Guidelines/Essential Elements for the Unit of Study or Annotated Bibliographies

1. For either project, you need a “center piece” work—a specific novel or genre or theme or author or issue or topic. For **the unit of study** specifically, the “center piece” work is likely to be a novel or play or collection of poetry that is a “canonical” work from a literature course or that would be studied in your prospective teaching area. It might be related to a unit you observed during your field experience. For example, in the unit I’ve shared with you, “Noon Wine” is a novella or short story that could be taught in an American Literature course or in a 9th grade unit on elements of short stories. For **the annotated bibliography**, the “center piece” based on a subgenre or topic (described in the 4th credit enhancement for creative writing and literature majors) you select. In either case, the unit of study or the annotated bibliography hopefully will connect to one of the genres/topics from *Literature for Today’s Young Adults* and Chapters 4-8 in *Adolescents in the Search for Meaning: Tapping the Powerful Resource of Story*.
2. Once you’ve determined the centerpiece or central focus, then you locate the resources. For the **unit of study**, this means locating other books, poems, short stories, films – specifically YA works -- that connect to the unit. There is no specific number of resources required, but consider the model I presented from “Stories Moving Readers from Fear and Bias to Tolerance and Acceptance.” Select YA resources that can get students

a) “into” the text,

b) that you and the students can work with during the reading/study of the centerpiece work (“through” resources)

c) and then resources to help students move “beyond” the centerpiece.

1. Also, you need ways to introduce the unit—again see the handout on line of “Stories Moving Readers...” -- note I began with a song by the Doors, “People are Strange”—this song helped launch the unit. You can use all kinds of media for this purpose: songs, video clips, YouTube, Internet searches—but **incorporate young adult resources**. Also you incorporate young adult resources to “extend” the unit. In the model I gave you, here’s where I used six or seven YA novels. You don’t have to have read all these works; you do need to cite the sources you use to get summaries. You should use *Adolescents in the Search for Meaning: Tapping the Powerful Resource of Story* and the handouts from *Literature for Today’s Young Adults* for ideas; use your peers’ resources or explore or examples from Dr. Steve Bickmore’s YA Wednesday: http://www.yawednesday.com/
2. Especially for those doing **the annotated bibliography**, consider a unifying approach, connecting all the resources you’re annotating. (See Appendix C located in the on line 112B handouts for extensive lists of resources) and Dr. Steve Bickmore’s YA Wednesday: http://www.yawednesday.com/ An index to the YA Wednesday topics, called “YA Wednesday topics,” is located on the 112B Handouts page. Again, you don’t have to read each item you include in the annotated bibliography. You **DO** need to indicate for each entry whether or not you have read the source.
3. You can skim/review a source/get a sense of it. You **DO need to cite sources from which you take summaries or from which you take ideas.** Do follow the format of the samples from earlier semesters. Each annotation needs to have
   1. the complete bibliographical information in MLA format
   2. a brief summary of the work (2-3 sentences)
   3. a commentary/evaluation/critique of the resource (3-4 sentences) – this component is the most critical element of the annotation; address questions such as Why is this particular book helpful? Valuable? How does the resource exemplify the Exeter Qualities or the characteristics of the best YA literature or incorporate the archetypes that increase the universality of the resource? How does this resource further knowledge of the genre or topic/issues?
4. For those doing **the unit of study**, consider the YA Pairs – that pair young adult literature with classics or canonical literature – this is located in Chapter 12, found in the on-line handouts. Also be sure to check the ALAN website: <http://www.alan-ya.org/> to locate more resources.
5. For **both projects**, you need to begin with a description (in essay format) of your overall purpose/overall theme/overall approach. Again, my sample unit plan offers a model. You are “contextualizing” your project—this overview should be **1-2 pages** of your overall presentation.
6. For **both projects**, you need to follow MLA style for the Works Cited. If you are at all unclear on MLA style, check a MLA Handbook; you can also contact the Writing Center: 924-2308 for assistance.
7. For the **annotated bibliography**, you should have at least 10 annotations. Remember you don’t have to have read completely each source—you could, of course, but I realize we all have time limitations. Each annotation needs to cover two areas: 1-- a summary or overview of the source (probably three or four sentences) and **2-- an evaluation or critique of the source—e.g. Why is this particular book helpful? How does this source further knowledge of your topic? (again consider a minimum of three sentences analyzing the particular source).** Please be clear on those sources that you have read and for which you’re providing the summary; I need to be able to distinguish from those sources you’ve not read in their entirety and are giving a summary taken from someone else and thus requiring citation.
8. You will be evaluated
   1. on how well either project is written
   2. on correct use of MLA style;
   3. on the quality of resources (for example, using only Internet sites will be a problem – you need to demonstrate you can locate and analyze a variety of sources, specifically scholarly ones;
   4. on the quantity of resources
   5. on the oral presentation – each of you individually will present your project; presentations will go according to the genres in *Literature for Today’s Young Adults*. The overall purpose of having the oral presentations is that you can gain from the knowledge shared by your classmates. As with the book talks, the more engaging you can be—doing less “reading from copy” and speaking more conversationally—the better. This more conversational style also indicates you’ve read/reviewed your materials enough to be able to “teach them” to your peers.
   6. **Do have a hard copy to submit the day of your presentation --** If you’d want to make copies for the class, you’d need to make 15 copies—but if you email a copy of your annotated bibliography or unit of study, I can get it posted on my web site and then you don’t need to make copies. You may want to have a PPT or something similar that outlines your presentation. You will be able to display your presentation since you are sending me and Jean Shiota an e-copy that can get uploaded; Jean’s email is [jean.shiota@sjsu.edu](mailto:jean.shiota@sjsu.edu) You might want to have a flash drive or USB drive with everything on that you can simply put into the laptop computer in class.
   7. These units of study/annotated bibliographies are uploaded to the Students page of my webpage so others can benefit from your work—this is why you email a copy of your work to Jean Shiota in the Faculty Development Center.
   8. Oral presentations of your work will be on Nov. 28 and December 5
9. Here’s a list of good sample units of study and annotated bibliographies from

