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**Integrating Social and Emotional Learning into Language Arts Classrooms
Through Diverse Young Adult Literature**

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Honors Project

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Introduction

For many years the primary function of K-12 schools has been to support students in meeting their academic needs. Whether students are preparing to head into the workforce or seek higher education, getting students a high school diploma has been the major goal of K-12 institutions. However, students would not succeed beyond the K-12 system if they were not also emotionally mature and socially adept for working environments. Inherently, schools have been teaching students social and emotional skills as long as they have been teaching them academically. However, in recent years the concept of Social and Emotional Learning (SEL) has grown into a bigger phenomenon forcing administrators and educators to consider how well they are keeping up with the growing social and emotional needs of students. According to the Collaborative for Academic, Social, and Emotional Learning organization, SEL is:

the process through which all young people and adults acquire and apply the knowledge, skills, and attitudes to develop healthy identities, manage emotions and achieve personal and collective goals, feel and show empathy for others, and establish and maintain supportive relationships, and make responsible and caring decisions. (CASEL)

SEL is growing in schools as administrations build schoolwide programs and educators become increasingly aware of SEL and its benefits for their students (McGraw Hill, 2021, p. 3). As the trends in schoolwide SEL intervention programs progress, it is beneficial to consider other ways SEL can be integrated into the school day for students. SEL may prove beneficial to individual students' needs and to schools that are unable to integrate school wide programs if it is intentionally taught throughout their regular content courses of math, social studies, science, and language arts.

Research Questions

To address the issues raised in the introduction, this project asks the following questions:

How can social and emotional learning be intentionally incorporated into the high school language arts curriculum?

How can teaching diverse young adult literature in high school classrooms enhance social and emotional learning?

Literature Review

Social and Emotional Learning is more relevant than ever for adolescents grappling with mental health issues, growing up in a digital generation, facing a pandemic and more. If students are given no coping mechanisms for these stressors, they will certainly be more distracted and disengaged in their education. Teaching SEL skills can help students regulate their emotions and in turn focus on their academic success (Tate, 2019). Positive consequences for schools implementing SEL include better attendance, grades, test scores, graduation rates, success at college and in careers (Atwell, M. N., & Bridgeland J. M., 2019, p. 11). SEL aims to help students navigate their lives as growing adolescents and develop social, emotional, and cognitive skills that benefit their academic success, ability to engage in society and their overall wellbeing.

The CASEL framework for SEL provides the most up to date breakdown of SEL components that are growing in use by researchers and educators right now. The five components of SEL recognized by CASEL include social awareness, relationship skills, responsible decision making, self-awareness, and self-management. Social awareness encompasses the ability to emphasize with and understand the perspectives of people from differing backgrounds. Relationship skills involve navigating healthy and supportive relationships. Responsible decision making is the ability to make good choices in personal behavior that positively affect social interactions. Self-

awareness is recognizing one's own purpose, values, and emotions. Lastly, self-management is the ability to manage one's own thoughts and behaviors to accomplish personal goals (CASEL). With administrators and educators recognizing the importance of increased SEL education, states have begun taking it upon themselves to build their own SEL standards (West et al., 2020, p. 280). In Ohio, the K-12 Social and Emotional Learning Standards were published in June of 2019 and are based on the five components of CASEL's SEL framework (Ohio Department of Education). While developing standards for SEL per state is a step in the right direction, it leaves educators and administrators with the task of figuring out how to meet these standards.

The primary approach to SEL implementation in schools currently appears to be in schoolwide programs. These schoolwide implementations of SEL have proven to be effective in improving student academic achievement (West et al., 2020, p. 280). By implementing school wide SEL programs teachers and staff can be provided with training on how to integrate SEL programs and how to appropriately measure how their students are progressing in SEL (Atwell, M. N., & Bridgeland J. M, 2019, p. 6). Principals are working towards increased SEL integration at the schoolwide level, but they have noticed a lack of district wide SEL integration (Atwell, M. N., & Bridgeland J. M, 2019, p. 7). In addition, principals are beginning to consider the need for teaching SEL skills within the classroom curriculum (Atwell, M. N., & Bridgeland J. M., 2019, pp. 17-18). While schoolwide SEL programs are improving learning environments and increasing academic achievement, students are still facing their own social and emotional issues that prevent them from reaching their full potential in school (DePaoli et al., 2018, pp. 3-5). Incorporating SEL into the curriculum of individual classrooms, may more directly address the social emotional needs of students.

While teachers of each academic subject—math, science, history, and language arts—are already loaded with responsibilities, their classrooms may be the prime location for SEL education to take place. Ahmed et al. (2020) studied how taking an SEL approach affects students' social-emotional competence. With students spending a significant part of each day at school, teachers are best suited to link what students learn in the classroom to their lives outside the classroom. Teachers should explicitly teach SEL within their math, science, social studies, and language arts curriculum (Ahmed et al., 2020, p. 667). While this may seem like a large feat for teachers to add to their busy curriculums, it is possible to incorporate aspects of SEL into what teachers already teach in their classrooms. Particularly, in language arts classrooms, implementation of SEL into the current curriculum would not completely change the lessons educators already teach.

In language arts education, teaching SEL to students would not be a far leap from what educators are already accomplishing. Teaching literature and writing requires students to consider who they are reading about or who their audience is in a writing assignment. Reading gives students access to experiences beyond what they see in their own lives and what they experience in the educational setting. ELA teachers focus on teaching students about theme, characterization, etc. which implicitly require students to reflect on the social and emotional needs of the characters. However, these teachers can implement SEL by prompting students to make more clear connections between the characters' social emotional needs and their own needs. The challenge in teaching SEL to high school language arts students is to give them a text that they can relate to while also emphasizing and understanding the lives of people from different backgrounds.

An approach to integrating SEL in language arts classrooms is considering the underutilized young adult (YA) genre. The growing genre of contemporary young adult literature is one that is often encouraged for students to read on their own time, but less frequently prioritized in the classroom. YA literature provides contemporary characters and situations that adolescents can identify with. Petrone et. al (2015) writes about reading YA literature from a youth lens to examine how adolescence is depicted in literature. Adolescence is different for every child, so it should be depicted as a variety of experiences, “some are rebellious, some are compliant, some feel as if their lives are tumultuous and some as though their lives are stable, some have strong peer networks and some do not” (Petrone et. al., 2015, p. 509). YA literature could be a significant tool in teaching SEL in the high school language arts classroom if teachers seek out novels which reflect the various experiences of adolescents and connect them to the five components of SEL: self-awareness, self-management, responsible decision making, social awareness, and relationship skills.

Teachers need to intentionally integrate social and emotional learning into the curriculum of high school language arts classrooms. In Ohio, the social and emotional learning standards for K-12 reflect the five components of SEL that CASEL recognizes (Ohio Department of Education). While schools are working towards implementing school wide SEL programs, it is unclear if standards such as these are recognized in schools, or if individual teachers should be considering these standards in their curriculum. An issue here is that implementing SEL programs in schools and in curriculum requires teachers to undergo training and professional development which can be costly and time consuming (Atwell, M. N., & Bridgeland J. M., 2019, p. 20). Additionally, early teacher education programs do not currently have a large focus on how to develop SEL into

the curriculum. In the case of ELA teachers, matters can be taken into the hands of individual teachers by incorporating the five components of SEL into lessons about YA literature.

