels they read. Through a discussion of three popular young adult fantasy texts with teenage readers, we demonstrate that the 'lived' relationship dynamics within fiction can create an opportunity for nuanced discussions and understandings of consent.

Our presentation will outline the results of a study conducted in Australia in 2023. I spoke with a group of students about the ways they understood consent through popular young adult fantasy novels, *A Court of Thorns and Roses* (Maas 2015) and *Red Queen* (Aveyard 2015). The session will cover the following:

- Orienting participants to the context of consent education in Australia
  - Feminist qualitative research methodological approaches, and centring the voices of young people
  - Discussion of how consent is presented in popular YA fantasy novels
  - Introduction of empirical data and discourse analysis
  - Potential of YA fantasy texts as sites for discussing consent with young people. (Discussion in this section will also explore *Legendborn* (Deonn 2020) and *Valentine* (McAlister 2017)).
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Conversation (45 min. + 15 with participants):Counteracting Harmful Social Media with YA Literature and Information Literacy

Students are exposed to unprecedented amounts of hate speech and misinformation online, making it critical to build information literacy into our pedagogy. Research shows that reading literature helps students develop theory of mind and empathy. We will provide practical tools and literature to foster critical thinking skills and online literacy.

In this session, two young adult author/educators team up with a nonpartisan education nonprofit working to advance the practice of news literacy throughout American society, to explore how educators can use literature in conjunction with information literacy strategies to empower students to become informed and more engaged with the world around them. Research shows that becoming transported by literature helps students develop theory of mind and empathy, a critical skill students need to be successful in their future relationships and in 21st century careers.

In 1954, Gordon Allport proposed the Contact Hypothesis, which postulates that interpersonal contact between groups can reduce prejudice. Allport suggested that four conditions are necessary to reduce prejudice: equal status, common goals, cooperation, and institutional support.

Further research (Pettigrew and Tropp, 2008 and Kanas, Scheepers, and Sterkens, 2015) suggests that the underlying mechanism is more based on empathy with the out-group and a reduction in intergroup threat and anxiety, rather than merely knowledge.

Participants will come away with a greater understanding of how social media algorithms work to spread misinformation and promote polarization, and learn practical tools for creating greater empathy and understanding through a combination of information literacy and comprehensive YA reading lists

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Liz Nelson, she/her/hers, Liz.Nelson@uvu.edu, Utah Valley University

Conversation (45 min. + 15 with participants):Centering Social Justice Pedagogy with Nonfiction Young Adult Literature

This panel explores the merits and variety nonfiction YA literature provides in the secondary classroom, primarily in the promotion of a social justice curriculum . Numerous texts will be explored along with discussion on classroom strategies and activities for these nonfiction works as ways to engage students with diverse views, cultures, experiences, and places.

Teachers and students often regard works of nonfiction as dry accounts of irrelevant places, events, or topics that offer little to no engagement for the reader. One might as well be reading an impersonal history book. This misconception largely derives from the lack of actual exposure to nonfiction literature in schools. The reality is, that nonfiction targeted towards secondary students comes in various engaging formats from poetry to prose and graphic novels. Additionally, nonfiction YA can be used as a tool to center a social justice curriculum in the classroom. According to the NCTE position statement on the role of nonfiction, “Contemporary nonfiction addresses historical silences; explores historic and contemporary events rooted in racism, oppression, and violence; and highlights courageous trailblazers and organized groups working toward societal transformation and liberation.” While teachers and parents tend to gravitate towards works of fiction for their children or students, research shows that when given the opportunity, many young readers will opt for a work of nonfiction (Strauss 2021). In fact, for some students, nonfiction can become “the gateway to literacy” (Caswell & Duke, 1998; Hynes, 2000). Furthermore, the stories found in nonfiction are relevant and accurate depictions of lives, experiences, cultures, identities, and places that secondary students may be unfamiliar with, but can explore by using the text as windows or sliding-glass-doors (Bishop 1990).

For this reason, the instruction of nonfiction YA works in the secondary classrooms should not be neglected. In this panel presentation, we will discuss the merits and variety of nonfiction literature, exploring YA titles such as:

- *You Can Fly, The Tuskegee Airmen* by Carole Boston Weatherford
- *All Thirteen: The Incredible Cave Rescue of the Thai Boys' Soccer Team* by Christina Soontornvat
- *The Complete Persepolis* by Marjane Satrapi
- *Shout* by Laurie Halse Anderson
- *Apple: Skin to the Core* by Eric Gansworth
- *Stamped: Racism, Antiracism, and You* by Jason Reynolds and Ibram X. Kendi
- *All Boys Aren't Blue* by George M. Johnson
- *The Unwanted* by Don Brown
- *Brown Girl Dreaming* by Jacqueline Woodson

The panel will facilitate discussion on teaching with a place-based lens and other strategies for teaching these works. The panel will also lead a student activity on hybridity and intersectional identities to be used with works of nonfiction.

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Flash Talk (10 min. + 5 for discussion): Exhibiting Responses to YAL: Enhancing Student Voice Through An Interactive Gallery Walk

Using *Astonishing Color of After* by X. R. Pan (2018) as an illustrative text, this presentation focuses on the intersection of YAL and multimodal literacies by providing participants with ways to bring an art gallery inspired approach to the classroom.