previous semesters. You can review these at the following web site:

http://www.sjsu.edu/faculty/mary.warner/Warnerstudentlinks.htm

Annotated Bibliographies Units of Study

Elizabeth Joesten—Spring 06 John Thompson—Spring 06

Amberly Rumrill—Spring 06 Ana Karina Parra—Spring 06

Liz Walton – Spring 06 Alerie Flandez—Fall 06

Jamie Bartz – Spring 07 Beth Kohn—Fall 06

Nicole Smith—Fall 07 Stephanie Lytle—Fall 06

Madison Brewer—Fall 08 David Meuel—Fall 06

Sabrina Bowdish – Fall 08 Chuck Serface—Fall 06

Melanie Karren—Fall 08 Andrea Floyd—Spring 07

Debra Hunter—Fall 09 Vicky Granger-Jones—Spring 07

Stephanie Corona – Spring 11 Sima Khosrovi—Spring 07

Reztyleen Dori—Spring 11 Stacy Corpuz—Fall 07

Laura Ehrhardt—Spring 11 Charmaine Hotchkiss—Fall 07

Adrean Friend—Spring 11 Betsy Peterson—Fall 07

Erica Búcaro –Fall 11 Erin Coker – Fall 08

Danielle Andrade – Fall 11 Marta Denice – Fall 08

Priscilla Corral – Fall 11 Julie Rooney – Fall 08

Charmaine Lao – Fall 11 Manuel Vasquez—Fall 08

Brittany Leslie – Fall 11 Amy Shearer—Fall 08

Matt Mendoza -- Fall 11 Melissa Garcia – Fall 09

Sophie Papacosta – Fall 12 Paula Leung—Fall 09

Alyssa Galvan – Fall 13 Erin Levin—Fall 09

Michelle Guelff -- Fall 13 Melissa Munich—Fall 09

Ricky Ng – Fall 13 Daniel Perez—Fall 09

Melinda Pham – Fall 13 Huma Saleem—Fall 09

Jeremy Peoples – Fall 13 Jennifer Brown—Spring 11

Kellie Wenger – Fall 13 Justin Hunter – Spring 11

Sofia Arellano – Spring 14 Erin Hinshaw—Spring 11

Stephanie Lawson – Spring 14 Ian Osorio—Spring 11

Juan Renteria – Spring 14 Megan Rupe—Spring 11

Emma Younger – Spring 15 Charlie Smith – Fall 11

Kyle VanDrimmelen – Spring 15 Jermaine Rodriquez – Fall 11

Gracie Sigala – Spring 15 Tara Forstner – Fall 11

Crystal Mendoza – Spring 15 Jane Dougherty – Fall 11

Rameen Malaekeh – Spring 15 Alicia Estrada – Fall 12

Tristan Hull – Spring 15 Jazmin Hernandez – Fall 12

Karley Furtado – Spring 15 Evelyn Jimenez – Fall 12

Sarah Barnhart – Spring 15 Olivia Lee – Fall 12

Allison Williamson – Fall 16 Monica Meyerhoff – Fall 12

Ellen Trieu – Fall 16 Onette Morales – Fall 12

Mariah Ramsour – Fall 16 Danessa Stull – Fall 12

Beverly Pace – Fall 16 Julia Wheatley – Fall 12

Nichelle Kamrar – Fall 16 Irma Garcia—Spring 13

Ariel Arsac-Ellison - - Fall 16 Rhiannon Hall –Spring 13