Methodology

As the research states, schools currently focus more on schoolwide implementation of SEL with lesser preparation or encouragement for teachers to implement SEL in their individual classrooms. While these programs may enhance school achievement and graduation rates, teachers may be able to further social and emotional learning in the classroom and allow students to make valuable and important connections between their lives and the content. To answer my research questions about how to intentionally incorporate SEL into high school language arts curriculum, and how to use YA literature to enhance social and emotional learning, I have created my own teaching guide.

Far before I began the process of creating this teaching guide, I started reading YA literature. I have read a wide array of YA literature throughout my life which has kept me interested in reading, made me feel connected to a wide variety of characters, and broadened my perspective and understanding of people from various backgrounds and people who have had different life experiences than me. For these reasons I find YA literature to be engaging for students and incredibly important to the general social movement towards increasing empathy and inclusivity. For the purposes of this project, I started reading a variety of contemporary young adult novels. During the proposal stage, I had the list of books I wanted to include in the project narrowed down to *Clap When You Land* by Elizabeth Acevedo, *The Poet X* by Elizabeth Acevedo, *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie, *I'll Give You the Sun* by Jandy Nelson, *Long Way Down* by Jason Reynolds, and *Dear Martin* by Nic Stone. I

found that these books reflected diverse characters and experiences which some students would relate to while others would be able to broaden their world view.

As I read these books I created a chart, shown in Appendix A, to help organize my thoughts and ideas about each book. This chart was originally intended to be a resource I would include in my teaching guide. It included summaries of each book and thoughts about how each book could lead to teaching about various SEL components. However, as I thought about the best way to approach my teaching guide, I realized it would be more productive to only address one SEL component per book. The chart now includes the title of each book, the specific SEL component that would be studied with the book, and evidence gathered from each book that reflects the SEL component. Aspects of the original chart, such as the summaries of each book, are included in my teaching guide, but the chart itself was not included. Additionally, in deciding to use one SEL component per book, I had to narrow my list of YA novels down to a total of five. While for the purposes of this project and the continued development of the teaching guide I chose to only discuss one SEL component per book, I believe that throughout these books, more than one SEL component is represented and could be taught.

Once I decided that I would like to teach one SEL component per book, I had to begin thinking about the lessons I was going to teach. I wrote one lesson plan per book, each one focusing on a specific component of SEL. I also decided that I wanted to show teachers how SEL could be implemented at any point in the reading and teaching of these books. For this reason, the *Dear Martin* lesson takes place before students have even begun reading the book and the *Long Way Down* lesson plan takes place right after students have finished reading the book. The lessons for *Clap When You Land*, *The Poet X*, and *I'll Give You the Sun* all take place in the

middle of reading the books. These decisions were made using my knowledge of the content within the books combined with my knowledge about SEL.

The process of combining SEL into lessons about content was experimental for me, but this is a practice that is recommended by CASEL for integrating SEL into academic instruction (CASEL). As discussed in the literature review, teachers have plenty to accomplish in the planning and teaching of their curriculum. It was important to me that adding SEL to the lessons would enhance what teachers already do, rather than recreate or complicate the process of planning. I had read and analyzed each book in depth, collecting the textual evidence present in Appendix A, about plot, characters, themes, etc. that applied to each SEL component. My next step was to carefully read the Ohio SEL Standards as well as the Ohio Common Core State Standards. As I did this, I found that the SEL standards nicely paired with the Common Core standards. For example, in the *Dear Martin* lesson plan, I included SEL standard C1. 2.d which says, “Demonstrate ways to encourage mutual respect across all settings when viewpoints or perceptions differ” with the Common Core standard SL.9-10.1 which says, “Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.” The SEL standard asks students to respect different viewpoints. The Common Core standard calls for students to participate in collaborative discussions. The lesson I created using these standards allows students to participate in discussions in which they will practice respecting different viewpoints and consider how to respect different viewpoints even in conversations that are particularly divisive or difficult. Teachers are likely already having students participate in various types of discussion regularly, so adding the SEL standard adds the focus of teaching respect for differing viewpoints

(which teachers likely already encourage and expect). Teaching this in the context of introducing the YA novel *Dear Martin* prepares students to apply respectful conversation to the difficult conversations about racism and police violence that may arise while reading the novel. I believe that teachers could effectively take lessons they already use, seek out SEL standards that pair well with the Common Core standards, and create meaningful lessons that address both content and social emotional learning skills.

In addition to aligning SEL standards with academic standards, CASEL recommends using interactive pedagogy, specifically noting the use of class discussions and cooperative learning (CASEL). In creating the six lesson plans included in the teaching guide (Appendix A), I tried to make the lessons as engaging and hands-on as possible. The lessons include discussion and/or collaborative group work as well as opportunities for students to self-reflect. For example, in the lesson about Elizabeth Acevedo's *Clap When You Land*, students begin the class with self-reflection by writing responses to questions about how often they write and whether or not they consider themselves to be a writer or an artist. During the central learning task, students participate in group work which requires all students to collaborate as they discuss theme and characterization. Lastly, students participate in creating a class Padlet where they can share their creative works, giving them a safe place for creativity and self-advocacy, two of the things Xiomara is grappling with in the book. I designed these lessons to engage students and get them working together to create knowledge and build SEL skills.

All the texts I initially studied were contemporary young adult novels that centered around characters of different ethnicity, culture, religion, gender, sexuality, and socio-economic status. I found that reading young adult novels that reflect characters of diverse backgrounds could open up conversation about the SEL components of self-awareness, self-management,

social awareness, relationship skills and responsible decision making. However, in creating this teaching guide I wanted to acknowledge that SEL can be applied to classic novels too and that it is still important to teach classics even when adding YA novels to the curriculum. My research focus for this project was to focus on contemporary YA novels, but my teaching guide would be misleading to educators if I were to disregard the classics completely in my implementation of SEL. For this reason, my teaching guide also provides an SEL lesson for Mary Shelley's *Frankenstein*.

In addition to choosing YA novels that were diverse, I also chose YA novels that were recognized and acclaimed. Each YA book chosen has received awards from the American Library Association, which not only affirms their excellence, but also shows the diversity of the novels chosen. The awards given to these books include the William C. Morris Debut YA Award, Stonewall Book Awards, Rainbow Project Book List, Michael L. Printz Award, National Book Award, Pura Belpré Award, Odyssey Award, John Newberry Medal, Coretta Scott King Award, and Amazing Audiobooks for Young Adults. These awards recognize and celebrate diversity as well as giving voice to adolescents in literature. As I created my teaching guide, I realized that it was important to recognize the achievements of each book and include these accolades as proof to educators that these books are worthy of being taught in the classroom. Before each lesson plan in the teaching guide, there is a page summarizing the book, genre, and literary awards the book has won.

Conclusions

My experience with writing the six lesson plans included in my teaching guide, studying SEL, and reading YA novels has led me to be very excited about the future of social and emotional learning in high school language arts classrooms. I found that adding the SEL

standards to the Common Core standards enhanced the quality of the lessons and broadened learning opportunities. I was able to create engaging, collaborative lessons that cover Ohio Common Core standards for reading and writing and teach social and emotional learning skills simultaneously. I believe that this implementation of SEL within individual classrooms will allow teachers to adapt to their students' needs and will allow students to build valuable connections between the books they read about and the world they live in.