As contemporary sites exhibiting objects on relevant issues, Young Adult Literature (YAL) is like art galleries. Rowe (2018) speaks of socially dialogic and educational focused artworks as ways to make connections between people and question knowledge. Similarly, YAL is focused on creating conversations around difficult issues faced by adolescents and challenging hegemonic structures (Baker-Bell, 2020; Boyd & Miller, 2020). Therefore, integrating an art gallery inspired approach in combination with a YAL unit would develop students' multimodal literacies while supporting student voice on current issues.

Multimodal literacies have been utilized in classrooms as a way of allowing students to reveal their understanding in formats beyond linguistic (Albers & Sanders, 2010; Jewitt & Kress, 2003; Kress, 2010; Serafini, 2022). By extending the depth of meaning making through layering various modes—visual, aural, tactile, kinesthetic, gestural—multimodal literacies, then, becomes a rigorous approach to instruction (Serafini, 2022; Smith, 2018). In this way, students are challenged to consider the social semiotic resources of meaning and communication (Kress, 2010).

Therefore, using *Astonishing Color of After* by X. R. Pan (2018) as an illustrative text, this proposed flash talk would address the intersection of YAL with multimodal literacies by providing participants with suggestions, such as an interactive gallery walk, that utilize several modes of communication in a single project. As such, educators will be inspired to integrate multimodal ways of expression into their own curriculum to help foster students' appreciation for YAL while creating a display site for dialogue and education surrounding meaningful conversations.

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Research Presentation (20 min + 10 for discussion): 'In elementary school, where we learned our biggest 'flaw' was our appearance': Representations of Girlhood in Young Adult Romance

Proffering a textset of eight titles, this presentation—excerpted from an in-progress PhD dissertation—identifies which type(s) of girl(s) get to see themselves as a love interest and as desirable in young adult contemporary realistic romance novels, and wonders how adolescent girl readers metabolize these representations in comparison to themselves.

Young adult contemporary realistic romance (YACRR) has historically been filled with what Harper (2020) describes as the “ideal” girl—straight, white, blonde, slim, (upper) middle class, flourishes academically and socially, etc. Since 2010, though, more and more YACRR titles have been published featuring girl protagonists who not only subvert these metrics, but are allowed the privilege of a safe childhood. None of these protagonists are asked to prove their humanity. Cart (2022) believes that this is the residual impact of Jenny Han’s *To All the Boys I’ve Loved Before* (2014) and Julie Murphy’s *Dumplin’* (2015) and their subsequent cult followings. Excerpted from a chapter of my in-progress doctoral dissertation, this presentation identifies which type(s) of girl(s) get to see themselves as a love interest and as desirable, and wonders how adolescent girl readers metabolize these representations in comparison to themselves. Using Lanser and Warhol’s feminist narratology, Sardella-Ayres and Reese’s theory of girls’ literature as a genre, and Doermann’s perpetual girlhood framework, my research shows that these girl protagonists are liked by their love interests because of, and despite, their identities, which are often positioned as “beneath” the love interest, like in Murphy’s and Han’s novels. Questions posed to the audience include: since love is the backbone of the human experience, how can diverse character representations continue the narratives already widely read and beloved by romance readers while simultaneously pushing the genre in new and responsible directions? How do we teach adolescent readers that genre literature is of literary value?

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### Classroom Practice Session (50 min. + 10 for discussion): From Research to Practice: Creating an Inclusive YAL Unit

In this session, participants will learn about a research study that sought to define what it means to be a young adult literature (YAL) educator in the U.S., and how that research informed an empathy-centered 12th grade ELA unit using four contemporary YA texts by diverse authors.

Soon after submitting research that investigated how young adult literature (YAL) lived in classrooms across the nation and how educators navigated differing sociopolitical climates, I drafted my own conceptual unit that centers young adult literature informed by our findings. I am a preservice teacher-researcher, and I propose a presentation on this research, its findings and commentary on YAL-centered classrooms, and how I used these to create a YAL-centered unit that will be taught within my student-teaching internship.

This unit asks the question “What are single stories, and what are their impact?” (Adichie, 2009) and it revolves around the novels *The Hate U Give* by Angie Thomas (2017), *The House in the Cerulean Sea* by TJ Klune (2020), *One of Us is Lying* by Karen M. McManus (2017), and *The Sun is Also a Star* by Nicola Yoon (2016). The central learning activities for the unit are book groups and multigenre projects. The very foundation of this unit consists of the Youth Lens, Funds of Knowledge, and an Antibias/Antiracist (ABAR) Lens (Petrone,

Sarigianides, & Lewis, 2014; González, Moll, & Amanti, 2005; Moore, Manning, & Villanueva, 2018). Representing my students and various voices was central to deciding the novels and the supporting text set. Making this unit and teaching it within my internship classroom comes with challenges due to my state's sociopolitical climate, and in this presentation, I will share how I intend to navigate state policies while continuing education that centers representation, equity, and student choice using research-based practices. In summary, I propose a presentation that shares research I participated in and how I used those findings and put them into action through a 12th grade unit using young adult literature.

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**Classroom Practice Session (50 min. + 10 for discussion): Trauma Informed Pedagogy in the Secondary English Classroom: Creating a Safe Space for Students to Connect and Explore Trauma through E. Lockhart's *We Were Liars***

There is a growing need for trauma-informed pedagogical practices in our secondary classrooms. Young adult novels can be used to foster classroom communication about traumatic experiences and to create classroom cultures of safety and healing.