Shelby Escott – Fall 17 Franchesca Kellett –Spring 13

Taylor von Kugelen – Fall 17 Krista Reutter –Spring 13

Devanshi Patel -- Fall 17 Elizabeth Barcelos – Fall 13

Erica O’Dell – Fall 17 Nick Boucher – Fall 13

Stevey Beall – Fall 17 Jaclynn Landowski – Fall 13

Ashley Moitoso – Spring 18 Helina Martinez – Fall 13

Claire Picone – Spring 18 Itzel Baeza – Spring 14

Daniel Tafoya – Spring 18 Mariah Faris – Spring 14

Kylie Hinson – Spring 18 Cameron Healy – Spring 14

Aaron Rodgers – Fall 18 Tracy Israde-Torres – Spring 14

Daniel Gray – Fall 18 Kirsten Raney-Laine – Spring 14

Jessica Chang – Fall 18 Kate Reed – Spring 14

Charlene Dizon -- Fall 18 Vanessa Silva – Spring 14

Aaron Rodgers – Fall 18 Emmanuel Solorzano – Spring 14

Bryan Sit – Fall 18 Nick Weber – Spring 15

Alex Galou – Spr 19 Abraham Resngit – Spring 15

Irving Ramirez – Spr 19 Kayla Navarro – Spring 15

Victoria Ngo – Spr 19 Alana McKee – Spring 15

Danielle Le – Spr 19 Daniel Marovich – Spring 15

William Huynh – Spr 19 Maria Griswold – Spring 15

Ellie Siegel – Fa 19 Kiersten Fritzsche – Spring 15

Sabino Brooks – Fa 19 Karissa Fite – Spring 15

Alexa Aguilar – Fa 20 Mike Espinoza – Spring 15

Yvette Ackerman – Fa 20 John Blake – Spring 15

Jacob Stewart – Fa 20 Tyler Webb – Fall 16

Mycah Miller – Fa 20 Stephanie Visaya – Fall 16

Saraah Dickens – Fa 20 Jason Roche – Fall 16

Clara Albright – Fa 20 Eduardo Martinez – Fall 16

Caitlin Small – Spr 21 Brandon Luu – Fall 16

Caroline Basha – Spr 21 Sean Herrero – Fall 16

Brian Crocker – Spr 21 Max Fargo – Fall 16

Annie Hays – Fall 16

Justin Dixon – Fall 16

Luke Coulter – Fall 16

Natalie Collier – Fall 16

Bethany Callahan – Fall 16

Gabriela Leon -- Fall 17

Miriam Malca – Fall 17

Hayley Behnke – Spr 19

Kevin Bermudez – Spr 19

Kaitlyn Dean – Spr 19

Ana Hahs – Spr 19

Joanna Jenkins – Spr 19

Steve Jonot – Spr 19

Lydia Row – Spr 19

Jacky Ruiz – Spr 19

Trinh Vo – Spr 19

Neilson Vuong – Spr 19

Christopher Kemske – Fa 19

Erykah Ooi – Fa 19

Jennifer Le – Fa 19

Jesus Lopez – Fa 19

Jonathan Ginez – Fa 19

Presley Lugo – Fa 19

Steph Todd – Fa 19

Aaron Cao – Fa 20

Kevin Nguyen – Fa 20

Shaelan Barber – Fa 20

Marianne Buena – Fa 20

Julia Skapik – Fa 20

Citlalli Acevedo-Adame – Spr 21

Jessica Caton – Spr 21

Chloe Davis – Fa 21

Laura Stefanko – Fa 21

Trinity Santaolaya – Fa 21