Implications for Future Practice

As educators, especially in public schools, the curriculum that we teach will not always be within our control. The opinions of administration, parents, and lawmakers often preside over our professional judgements. The recent introduction of Ohio House Bill 616 is an example of this and is a concerning current event for Ohio educators, seeking to teach SEL and YA literature, or not. The bill lays concerns for the teaching of “divisive or inherently racist concepts” including “diversity, equity, and inclusion learning outcomes,” and prohibits “divisive or inherently racist” textbooks, materials, curriculum, standards, curricula, training, assignments, assessments, and classroom resources (*House Bill 616*). It is essentially saying that teaching about diversity and the history of racism within the United States is racist towards white people. The bill also introduces guidelines for teaching about sexual orientation and gender identity. Teachers could lose their teaching license if they are found to have violated the provisions of the bill. If the bill passes, the teaching of the young adult novels in this teaching guide would be prohibited.

In the instance that this bill or similar bills introduced in other states pass, teaching social and emotional learning could be complicated. However, if the classic novels that educators have been teaching for many years are still available, social and emotional learning can still be

achieved in the language arts classroom. Conversations about responsible decision making, self-management, self-awareness, relationship skills, and social awareness can still take place, but educators will have to act mindfully. As stated before, social and emotional learning has been taking place in the ELA classroom all along, but using young adult novels makes the SEL instruction more relevant to current issues and to the lives of adolescents. Michael Cart writes on behalf of the Young Adult Library Services Association (YALSA):

Another value of young adult literature is its capacity for fostering understanding, empathy, and compassion by offering vividly realized portraits of the lives – exterior and interior – of individuals who are *unlike* the reader. In this way young adult literature invites its readership to embrace the humanity it shares with those who – if not for the encounter in reading – might forever remain strangers or – worse — irredeemably “other.” (Cart, 2008)

It is extremely important to recognize that experts in children’s and young adult literature believe it promotes empathy and understanding, while the writers of House Bill 616 believe teaching about these topics to be divisive. YA literature teaches truth, even when readers or parents find the truth disagreeable, which better prepares adolescents to be productive citizens (Cart, 2008). In the event that this bill does not pass in Ohio, I believe these young adult novels should be utilized. This does not mean that there will not be parents or other individuals upset by these texts, but it is much easier to handle this when there are no laws threatening the licenses of qualified teachers.

The lessons presented in the teaching guide are important and relevant in education right now. Social and emotional learning is vital to the success of students in school and in their future careers and endeavors. Young adult novels provide representation and perspective to students

which is essential to social and emotional learning. Teachers can make SEL a common practice in their classrooms without completely changing the structure and curriculum they currently teach, and students will benefit from the change. Making the social and emotional learning that takes place in the classroom intentional and purposeful will expand upon the school-wide SEL programs, or allow teachers to take initiative in their classrooms in schools that do not implement school-wide programs.

Appendix A

Social & Emotional Learning YA Lit Chart

The following chart provides contemporary young adult novels that were used to make the lesson plans in the teaching guide. The chart provides specific examples from each book that reflect its designated SEL component and were considered in the process of writing the lesson plans.

Book and Author	Significant Evidence	SEL Component
<i>Clap When You Land</i> by Elizabeth Acevedo	<ul style="list-style-type: none"> • Yahaira’s mother comes to terms with Camino and helps her come to the US (Acevedo, 2020, p. 405). • Yahaira and Camino are able to work on overcoming their fathers lie and begin to support each other. They begin to realize how much they need each other (Acevedo, 2020, p. 397). • Camino helps Carline and wants her to stay with Tia after she leaves for the US (Acevedo, 2020, pp. 403-404). • Camino strengthened relationships with Tia and Papi because she lost her mother (Acevedo, 2020, pp. 104-105). 	Relationship Skills
<i>The Poet X</i> by Elizabeth Acevedo	<ul style="list-style-type: none"> • Xiomara is taunted and criticized for her body, which forces her to push down her feelings and show anger instead (Acevedo, 2020, pp. 4-5). • Xiomara faces the knowledge that she has not grown into the quiet, church-going girl her mother wanted her to be, but rather she became someone who must defend and stand up for herself (Acevedo, 2020, pp. 7-8). • Xiomara has doubts about her Catholic upbringing and does not want to take the confirmation classes her mother has signed her up for (Acevedo, 2020, pp. 12-15). • Xiomara’s mother viewed her and her brother as a gift from God because it took so long to have them, but this resulted in high expectations that made Xiomara hate her mother (Acevedo, 2020, pp. 18-21). 	Self-Awareness

	<ul style="list-style-type: none"> • Xiomara knows poetry is an outlet and positive activity for her own wellbeing. 	
<i>I'll Give You the Sun</i> by Jandy Nelson	<ul style="list-style-type: none"> • Jude and Noah both have a passion for art which they manifest in different ways. They each take a different approach to their art especially when they are struggling with inspiration. Jude makes clothing, she also makes many sculptures that fall apart, and she used to make sand sculptures (Nelson, 2014, pp. 26-33). Noah quits making art when he does not get into art school, but eventually creates a mural because he is unable to control his artistic impulses when he needs to express his feelings (Nelson, 2014, pp. 350-351). • Jude and Noah eventually demonstrate empathy for Guillermo even though their mother cheated on their father with him, because they know that he also had to grieve the loss of their mother (Nelson, 2014, pp. 364-367). 	Self-Management
<i>Long Way Down</i> by Jason Reynolds	<ul style="list-style-type: none"> • After someone is shot, everyone has been conditioned to say nothing to the police (Reynolds, 2017, pp. 18-19). • The “rules” everyone Will knows follows. No crying, no snitching, and always get revenge if someone you know is killed (Reynolds, 2017, pp. 31-35). • Will getting Shawn’s gun (Reynolds, 2017, pp. 48-49). • Will assumes/knows Riggs killed Shawn and decides to seek revenge (Reynolds, 2017, p. 55). • Shawn makes sure their mother has her eczema soap after their dad passed (Reynolds, 2017, pp. 24-25). • The main questions of the book: should Will follow the rules and continue the cycle of violence in his community? What will happen to Will if he breaks the cycle? 	Responsible Decision Making
<i>Dear Martin</i> by Nic Stone	<ul style="list-style-type: none"> • Justyce’s loyalty to his ex-girlfriend Melo. He walks to pick her up when she is drunk even though they are broken up because he is aware it is dangerous for her to be out alone at night (Stone, 2017, pp. 4-6). • Justyce being handcuffed, hit by a police officer, and almost arrested while trying to help Melo (Stone, 2017, pp. 7-11). • Justyce discussing how he thought the way he dresses and where he goes to school would prevent him from looking threatening or like a thug (Stone, 2017, p. 12). 	Social Awareness

	<ul style="list-style-type: none">• “Yeah, there are no more ‘colored’ water fountains, and it’s supposed to be illegal to discriminate, but if I can be forced to sit on the concrete in too-tight cuffs when I’ve done nothing wrong, it’s clear there’s an issue. That things aren’t as equal as folks say they are” (Stone, 2017, pp. 12-13).• Justyce notes that his teacher, Doc, is the only half Black man he knows with a PhD (Stone, 2017, p. 20). Lack of opportunity and role models for many young Black students.• Students in class discussing how White people and Black people face different consequences for the same crimes (Stone, 2017, pp. 27-29).• Manny and Justyce, being some of the only Black kids at school, struggle with their White friends who do not understand how racism affects them. Manny’s friend group claims they live in a “color-blind” society and that everyone is equal (Stone, 2017, 32-33).• Jared’s Halloween costume that shows different stereotypes and is meant to be a political statement about racial equality turns out to be offensive (Stone, 2017, pp. 39-42).• Justyce’s best friend Manny is shot by an off-duty police officer in his own car for playing music too loud (Stone, 2017, pp. 117-123).	
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Appendix B

The following teaching guide provides six lesson plans integrating SEL into language arts lessons about YA novels. To access the PDF version of the teaching guide with links to the materials, click [here](#).