Our students come to us with various traumatic experiences, and in a post pandemic world, we can be sure they are dealing with a variety of adverse childhood experiences. Adverse childhood experiences are defined as any potentially traumatic events which occur during childhood (CDC Vital Signs, 2019). Although we may never know the depth and complexity of our students' traumas, we can make our classrooms places of safety and healing and provide classroom experiences that reflect the lived experience of our students. The book *We Were Liars* by National Book Award finalist E. Lockhart is a young adult mystery which addresses the aftermath of a traumatic loss and its impact on the teen at the center of the story. The novel can be used to foster classroom communication about traumatic experiences and to create classroom cultures of safety and healing. Lesson Plan: Have student complete a "Museum of Regret" activity and then discuss what role regret plays in our day-to-day lives; Have students reflect on their own personal experiences with loss or betrayal. How have these experiences shaped their worldview? How is their life different because of their hardships? Have students reflect on the dynamics within their own unique family. Do they feel their family handles hardship in healthy ways? How so? Are there things they wish their family did differently?; Share an excerpt from the story; Have students write a reflective response focusing on characters' experiences of trauma or adversity, their coping strategies, and the portrayal of healing processes within the story; Encourage students to draw connections between the characters' experiences and their own lives or the world around them, fostering empathy and understanding.

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**Research Presentation (20 min + 10 for discussion): Investigating the incorporation and preparation of Asian-American literature by educators in English classrooms**

This presenter will discuss and analyze current research findings from survey responses by teachers in the Pacific Northwest that gathered educators' beliefs and practices related to teaching Asian American literature in secondary English classrooms. Additionally, the presenter will offer culturally authentic texts and strategies that foster culturally sustaining practices in classroom instructions.

This research session will examine current beliefs and practices that educators employ in secondary education classrooms regarding their preparation and approach to teaching Asian American literature. The literature on English educators thus far illustrates they share common perspectives on teaching the canon (Yi, 2022), yet there is little space for Asian American teachers to take part in race and equity-centered conversation in teacher education programs (Rong et al., 2022), and educators don't feel prepared to assess cultural authenticity in literature (Loh, 2006). Informed by Django Paris' (2012) culturally sustaining pedagogy—teaching methods that support the concept of cultural pluralism—the presenter will share current perceptions and the lack of inclusion with Asian American literature and identities in the English Language Arts curriculum. Engagement with participants will include the exploration of Asian American literature inclusion in the Common Core State Standards recommended reading list and a list of suggested texts to include.

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**Conversation (45 min. + 15 with participants): An AWEsome Panel filled with the JOY of YA Literature**

Have you ever wondered how to connect young adult literature to its intended audience? Are there books, strategies, discussions that have sparked joy and awe in you that you wish you could share with students? This is a panel discussion to share the joy, awe and wonder of young adult literature with young adults. Come join in the dialogue and share your passion for YA.

Sparking a love of reading and commitment to reading for sheer joy has become a battle across the globe. What can educators do to engage students to keep reading alive? Well, let's ask them.

This session will consist of a panel discussion between participants of the session and middle school students. This session's goals are: generating ideas to renew a reading passion in students, creating immediate resources and strategies that can be brought back to each classroom, and finding promising pipelines to keep the joy of reading alive in each class. Participants need to come prepared to deep dive



into the conversation by asking insightful questions on what students want and need from teachers in regards to reading, literature, strategies and learning.

The structure of this session will be a hosted discussion and a Q&A open forum for the second half. Moderated questions include: what inspires you to read outside the classroom? Why would you join a book club at school? What do you look for in a young adult book selection? What have you found to be effective in the classroom to inspire you to read more? What would inspire you to read more? Why does reading and/or books matter? What would you want from teachers to keep reading alive? What do you need from teachers to keep reading alive?

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### Conversation (45 min. + 15 with participants): Burning a House in the Sky: Narrative Writing & Grief Responsive Pedagogy

Echoing the sentiments of Drs. Gholdy Muhamamad and Don Vu, we advocate for the use of various introspective, narrative writing techniques in combination with diverse YA literature, specifically that written by people of color that share their personal narratives in different ways. Through our work, we pondered the question: How might teachers elevate and amplify the voices in the YA literature they are teaching? How might they inspire students to respond to those voices? How might they empower students to use their own voices?

Although many educators are not specially trained to deal with trauma, some studies have shown that simply being there for students, listening and offering empathy towards their experiences can go a long way in helping them feel more comfortable (Alvarez, 2017). Overall, YA literature's focus on young individuals and their experiences can help towards making students feel heard and empowering them to write about their own specific experiences and dreams.

This dialogue is absolutely necessary in the classroom but we recognize the emotional impacts it may have on educators who must re-examine their own trauma and the cultural spaces they navigate. By rooting ourselves in literature, we provide an entry point for educators to explore issues relevant to them without having to discuss the specific details of their experience. In this case, YA's positive impact extends past the students and to the educator, creating a community in which both identities are honored. It's this mutual respect that allows educators to practice vulnerability and share their lived experiences to not only heal themselves but allow other students with the same background to come out of the shadows. This restorative excavation is therefore shared between teacher and student.

Through the use of YA text (poetry chapbooks, memoirs) written by diverse authors such as Ocean Vuong, Michelle Zauner, Javier Zamora, and specifically poet of color, Kyle Liang, we believe that through excavation we can reach emancipation and ultimately, discover empowerment lies within ourselves.