A Language Arts Teacher's Guide to SEL

*Integrating Social and Emotional
Learning into Language Arts
Classrooms Through Diverse Young
Adult Literature*

Rachael Schmidt



A LETTER TO EDUCATORS

Dear educators and life long learners,

This teaching guide is the culmination of my honors project for the Honors College at Bowling Green State University as well as my own passions for young adult literature and teaching. For me, becoming a teacher has always been about finding a way to connect the material to students' real lives. I want to engage students in learning by making valuable connections between their needs, communities, and passions. As teachers, we must build connections between the content and our students' personal goals and aspirations. As someone who loves reading, I recognize that this is not the case for many students. However, I believe there is literature for everyone if we are willing to seek it out.

WHY YOUNG ADULT LITERATURE?

The genre of YA is often encouraged for students to read independently, but little time is made in class for studying it. YA literature represents adolescents from different ethnicities, cultures, religions, genders, sexualities, socio-economic status, and more. It is important that students feel represented by the characters in these books. It is also important that students can read books about characters that have had different experiences than them and see the world from a different perspective (Cart, 2008).

The YA books used in this teaching guide were chosen based on the diversity represented within them and because of the many accolades they hold. All of the YA books in this teaching guide have received awards from the American Library Association and the awards are noted in the guide.

WHAT IS SOCIAL AND EMOTIONAL LEARNING?

Social and emotional learning is a process in which adolescents learn how to develop personal identities, set and achieve personal goals, show empathy for others, manage emotions, maintain healthy relationships, and make responsible decisions (CASEL). This teaching guide is based off the CASEL framework for SEL. CASEL is an organization called the Collaborative for Academic, Social, and Emotional Learning. They identify SEL using five components: self-awareness, self-management, social awareness, relationship skills, and responsible decision-making.

Each lesson plan in this teaching guide focuses one SEL component. These YA novels likely encompass many attributes which make them suitable for teaching more than one component of SEL. A teacher could choose to teach different components of SEL in a unit about a YA book, or focus on one SEL component for the entire unit. However, this teaching guide was intended to show SEL being taught with a variety of YA books, which is why each lesson focuses on one lesson per book with a focus on one SEL component.

AN EXPLANATION OF THE TEACHING GUIDE

This teaching guide is meant to be a starting point for implementing SEL in language arts classrooms using YA literature. The lessons were created by combining Ohio Common Core standards with Ohio's SEL standards. Each lesson takes place at a different point in the novel to show how SEL can be taught throughout the reading of these books. Additionally, the lessons provide links to basic lesson materials. While these files will appear as "View Only" they can be accessed for your own use by clicking "File" then "Make a Copy" which will upload the files to your personal Google Drive. Once you have made a copy you can edit and adapt these materials as you please.

DEAR MARTIN

NIC STONE

AWARDS:

- 2018 William C. Morris Debut YA Award - Finalist
- 2018 Amazing Audiobooks for Young Adults - Selection

GENRES:

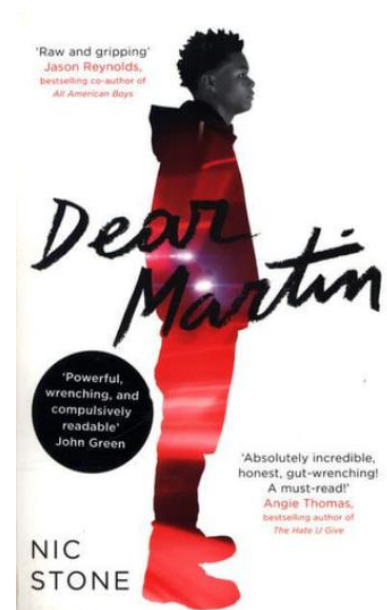
- Young Adult
- Realistic Fiction

SUMMARY:

Dear Martin by Nic Stone tells the story of Justyce McAllister, a high school boy who faces racism and police brutality when him and his best friend, Manny, are pulled over by an off-duty cop.

OVERVIEW AND SEL RATIONAL:

In this lesson, students will consider how to have respectful conversations about differing opinions before encountering examples of injustice in their next reading assignment *Dear Martin* by Nic Stone. Students will consider how to appropriately respond to the differing perspectives, opinions, and experiences of other people. This lesson will align with the SEL component of Social Awareness. The book *Dear Martin* by Nic Stone addresses the topic of police brutality as well as racial prejudice and discrimination. Throughout the *Dear Martin* unit students must consider how to recognize injustice when it does not affect them personally, how to consider the experiences and perspectives of others who have faced injustice, and how people who have faced injustice can share their experiences without feeling responsible for the education of others. However, before beginning the unit and encountering the content of this book, students must consider how to discuss these challenging topics with their peers.



Introduction to <i>Dear Martin</i> by Nic Stone	Grade: 9 Class Duration: 50 minutes
<p>SEL Standards:</p> <p>C1. 2.d Demonstrate ways to encourage mutual respect across all settings when viewpoints or perceptions differ.</p> <p>C4. 3.d Use positive problem-solving skills to balance personal and group needs and foster respectful group interactions.</p>	<p>Common Core State Standards:</p> <p>SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>SL.9-10.1.b Work with peers to set rules for collegial discussions and decision making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</p> <p>SL.9-10.1.d Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</p>
<p>Essential Questions:</p> <p>What guidelines can we set as a class to have productive conversations about injustice?</p> <p>How can we create "productive discomfort" in our classroom?</p>	
<p>Learning Objectives:</p> <p>During the central learning task, students will be able to develop classroom discussion guidelines to honor the perspectives and opinions of peers throughout the learning experience of reading <i>Dear Martin</i> by Nic Stone.</p>	
<p>Materials:</p> <ul style="list-style-type: none"> • The Humanity Archive Project • Google Slides Presentation • Shared Google Doc 	
<p>Hook:</p> <p>As students come into class, ask them to get out a piece of paper and write down their responses to these questions:</p> <p>"What do you know about the Socratic Method?"</p> <p>"What do the words justice and injustice mean to you?"</p> <p>"How comfortable do you feel having conversations about injustice?"</p> <p>Students will take some time to think about these questions and write down their responses. After a few minutes, ask students if they would like to share their responses. Allow students time to respond and discuss as a whole class. Then, explain to students that we will be briefly discussing Socrates to consider the value of discussion and questioning, especially when it is on divisive topics. Transition into playing the clip (19:40-22:52) of the podcast The Humanity Archive’s episode Socrates: Question Injustice. Encourage students to take note of anything that stands out to them or that they are unsure about during the podcast.</p>	

Central Learning Task:

After the clip, students will take a moment to think about what they heard. Students will discuss with partners what stood out to them in the podcast. Students will then engage in a full class discussion, sharing what they talked about with their partner. Prompt the discussion if necessary, using slide 4, focusing on:

- “The unexamined life is not worth living.”
- The idea of coming together to try to find and promote the greater good as a community and as citizens.
- The idea of “productive discomfort.”
- “Identify injustice and critically question it.”