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Kalie Chamberlain - Utah State University, she/her

Rachel Billings - Utah State University, she/her

#### Research Presentation (20 min + 10 for discussion): AI and Cybernetics in YA Science Fiction: Results from a Content Analysis

This research presentation will share results from a content analysis of fourteen YA science fiction novels and series. How are AI and cybernetic technologies depicted in these novels? What are the implications of these depictions for the ways secondary English teachers might teach young adult science fiction? The presenters will discuss patterns across these texts and share ideas for teaching YA science fiction.

The presenters will discuss results from a content analysis of fourteen YA science fiction novels and series. Using posthumanism as a lens to examine how YA science fiction asks questions about what it means to be human, the presenters have conducted a content analysis using the following research questions: How are AI and cybernetic technologies depicted in these novels? What are the implications of these depictions for secondary teachers? What are the implications of these depictions for the ways secondary English teachers might teach young adult science fiction? The presenters will discuss patterns across these texts and provide teaching ideas for bringing these texts into secondary classrooms.

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#### Flash Talk (10 min. + 5 for discussion): Mastering the Art of Analysis: Using Poetry to Respond to Young Adult Novels

The proposed Flash Talk discusses incorporating poetry into the study of YAL as an effective tool that promotes nuanced understanding of the texts and fosters creativity, critical thinking, and a more personal connection to stories and characters. The session features students' poems composed in response to novels studied in YA Literature course.

The integration of poetry as a response tool to young adult novels offers a unique and innovative approach to mastering the art of literary analysis. This proposal introduces an instructional strategy that combines the analytical depth of poetry with the thematic and character explorations of young adult literature. Numerous studies underscore the educational benefits of integrating creative writing into literature courses, particularly in advancement of critical thinking and expressive communication skills (Fisher, 2016; Halliday, 2019). Research suggests that students engaged in the creation of poetry in response to their readings demonstrate better comprehension skills and develop emotional connection to the texts (Carter, 2018; Wiggins, 2017). By crafting character poems, students explore complex nature of adolescent protagonists, acquiring a nuanced understanding of their experiences (Smith, 2020). Poetry also serves as a versatile medium for exploring and expressing themes, such as identity, friendship, and acute societal issues present in young adult novels (Jones & Brown, 2019).

This proposed Flash Talk will feature students' poetry composed throughout the college young adult literature course in the Fall of 2023 semester. The poems were crafted in response to YA novels *I Have Lost My Way* (Freeman, 2018), *The Memory of Things* (Polisner, 2016), *Crossover* (Alexander, 2014), and *Me (Moth)* (McBride, 2021). By integrating poetry into the analysis of young adult novels, the course participants have developed a more personalized approach to literature education, gained insights into the characters' motivations, struggles, and growth throughout the stories, and experimented with different poetic forms—free verse, Golden Shovel, Vocabulary Poem, Sevenling, Haiku, and Tanka.

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### Classroom Practice Session (50 min. + 10 for discussion): Creating and Sustaining Young Adult Social Justice Book Clubs

This session will provide strategies for creating and sustaining young adult social justice book clubs. The presenter will discuss research and practices in youth-led book clubs, centering culturally sustaining pedagogies that can help enhance students' social-emotional learning, including development of their social awareness, interpersonal relationships, and sense of agency.

This session will offer strategies for teachers to enhance their book clubs for social justice, using these spaces for development of social awareness, interpersonal relationships, and advocacy. We will begin with an overview of what book clubs are, discussing how the processes of reading and conversations can support and inspire students for social justice. The presenter will share how book clubs should be grounded in culturally sustaining pedagogies (CSP), which work to sustain the “linguistic, literate, and cultural pluralism” of students' identities and communities (Paris, 2012). The center of CSP is integration of curriculum that helps students confront and dismantle systemic oppressions, all of which can be discussed within book clubs through intentional selection of texts and healing-centered facilitation practices (Ginwright, 2018). We will also discuss social-emotional learning (SEL) which can improve

students' well-being while also supporting their academics (The Education Trust, 2020). Conversations will center around how SEL intersects with CSP, where teachers center students' identities and social interactions while addressing larger sociopolitical contexts and systemic inequities (Simmons, 2019). Finally, the presenter will offer practical strategies for book clubs, focusing on diverse, justice-oriented young adult literature; examples include *Americanized* (Saedi, 2018), *Love Hate and Other Filters* (Ahmed, 2019), *The Love and Lies of Rukhsana Ali* (Khan, 2020), *All American Boys* (Reynolds & Kiely), *Firekeeper's Daughter* (Boulley, 2021), *New Kid* (Craft, 2019), and *Dread Nation* (Ireland, 2018). Throughout the session, participants will work through an instructional template where they will plan for book clubs within their own school communities.

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#### Research Presentation (20 min + 10 for discussion): Going through the motions of taboo: Spiritual questions in YA short stories

This paper examines the spiritual questions discussed in Margaret Peterson Haddix's short story 'Going through the motions' (2000). Since these questions are primarily raised in relation to religious practices expected by institutional religion, this paper argues limiting spiritual questioning to the interrogation of religious institutions can hinder holistic depictions of spiritual experience.