Allow students time to discuss these ideas as a class. Then, ask students to split into 4 groups. In groups, students should discuss and take note on the following questions:

"What guidelines can we set as a class to have productive conversations about injustice?"

"How can we create 'productive discomfort' in our classroom?"

Students will have access to the slides, so each group can type their ideas as they discuss. Once students have had time to discuss, compile a list as a class of guidelines for "productive discomfort" conversations. The teacher will type these guidelines and share a “View Only” Google Document with students, so they can review the guidelines as needed. These guidelines can also be printed and posted in the classroom as a reminder for future discussions.

Closure:

Introduce the book *Dear Martin* by Nic Stone to students. Assign first reading of the book for homework.

Assessment:

Students will complete an exit ticket in which they will reflect on their experience creating the classroom discussion guidelines. The questions will be, “Do you feel that creating classroom discussion guidelines helped prepare you for ‘productive discomfort’ conversations in our classroom? Why or why not? Do you feel that any edits need to be made to our class guidelines? If so, explain.” Students will turn this in before the end of class.

This assessment allows the teacher to gather the students’ opinions on the discussion guidelines and the level of comfort students feel moving into the *Dear Martin* unit. It will be important that all students feel that they have a voice in the classroom and that students know how to respect each other’s opinions as well as how to consider new perspectives.

I'LL GIVE YOU THE SUN JANDY NELSON

AWARDS:

- 2015 Stonewall Book Awards - Honor
- 2015 Rainbow Project Book List - Selection
- 2015 Printz Award - Winner

GENRES:

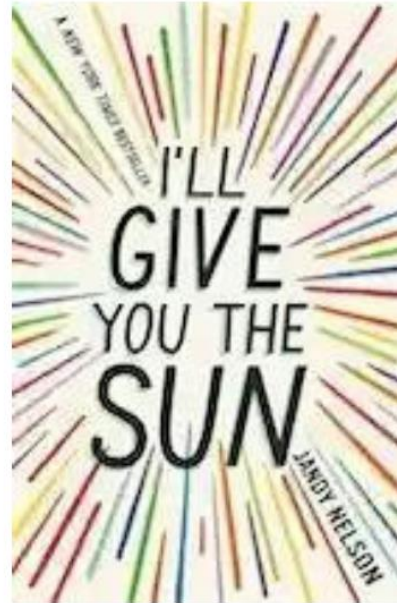
- Young Adult
- Realistic Fiction

SUMMARY:

I'll Give You the Sun by Jandy Nelson tells the story of twin siblings Jude and Noah. In the beginning they are very close, but as they face the loss of their mother, they begin to drift apart. The novel powerfully portrays their grief, Noah grappling with his sexuality, and the twins' journey with their artistic abilities.

OVERVIEW AND SEL RATIONAL:

In this lesson students will analyze the complex structure of *I'll Give You the Sun* by Jandy Nelson. Students will consider how the themes of grief and jealousy create intense emotions, leading to miscommunication between the characters. Students will be challenged to analyze how the miscommunication helps build the structure of the novel. The students have read up through page 336, meaning this lesson takes place towards the end of the book, but students have not finished the book and discovered its resolution yet. This lesson will align with the SEL component of self-management. In Jandy Nelson's *I'll Give You the Sun* Jude and Noah both cope with grief, guilt, and jealousy in different ways. Their individual actions in response to these emotions greatly impact their own lives as well as the lives of everyone around them. Students will consider how to regulate emotions even during difficult situations.



<p>Analyzing Structure and Sequence of Events in <i>I'll Give You the Sun</i></p>	<p>Grade: 11 Class Duration: 50 minutes</p>
<p>SEL Standards:</p> <p>B1. 1.d Utilize self-management strategies to regulate thoughts, emotions and behaviors within the context of the situation.</p> <p>B1. 2.d Evaluate how emotions expressed in different settings impact the outcome of a situation.</p>	<p>Common Core State Standards:</p> <p>RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p>RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p>
<p>Essential Questions:</p> <p>In the midst of adversity, how can we regulate emotions and act responsibly?</p> <p>How can our emotional expressions impact the lives of people close to us?</p>	<p>Materials:</p> <ul style="list-style-type: none"> • <u>Text Code Activity</u> • <u>Discussion Questions</u>
<p>Learning Objectives:</p> <p>By the end of the central learning task, students will be able to correlate the emotional experiences of Jude and Noah to their actions by text coding two passages from Jandy Nelson's <i>I'll Give You the Sun</i>.</p> <p>By the end of the class, students will be able to assess how Jandy Nelson carefully crafted the structure of <i>I'll Give You the Sun</i> to unfold the complex connections between the characters and their experiences.</p>	<p>Hook:</p> <p>As students come into class, the following journal prompt will be written on the board for them to complete. Journal prompt: Write about a time when you miscommunicated with someone you care about. How and why did the miscommunication happen? How were you able to overcome it?</p>

Central Learning Task:

During the central learning task, students will analyze two passages from *I'll Give You the Sun* in which Jude and Noah are miscommunicating due to their emotions. The first excerpt will be from Noah's perspective, when he is angry with Jude because he thinks she is in love with Brian, pages 239-240. The second excerpt will be from Jude's perspective, describing the guilt she holds about how she threw away Noah's CSA application, pages 304-305.

The students will read both passages and annotate using a text code. Students will mark an exclamation point for specific emotions Jude and Noah exhibit, they will mark a star for actions Jude and Noah took in the passages, and they will highlight indicators of context and setting in the passages. Students will be reminded to think about the essential questions as they text code and write their thoughts in the margins. Students will complete the text code independently.

After students have completed the text code, they will gather in small groups to tackle the discussion questions. Students will use the details they marked in the text code and the annotations they wrote in the margins to help them answer the discussion questions. Each group needs to have at least one student writing down their responses, but everyone still needs to participate in the discussion. Students will turn in their discussion questions with the names of each group member. Students will also turn in their individual text coded papers.

Closure:

Students will likely work to the end of the period in their discussion groups. Students should finish reading the book for homework.

Assessment:

The formative assessment for this lesson will be the collected text codes from each student and the group discussion question responses.

THE POET X

ELIZABETH ACEVEDO

AWARDS:

- 2018 National Book Award - Winner
- 2019 Printz Award - Winner
- 2019 Pura Belpré Award - Winner

GENRES:

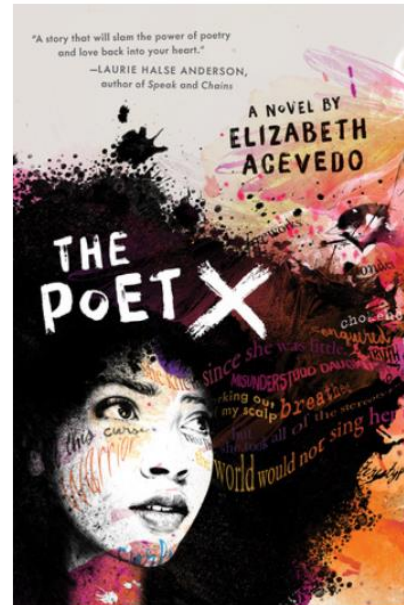
- Young Adult
- Verse
- Realistic Fiction

SUMMARY:

The Poet X by Elizabeth Acevedo tells the story of Xiomara, a Dominican American teenager from Harlem who uses poetry to express her frustration about growing up, feeling confined to her mother's religious values and her first dating experiences.