In 2015 Patty Campbell and Chris Crowe defined religion as the 'last taboo' for young adult (YA) literature and argue for increased representation of religion and spirituality in YA texts. Margaret Augustine (2013) and Tom Burns (2007) agree, claiming the inclusion of religious characters in the genre provides unique opportunities for the representation of religious ideas. Religion and spirituality remain underexplored in young adult literature, often used to add cultural context or represent multiculturalism. However, spiritual questions can contribute to characterisation, offering depth to the representation of adolescent spirituality. This paper considers how spiritual questioning is depicted in YA narratives. It analyzes the impact spiritual questions can have on character development, and whether the type of spiritual questions raised enhance or constrain representations of teenage spirituality.

Specifically, this paper considers spiritual questions in Margaret Peterson Haddix's short story 'Going through the motions', from the anthology *I believe in water: twelve brushes with religion* (Singer 2000). In this text, multiple narrative strategies operate to identify and explore the main characters' spiritual questions. As they consider their previous involvement in conservative Christianity, and their current distance from those communities, the main characters' spiritual questions propel the narrative forwards and provide a sense of shared values. However, most spiritual questions raised in this short story are in relation to the religious practices expected by institutional religion. This paper argues, therefore, that limiting spiritual questioning to the interrogation of religious institutions can hinder holistic depictions of character development and spiritual experience.

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Kia Jane Richmond, She/her/hers, Northern Michigan University, krichmon@nmu.edu

**Research Presentation (20 min + 10 for discussion): Exploring Connections between YA literature and Adult literature: A Research Assignment for Graduate Students**

In this session, I will describe a research assignment for graduate students (to argue how a YA novel and an adult text could facilitate college students' examination of a specific issue/theme). I will also discuss what I learned from their essays. This session examines connections between texts & scholarly research.

Many researchers have examined connections between classical/canonical texts and young adult literature (e.g., Banack, 2022; Malo-Juvera & Hill; 2020, Herz & Gallo, 1996; Hill, 2022; Miller, 2017; Olan & Richmond, 2016, 2017; Velasquez, 2011). However, less frequently have scholars looked at connections between young adult literature texts and modern/contemporary adult literature. This presentation will ask this question: What can future college English teachers learn from having graduate students research and pair young adult literature with modern/contemporary texts? How does having them do such an assignment give us insight into potential pairings of YA lit and modern/contemporary texts?

Participants will be invited to consider findings from a small study of essays on the topic, which will include discussions of literary theory and scholarly research. Participants will also be asked to share their insights about future studies of the issue of teaching young adult literature in college-level courses on literature and/or the humanities.

YA texts discussed may include *When Reason Breaks* by Cindy L. Rodriguez, *My Friend Dahmer* by Derf Backderf, *Dear Martin* by Nic Stone, *The Impossible Knife of Memory* and *Wintergirls* both by Laurie Halse Anderson, *Great* by Sara Benincasa, and *The Dark Descent of Elizabeth Frankenstein* by Kiersten White.

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**Flash Talk (10 min. + 5 for discussion): Learning to be a Class Act in Challenging Times: Our Study of Jerry Craft's Award-Winning Graphic Novel**

This flash talk is about *Class Act* by Jerry Craft. I will describe our class discussions around such important topics as race, socioeconomic status, the advantages/disadvantages of social media, and empathy. I will also share classroom strategies that have been effective for teaching this award-winning graphic novel.

*Class Act* by Jerry Craft, a graphic novel with both middle grades and YA elements, has faced controversy and has even been banned in some school districts. However, at my K12 school in Georgia, my Grade 7 students and I have had meaningful conversations around such topics as race, socioeconomic status, social media use, and empathy. As noted in the *English Journal* special issue on which I served as a co-editor, *Care-Full Curricular Conversations* (2023), learning how to have conversations about controversial topics is increasingly important in light of our current world events. In this session, I will describe the fishbowl method of class discussion as a meaningful technique for both small group and whole class conversations around literature, including controversial topics. I will also show specific panels I've used to share Craft's artistic methods, as well as his writing, in conveying themes of the book. Additionally, I'll briefly share a short comic drawing activity I did as a follow up, as students learned ideas from Scott McCloud's (1993) *Understanding Comics* on how to study comics and were encouraged to utilize some techniques in their own drawings. Using comics and graphic novels in classroom settings can teach students important critical visual literacy skills (Schieble, 2014) that are increasingly valuable in a technology driven, multimodal world. Therefore, *Class Act* by Jerry Craft is worthy of study for multiple reasons.

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**Research Presentation (20 min + 10 for discussion): How Latinx Student Engage with Latinx YAL in Books Clubs**

This qualitative research study focuses on how Latinx students respond to Latinx young adult literature (YAL) in three high school Mexican American/Chicanx literature courses during a book club unit. Utilizing ethnographic methodology, the researcher will discuss how Latinx 12th graders responded to and engaged with culturally authentic Latinx YAL.

Situated in the borderlands region of the United States, a Latina educator will describe how they utilized Latinx YA literature through book clubs and share the strategies used to center Latinx students as "holders and creators of knowledge" (Delgado Bernal, 2002). The presenter is committed to centering the voices and experiences of Latinx students as well as recognizing the complexity and fluidity that

exists within the Latinx diaspora. She will discuss findings from student discussions along with book choices provided. Attendees will leave with insight from student participants as well details in preparing, instructing, and discussing YAL in a culturally sustaining classroom.

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**Flash Talk (10 min. + 5 for discussion): Multiculturalism within Literature: Text Set**

I did a brief research project in which I looked at what young adult text sets were available for students, specifically through a multicultural lens. I found four books ranging from the middle to high school level, which included relatable and interesting characters for a variety of rich backgrounds.

Multiculturalism is something that will always be present in the classroom. What is present should be acknowledged, discussed, and normalized among mainstream groups. One of the ways we can bring this into the classroom is by reading books with diverse protagonists, as I have presented in my text set. My theme centers around how the protagonist has to embrace their heritage and cultural ties in order to embrace their true selves. In my text set, I delve deeper into the ways that the novels in my set describe mirrors, windows, and sliding glass doors (Botelho, Loris); acknowledging diversity as a white, middle class teacher (Assaf & Dooley); promoting multiple perspectives for students (Gibson & Parks); unpacking cultural barriers (Barrios & Kohler); and using the TEAM (trauma-informed, equity-based, asset-minded) model (Ramasubramanian, Riewestahl, and Landmark). One of the primary ways we can overcome stereotyping and prejudice is through a three-tiered activity: 1. identifying and exploring one's own culture; 2. identifying and exploring other cultures; and 3: looking at the differences and making changes accordingly. E book presented in my thematic text set takes this notion to a new level, as each protagonist finds themselves after deep exploration of identity and heritage in order to become more confident in who they are. The text set is as follows: *Darius the Great is Not Okay* by Adib Khorram, *They Called Us Enemy* by George Takei, *Clap When You Land* by Elizabeth Acevedo, and *Amal Unbound* by Aisha Saeed.

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**Classroom Practice Session (50 min. + 10 for discussion): Cultivating Criticality in YA Lit: Implementing a Culturally and Historically Responsive Literacy Framework with Literature Circle Roles**

This session will explore how Muhammad's (2019) Culturally and Historically Responsive Literacy Framework can be applied to literature circle roles to foster criticality as readers participate in book groups with young adult literature. Each of the four pursuits of the framework will be applied to various roles and provide examples.

Literature circles or book clubs are sometimes used in the secondary English classroom. Traditionally, each member of the literature circle was given a role and a task form to fill out while reading to prepare for the group meeting. Some teachers have noticed, though, that "role sheets did become a hindrance, an obstacle, a drain" (Daniels, 2002, p. 13). Rather than being used as busy work, perhaps role assignments in literature circles reading young adult literature can be made more critical and interesting by applying Gholdy Muhammad's (2019) Culturally and Historically Responsive Literacy Framework. If Muhammad's four pursuits are applied to literature circle roles, students' identity, skills, intellect, and criticality will be cultivated. They will be asked to make connections to young adult literature being read in literature circles and reflect on how they see themselves and others represented (identity); how they can make connections between what they are reading and issues they need to write about (skills); how they can think about problems in the world and what they might do about it (intellect); and how they can read and ask questions about power and oppression (criticality). The audience will be engaged in this session by exploring specific examples of how each pursuit can be applied to traditional literature circle roles with specific young adult literature in order to make the classroom practice of literature circle more equitable, just, and joyful. Participants will leave with tangible ideas to implement in literature circles, or a similar classroom practice.

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### Conversation (45 min. + 15 with participants): Preserving YA's Past and Present while Looking to the Future: Interviewing YAL Scholars

Join three YAL scholars as they discuss their ongoing projects on preserving YAL's past and present through interviews. Participants will learn about the origins of their projects, get tips on how to conduct interviews, and be invited to be part of the process.

Young adult literature has understandably and justifiably been focused on the present. This is true of the books themselves, which seek to reflect the challenges, concerns, and interests of young adults. However, this attention to the present can come at the cost of overlooking the past. To remedy this, there are several ongoing projects that seek to interview YAL scholars. These interviews have many purposes, including getting scholars' insight on their work and the field of young adult literature in general. However, these also serve as a means of preserving YAL's past and present so that future readers, educators, and scholars know where YAL has been, how it has changed over the years, and maybe even where it is going. Projects that will be discussed include Study and Scrutiny's interview feature, which started in 2018 to go along with its scholarly book reviews, as well as the ALAN oral history project, which started in 2022 to



capture the history of ALAN as the organization celebrated its 50th anniversary. The interviewers will discuss what prompted the projects, how they conduct the interviews, and how they hope their work is used. Participants will be encouraged to join in on the conversation to comment on the work that is being done and offer suggestions on where they hope the projects go in the future. Additionally, participants will be invited to be interviewers for Study and Scrutiny and provided information on how they can get involved.

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**Flash Talk (10 min. + 5 for discussion): Numb to This by Kindra Neely: Switching the Narrative around Gun Violence**

The graphic novel memoir *Numb to This* by Kindra Neely relates Neely's recovery process after the 2015 Umpqua Community College Shooting. Neely's narrative perfectly captures a mix of rage and shame about the perpetual nature of gun violence. Neely reflects on how difficult healing is when shootings constantly occur.

Gun violence in schools in the United States is an urgent and unsolved issue. In this flash talk, I plan to share the graphic memoir *Numb to This* by Kindra Neely. This book relates Neely's recovery process after the 2015 Umpqua Community College Shooting. Neely's narrative perfectly captures a mix of rage and shame about the perpetual nature of gun violence in the United States. Neely reflects on how difficult the healing process is when shootings constantly occur.