SEL OVERVIEW AND RATIONAL:

In this lesson students will analyze the relationships between characters in Elizabeth Acevedo's book *The Poet X*. Students have read through page 183 before this lesson. Students will consider how Acevedo argues for safe places of self-advocacy and amplified youth voices. Students will be given a platform for self-advocacy and creativity within their class. This lesson will align with the SEL component of Self Awareness because it reflects on how the main character, Xiomara, is balancing the expectations of her family and friends while trying to find her own identity during her freshman year of high school. Xiomara uses her poetry as a healthy outlet for her feelings and eventually finds the ability to communicate with her family through her poetry. Students will learn how to advocate for their feelings and experiences in appropriate times and manners.



<p>Building a Safe Space for Self-Advocacy and Creativity while Reading <i>The Poet X</i></p>	<p>Grade: 10 Class Duration: 50 minutes</p>
<p>SEL Standards:</p> <p>A1. 3.d Utilize appropriate time, place or support systems to reflect on personal emotions, independently, with a trusted adult or with peers.</p> <p>A4. 3.d Demonstrate self-advocacy in context specific situations.</p>	<p>Common Core State Standards: RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p>W.9-10.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.</p>
<p>Essential Questions:</p> <p>How can we manage our emotions and share them in appropriate and productive ways?</p> <p>How can we advocate for ourselves when we feel misunderstood?</p>	<p>Materials:</p> <ul style="list-style-type: none"> • Class Creative Padlet • Lesson Slides • Chart paper • Laptops/tablets
<p>Learning Objectives:</p> <p>By the end of the central learning task, students will be able to illustrate how multiple characters in <i>The Poet X</i> impact Xiomara and how they help develop theme by completing the graffiti chart activity.</p> <p>By the end of class, students will be able to utilize the class Padlet for sharing creative projects by creating an introduction post.</p>	<p>Hook:</p> <p>As students come into class, page 109 of <i>The Poet X</i> will be on the board. Ms. Galiano writes to Xiomara, “Although you say you’re only ‘dressing your thoughts in poems,’ I’ve found several of your assignments quite poetic. I wonder why you don’t consider yourself a poet? I love that your brother gave you a notebook you still use. You really should come to the poetry club. I have a feeling you’d get a lot out of it.”</p> <p>Students will be prompted to write a response to the following questions on a piece of paper, “How often do you write outside of school? Do you consider yourself a writer or a poet? Do you consider yourself an artist? Why or why not? Would you try poetry club?”</p>

Central Learning Task:

During the central learning task, students will split into small groups. Each group will be assigned one character: Mami, Caridad, Twin, Ms. Galiano, Aman, or Father Sean. Each group will receive a piece of chart paper. Students will graffiti the chart papers with their ideas about how their character has helped build a theme in the book and how their character has interacted with and impacted Xiomara so far in the book. Students will leave blank space on their chart to reflect on the characters later in the book on another day. If there is time, each group will share their graffiti charts. Regardless, the charts will be hung up on the walls and visible to all students. The teacher will transition into the closure by prompting the students to think about how each of these characters influences Xiomara's writing.

Closure:

The students will be introduced to the Class Creative Padlet. This is a space where all students can post their writing, poetry, drawings, etc. to share with the class. The teacher will open the Padlet on the projector and go over the class Padlet rules and procedures. Then, each student will respond to the prompt posted on the Class Creative Padlet and post their response for the class to see.

Assessment:

Students will be formatively assessed on their ability to analyze character and theme based on their group chart papers. Students will also be formally assessed on their ability to utilize technology based on whether or not they participated in posting on the Padlet.

CLAP WHEN YOU LAND ELIZABETH ACEVEDO

AWARDS:

- 2021 Odyssey Award - Honor

GENRES:

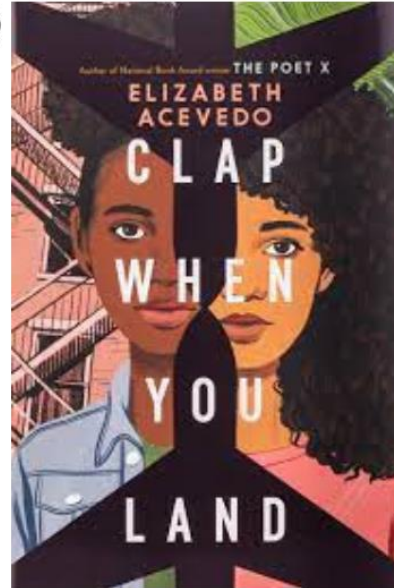
- Young Adult
- Verse
- Realistic Fiction

SUMMARY:

Clap When You Land by Elizabeth Acevedo tells the story of two girls, Yahaira and Camino, who are unaware that they are half-sisters. In the summer, their dad lives with Camino in the Dominican Republic, but the rest of the year he lives with Yahaira in New York City. Only after their father's death do they find out about each other and piece together the double life their father had lived.

SEL OVERVIEW AND RATIONAL:

In this lesson, students will focus on the overarching themes of grief and family within Elizabeth Acevedo's *Clap When You Land*. Students will have read through page 340 before this lesson, just stopping after Camino and Yahaira meet in person for the first time and begin adjusting to each other. This lesson will align with the SEL component of relationship skills. Within the story, Camino and Yahaira go from having no idea that they each have a sister, to grieving the loss of their father together, to finally meeting in person. The unfortunate circumstances in which they meet leads to both girls struggling with their relationship as sisters. In this lesson, students will closely study how their relationship changes as they get to know each other.



<p>Analyzing the Relationship of Camino and Yahaira in <i>Clap When You Land</i></p>	<p>Grade: 11 Class Duration: 50 minutes</p>
<p>SEL Standards:</p> <p>D3. 1.d Demonstrate an ability to co-exist in civility in the face of differing perspectives to prevent conflict.</p> <p>D3. 3.d Utilize problem solving resources and supports to facilitate conflict resolution, recognizing that seeking help is a strength.</p> <p>D2. 2.d Incorporate compassionate and inclusive practices in relationships</p>	<p>Common Core State Standards:</p> <p>RL.11-12.2 Analyze literary text development. a. Determine two or more themes of a text and analyze their development over the course of the text, including how they interact and build on one another. b. Produce a thorough analysis of the text.</p> <p>RL.11-12.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p>
<p>Essential Questions:</p> <p>How do we navigate complicated relationships with family members?</p> <p>How can we show compassion towards others when we are simultaneously struggling or grieving?</p>	<p>Materials:</p> <ul style="list-style-type: none"> • <u>Collaborative Class Slides</u>
<p>Learning Objectives:</p> <p>By the end of the central learning task, students will be able to analyze Camino and Yahaira’s evolving relationship in <i>Clap When You Land</i> and discuss how their relationship builds themes of grief and family by participating in the class collaborative slides.</p>	<p>Hook:</p> <p>As students come into class, the quote, “The old lady in the seat beside me said in Spanish, ‘They don’t do that as much anymore. This must be a plane of Dominicans returning home; when you touch down on this soil, you must clap when you land. Para dar gracias a dios. Regrezaamos.’ & I smiled back” (323), will be on the board. Students will discuss this prompt in small groups: "Consider this compassionate moment between two strangers. How would you feel if you were Yahaira? Have you ever flown alone before or visited another country?"</p>