The issue of gun violence is surrounded by the mainstream narrative that the solution to gun violence is the hardening of schools, such as incorporating police officers and metal detectors into schools, as a means to protect the physical safety of students. This dominant narrative alone is not sufficient to handle the complex effects of gun violence, as it does not support the mental and emotional needs of students in schools. The author portrays the harm in the dominant narrative, noting the manner in which this portrayal of events critically neglects survivors and ignores the systemic nature of this issue. *Numb to This* represents the manner in which reporting, social media, and even protest can take on voyeuristic qualities, representing the invasive nature of social media visually. Neely expertly translates her experiences into a graphic memoir, creating a visually stunning experience that captures a broad range of emotions, emphasizing the horror of the issue as well as, eventually, her own process of holding peace.

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Research Presentation (20 min + 10 for discussion): Navigating the Shifting Landscape of Censorship: Insights from 50 Years of ALAN Review Articles

The evolving landscape of censorship is reflected in *The ALAN Review*, a leading journal in the field of YA literature. Drawing upon a content analysis of past issues, the presenter will identify and discuss key articles that shed light on the persistent and ever-changing nature of censorship challenges.

This presentation will explore the evolving landscape of censorship as reflected in the pages of *The ALAN Review*, a leading journal in the field of young adult literature. Drawing upon a content analysis of past issues, the presenter will identify and discuss key articles that shed light on the persistent and ever-changing nature of censorship challenges faced by English teachers and advocates of young adult literature.

The presentation will begin with an overview of the ALAN Review's coverage of censorship, highlighting the journal's role in documenting and shaping the discourse surrounding this complex issue. The presenter will then delve into specific articles that provide valuable insights into the historical and contemporary context of censorship in relation to young adult literature.

Particularly, the presenter will focus on articles that address the following areas:

- The impact of censorship on young people's access to information and diverse perspectives.
- The role of English teachers in navigating censorship and promoting intellectual freedom in the classroom.
- Strategies for advocating for young adult literature and fostering open discussions about challenging topics.

Throughout the presentation, the presenter will connect the findings from the ALAN Review articles to our current censorship-related context, emphasizing the relevance of these historical perspectives to the work of English teachers today. Practical takeaways from the research will also be discussed, providing audience members with tools to effectively navigate the shifting landscape of censorship and promote the importance of access to information and diverse perspectives for young people.

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Conversation (45 min. + 15 with participants): Like, Like, Like: Cultivating Critical Social Media Literacy in ELA Classrooms

Probing current research, we examine the intersection of teaching YAL, social media, and socially-just critical analysis in ELA classrooms. Our session centers *Where Futures End* to discuss social media's impact on students, guiding them to challenge systems, reflect on their identities, and navigate the digital world in which we live.

By serving as crucial spaces for teaching social media as text, English/Language Arts (ELA) classrooms can take up the mantle of engaging secondary students in critical analysis while balancing state and national standards, literacy gains, and the pitfalls of navigating social media's complexities.

Using Young Adult Literature (YAL) and social media as educational texts can be a hot topic for classroom teachers. However, utilizing ELA classrooms to explore social media as a textual landscape in the realm of YAL research, many fruitful gains can be made. Integrating tough, important questions for adolescents, Parker Peevyhouse's collection of novellas in *Where Futures End* plunges readers into provocative, timely narratives that are intertwined with themes relevant to teenage real-life and virtual existences. This text provides a compelling foundation to initiate discussions on cultivating critical digital media literacy within ELA classrooms, while also discussing the creation of identity or "self," and the dangers of using social media, particularly through the exploration of the novella "Brixney." *Where Futures End* can serve as a central text that encourages students to challenge existing systems, reflect on their positionalities, identities, social-emotional well-being, and navigate a digital world that was not designed with them in mind.

To probe the field and expand upon current research, this conversation session will aim to discuss the intersection of teaching YAL (such as *Where Futures End*) and social media through socially just, critical analysis in the secondary classroom.

Peevyhouse, P. (2016). *Where futures end*. New York, Kathy Dawson Books.

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### Research Presentation (20 min + 10 for discussion): Opting-Out of Digital Violence: YA Novels Upstanding Against Image-Based Abuse

This presentation examines how YA novels about image-based abuse powerfully unite data, image and text to portray the harms of online sexual violence, including nonconsensual image sharing, doxing, cyber stalking and mob actions. In a world where youth confront digital violence, but where older generations may lack understanding or compassion, these novels create cross-generational bridges.

Every generation fights unique battles in the war against sexual violence. The digital revolution has helped make strides against sexual assault and harassment, as we saw in the #MeToo movement era. However, the information age has also enabled new types of sexual violence, now enacted through phone screens and computer monitors. Some recent YA works explore the impacts of image-based abuse,

which is broadly defined as the taking or disseminating of an intimate or sexual image against consent, and hereafter shorthand as IBA.

As we'll learn, these novels help convey the impact of digital violence in several ways. During our writing sample activity, we'll explore the uniquely fragmented style used by these works, and see how the style connotes a victim's experience of digital violence, which is frighteningly intense and unpredictable. The form of these works has a

We'll examine how these authors indict social media architectures that make "sharing" virtually mandatory – and then turn around and blame victims for their own abuse. We'll learn about how to combat the stigmas that youth survivors face, even from well-meaning family and friends.

Finally, we'll see young people as upstanders against online violence, building better and kinder platforms that are inclusive to all. We'll discuss how these works can foster conversation in educational classrooms and beyond that help readers opt out of silence and opt in to a future of expanded digital rights.

Some YA texts in discussion:

- Cooner, Donna. *Screenshot*. Point: New York, 2018.
  - Draper, Sharon M. *Panic*. New York: Atheneum, 2013. Print.
  - O'Neill, Louise. *Asking For It*. London: Quercus, 2016.
  - Ruby, Laura. *Good Girls*. New York: HarperCollins, 2006.
  - Wang, Corrie. *The Takedown*. Los Angeles and New York: Freeform, 2017.
  - York, Robin. *Deeper*. New York: Bantam, 2014.
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### Flash Talk (10 min. + 5 for discussion): Poetic Discussions: Incorporating YA Literature to Study Features of Free Verse Poetry

This flash talk explores incorporating young adult literature as a resource to explore free verse poetry by using mentor texts to model teaching strategies of YAL structure and components. This flash talk also provides ideas and books educators can utilize within the classroom for a mini-lesson or a poetry unit.

Poetry has graduated beyond the nursery rhymes and simple stanzas to which young children are accustomed. The basic building blocks of poetry: words, lines, and stanzas can lead to a journey of the imagination. What some could perceive as boring or a dreaded task, teaching poetry has now become revolutionized by 21st-century literacy practices, including incorporating digital texts, creating diverse

learning environments and platforms, and emphasizing critical thinking and collaboration among individuals. The window of knowledge has now become unframed. Poetry is an expression of feeling, abstract and concrete. With figurative language such as similes, metaphors, personification, idioms, alliteration, and hyperbole, language is complex but flexible. Vocabulary instruction using these language concepts helps expand content knowledge and encourage freedom of expression.

With social-emotional learning becoming a central theme in classrooms, the desire to incorporate relevant and meaningful content with student and teacher input is valued. This can be achieved through the study of the elements of poetry. Just as characters evolve throughout a story, students can change as they learn the art and technique of free verse. Just as students need to view themselves through the characters in a book, as poets, they should know they can develop their own feelings in personal writing. Calling on poets Cummings, Hughes, and Whitman to intertwine elements of YA literature with poetic language to bring poetry back to life in the classroom by using the texts *Love that Dog* by Sharon Creech, *Me: Moth* by Amber McBride, and *Rez Dogs* by Joseph Bruchac.

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### Conversation (45 min. + 15 with participants): Creative Subversion Using YA Verse Novels

This session features a conversation between two preservice teachers situated in Indiana and one assistant professor in Florida discussing how to use YAL in the classroom during these highly politicized times. We lean on verse novels as a way to introduce diverse texts into the classroom.

In this session, two preservice teachers will discuss a potential unit they planned to use *The Poet X* in their school placements in Indiana. They will share their rationale for selecting *The Poet X* along with an anticipation guide and a research activity centering on censorship. They will discuss how they envision this unit being utilized in conservative spaces in Indiana, the pushback they anticipate from parents, and how they envision responding to opposition through adapting their curriculum or utilizing selections of poems from the novel overall. The other panelist will share a rationale for using verse novels in the classroom as they provide a space for students to consider their own identities and conceptions of themselves and others. Verse novels are “an inviting medium for presenting personal narrative and intersections of identity” (Dehart et al., 2022). We three discuss how verse novels can be subversive and easily adaptable to introduce diverse texts in the classroom while also helping educators feel safer from backlash from parents or administration. Recently at the 2023 ALAN Workshop, authors Mariama J. Lockington and Candic Iloh spoke about how they write verse novels to empower educators to select poems from the entirety of the novel, to more easily introduce diverse voices into the classroom, and to creatively

subvert tensions around censorship. We hope this session will spark possibilities for educators who work in restrictive environments to feel empowered to attempt change through verse novels and invite conversation from participants on how they've used verse novels.

## Frequently Asked Questions

### **What is the ethos of this Summit space, and will I be safe during conversations?**

We cannot declare the Summit a “safe space” in that the safety depends on the contributions of all participants to nurture an environment of productive, inclusive, affirming conversations. Implicit in all new group meetings are questions about how people will see us, if they will treat us well, if the space will make us feel valued. We ask that all participants hold onto this implicit human desire for belonging and ask that you frame your questions and comments accordingly (e.g., antibias, antiracist). Still, we reserve the right to mute or remove any participant who escalates the conversation in harmful ways.

### **How does the “conversation” part work in the plenary and concurrent sessions?**

The final 10 or 15 minutes of each session should be allocated for open conversation depending on the presenters. At this time, you can put your question or comment in the chat, and the presenter will then answer your question or invite you to unmute to share your question, comment, or insight. As with all group conversation, we

### **When and how will we receive links to the sessions?**

The day before the Summit you or the person who registered you will receive an email with links to each session including a password that can be used throughout the day. If you did not receive the email, please check your spam and/or then contact Sarah Donovan who will confirm your registration and then forward you the links. [sarah.j.donovan@okstate.edu](mailto:sarah.j.donovan@okstate.edu)

### **What if I have problems with technology or the links?**

If you have any technical difficulties through the day, please email Justin Worley, the technology coordinator for the event. [juworle@okstate.edu](mailto:juworle@okstate.edu).