Central Learning Task:

During the central learning task, students will work together on collaborative slides to analyze Camino and Yahairo's evolving relationship and consider how their relationship contributes to the overarching themes of grief and family. Students should also consider how the sister's different upbringings impact their relationship. Students will be split into small groups. Each group will either be assigned to discuss Camino and Yahaira before they met, Camino and Yahaira while they are speaking online, or Camino and Yahaira once they have met in person. Each group will add to their assigned slides on the presentation. Students will include textual evidence and be prepared to explain their thinking. Each group will briefly present their findings.

Closure:

After students have finished presenting, they will be prompted to think about how Camino and Yahaira can support each other and begin to understand each other's perspectives. They will briefly discuss as a class.

Assessment:

Students will be formally assessed on their ability to analyze how the characters develop and how their development relates to the theme by completing the group presentation. Students will be formally assessed on their ability to consider how to problem solve and how to be compassionate towards others in their hook activity and the closing class discussion.

LONG WAY DOWN

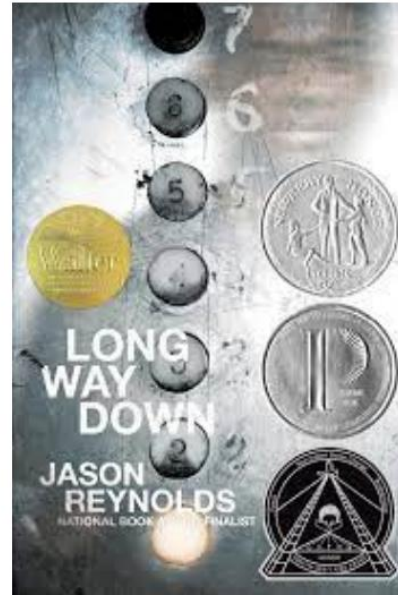
JASON REYNOLDS

AWARDS:

- 2018 John Newberry Medal - Honor
- 2018 Odyssey Award - Honor
- 2018 Printz Award - Honor
- 2018 Coretta Scott King Award - Honor

GENRES:

- Young Adult
- Verse
- Realistic Fiction



SUMMARY:

Long Way Down by Jason Reynolds tells the story of Will Holloman, a 15-year-old boy, who faces the loss of his brother Shawn to gun violence. In their community, there are rules: no crying, no snitching, and if someone you love gets killed you must kill the person who killed them. Will struggles with the decision to follow the rules or break the cycle of death in his family.

SEL OVERVIEW AND RATIONAL:

In this lesson, students will debrief about the ending of *Long Way Down* by Jason Reynolds and make educated claims about what could happen to Will after the end of the novel. Additionally, students will be introduced to their final essay assignment for the book. This lesson will align with the SEL component of Responsible Decision Making. The novel *Long Way Down* leaves readers with an unclear ending; does Will seek revenge, or does he attempt to break the cycle of violence? Students will consider the complexity of making responsible decisions by analyzing this ending and reflecting on the decision Will had to make after the end of this book.

<p>Breaking Patterns in Jason Reynold’s <i>Long Way Down</i></p>	<p>Grade: 10 Class Duration: 50 minutes</p>
<p>SEL Standards:</p> <p>E2. 3.d Integrate prior experience and knowledge of outcomes to inform future decisions.</p> <p>E3. 2.d Engage in safe practices in my personal behavior choices and habits for self and toward others.</p>	<p>Common Core State Standards:</p> <p>W.9-10.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>RL.9-10.5 Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p>
<p>Essential Questions:</p> <p>How do we avoid doing the wrong thing, even if everyone else is doing it?</p> <p>How do we break patterns or traditions that are harmful even when we have been warned not to?</p>	<p>Materials:</p> <ul style="list-style-type: none"> • Final Essay Assignment Sheet • YouTube Video - Jason Reynold's on the end of Long Way Down
<p>Learning Objectives:</p> <p>By the end of class, students will be able to illustrate critical thinking about what they believe happens to Will after the end of Jason Reynolds’ book <i>Long Way Down</i> by participating in the class discussion.</p> <p>By the time the final essay is due, students will be able to analyze how Jason Reynolds structured <i>Long Way Down</i> to build suspense and challenge readers to create their own ending.</p>	<p>Hook: Reynold’s book ends with the words, “You coming?” Students will write down the initial thoughts and feelings they had after reading this ending. After having some time to write, students will share their thoughts with a partner.</p>

Central Learning Task:

Students will begin the central learning task by watching a short YouTube video of Jason Reynolds discussing why he will not disclose the ending of *Long Way Down*. In the video, Reynolds challenges students to use their imaginations and their reasoning to decide what happens to Will after the end of the book. Students will have 10 minutes to write down what they think happens after the end of the novel and why. Students can use evidence from the book as well as their knowledge of the world. Once students have had time to write, the class will discuss and everyone who would like to share their version of the ending may do so. Once the conversation has ended, the teacher will transition to introducing students to their final essay over *Long Way Down* and explain the requirements.

Closure:

In any remaining time, students will begin thinking about and taking note on how they will answer the essay prompt.

Assessment:

Students will be formatively assessed on their class discussion about their interpretation of the end of the book.

FRANKENSTEIN

MARY SHELLEY

GENRES:

- Gothic Fiction
- Science Fiction
- Horror Fiction

SUMMARY:

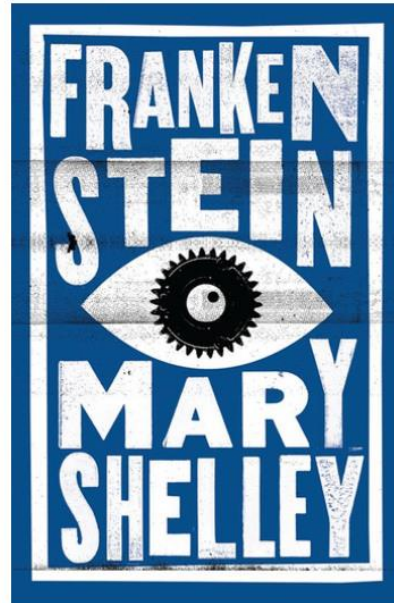
Mary Shelley's *Frankenstein* tells the story of Victor Frankenstein, a scientist who embarked on a journey of creating a living being. Frankenstein's creation comes to be referred to as the monster/creature within the novel and navigates life as an outsider.

A BRIEF EXPLANATION:

While this teaching guide centers around teaching SEL through YA literature, it is important to acknowledge that SEL can be conducted using the classics too. This lesson serves as an example of how SEL can be implemented into the books educators have been teaching all along.

SEL OVERVIEW AND RATIONAL:

This lesson will introduce Maslow's Hierarchy of Needs to students and will challenge them to apply their understanding of Maslow's Hierarchy of Needs to *Frankenstein* by Mary Shelley. Students will reflect on how Maslow's Hierarchy applies to their own lives. This lesson will align with the SEL component of self-management. While learning about Maslow's Hierarchy of Needs, students will recognize that in order to reach self-actualization, they have to meet other needs first. Self-management involves managing emotions, having self-discipline and motivation, setting goals, taking initiative, etc. which are very similar to the top two levels of Maslow's Hierarchy, esteem and self-actualization.



<p>Maslow's Hierarchy of Needs in <i>Frankenstein</i></p>	<p>Grade: 12 Class Duration: 50 minutes</p>
<p>SEL Standards:</p> <p>B2. 3.d Set a post-secondary life goal with action steps, timeframes, and criteria for evaluating achievement.</p> <p>B2. 4.d Evaluate progress toward achieving a specified goal and re-evaluate or adapt the plan or action steps, as needed.</p>	<p>Common Core State Standards:</p> <p>RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p>RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p>
<p>Essential Questions:</p> <p>How are our long-term goals affected by our needs?</p> <p>How can learning self-management skills help meet our needs as well as our long-term goals?</p>	<p>Materials:</p> <ul style="list-style-type: none"> • <u>Maslow's Hierarchy of Needs Investigative Note Catcher</u>
<p>Learning Objectives:</p> <p>During the central learning task, students will be able to analyze Mary Shelley's novel <i>Frankenstein</i> for at least 2 examples of how the Creature's actions were affected by his current standing on Maslow's Hierarchy of Needs.</p> <p>By the end of class, students will be able to prepare for the long-term goal they wrote down during the hook by evaluating the needs they will have to meet to achieve that goal.</p>	<p>Hook:</p> <p>Once all students have arrived in class, they will be given the note catcher for the day. Students will be prompted to fill out the first box on the note catcher independently. The box prompts, "What is one long-term goal you have for yourself?"</p>

Central Learning Task:

Once students have completed the first box independently, they will be given instructions to get into pairs. With their partners, students will be prompted to begin working on the second box, “What is Maslow’s Hierarchy of Needs?” Students will conduct online research about Maslow’s Hierarchy of Needs. Encourage students to use bullet point notes and include images in this section. Once students have completed their brief research, bring the class back together. Students will briefly discuss Maslow’s Hierarchy of Needs, sharing their different findings. Students are to add any new information their peers share to the “class notes” box. Then, students will get back into their pairs and begin making connections between Maslow’s Hierarchy of Needs and *Frankenstein*.

Closure:

In the last box of the note catcher, students will return to their response about their personal long-term goal. After learning about Maslow’s Hierarchy of Needs, students will consider how their needs could impact the route they take to reach their goals.

Assessment:

In a short paragraph, students will explore how their needs can impact their future goals. Students should anticipate what needs they will need to prepare for to successfully reach their goals. Students should also consider how they can adapt their plan if their needs are not met.

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<https://podcasts.apple.com/us/podcast/socrates-question-injustice/id1436450035?i=1000472273042>
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Annotated Bibliography

Acevedo, Elizabeth. (2020). *Clap When You Land*. HarperTeen.

Clap When You Land by Elizabeth Acevedo tells the story of two girls, Yahaira and Camino, who are unaware that they are half-sisters. In the summer, their dad lives with Camino in the Dominican Republic during the summer and lives with Yahaira in New York City the rest of the year. Only after their father's death do they find out about each other and piece together the double life their father lived.

Acevedo, Elizabeth. (2018). *The Poet X*. HarperTeen.

The Poet X by Elizabeth Acevedo tells the story of Xiomara, a Dominican American teenager from Harlem who uses poetry to express her frustration about growing up, feeling confined to her mother's religious values and her first dating experiences.

Ahmed, I., Hamzah, B. A., & Abdullah, M. Effect of Social and Emotional Learning Approach on Students' Social-Emotional Competence. *International Journal of Instruction*, 13(3) 663-676. <https://doi.org/10.29333/iji.2020.13441a>

This source explains a study completed with 207 students in Gombe State, Nigeria, half of which were a control group and half of which were taught using an SEL approach. The study argues that students who develop social, emotional, mental, physical and moral skills also develop self-esteem, self-control, empathy, social skills and morality which increase positive academic outcomes. This is an international study focusing on Nigeria and the Gombe state where many "politically motivated thugs' groups" bring violence to the community. This creates a stressful learning environment for students. This article explicitly argues for regular teaching and enforcement of social and emotional learning skills along with the core subjects students are

taught in school. The conclusion was that intentional social and emotional learning improves students social-emotional competences.

Atwell, M. N., & Bridgeland J. M. (2019). *Ready to Lead*. CASEL.

<https://casel.org/fundamentals-of-sel/what-does-the-research-say/>

This source provides a 2019 report of principal across the nation moving to integrate SEL into their schools. This source also provides recognition that SEL needs to be embedded in the classroom curriculum. There is data from four surveys: attitudes about SEL, implementing SEL, growing SEL in schools and districts, and assessing SEL. This source is important in backing the argument that SEL needs to continue to develop in schools by adding SEL into the curriculum because it has the direct support of administrators.

Batchelor, K. E., Ramos, M., & Neiswander, S. Opening Doors; Teaching LGBTQ-themed

Young Adult Literature for an Inclusive Curriculum. *The Clearing House*, 91(1) 29-36.

<https://doi.org/10.1080/00098655.2017.1366183>

This source uses the example of LGBTQ-themed literature to encourage the inclusion of young adult literature in curriculum to empower students to reflect on controversial issues. The article notes that schools that teach inclusive curriculum make students feel safer at school, creating an overall more positive environment. While this article specifically focuses on LGBTQ literature, it is evident that teaching young adult literature with diverse characters can positively enhance the student learning environment. This article also includes a chart of LGBTQ novels with summaries, similar to the chart of novels I am creating.

Bean, T. W., Senior, H. M., Cantu'Valerio, P., & White, F. (1999). Secondary English Students'

Engagement in Reading and Writing About a Multicultural Novel. *The Journal of Educational Research*, 93(1), 32-37. <https://doi.org/10.1080/00220679909597626>

This source studied two 9th grade English classroom's experience reading a multicultural novel *Heartbeat, Drumbeat* by Irene Hernandez. One class was in a rural high school in Hawaii and the other was at an urban school in the Southwest. This study was to analyze how students respond to reading multicultural literature. The data was primarily collected from the journals in which students did freewriting while reading the novel. The conclusion was that students showed enthusiasm and a sense of agency when engaging with the multicultural text. The authors of this research were a literacy professor and doctoral student in literacy from the University of Nevada, Las Vegas along with the two high school English teachers whose classrooms were studied. The intended audience would likely be other literacy professors, students, and high school English teachers. This study gives real classroom evidence that students are highly engaged with multicultural literature.

Berwick, C. (2020, September 11). We Need More SEL in High School's (Here's How).

Edutopia. https://www.edutopia.org/article/we-need-more-sel-high-schools-heres-how?gclid=Cj0KCQjwmIuDBhDXARIsAFITC_7oQH2OvFKviO57fm6duPo_1tpaGoXmXCkbv6TZIIy8jYI9e0nNtOsaAnrbEALw_wcB

This source argues for more integration of SEL in high schools due to rising numbers of mental health crises. It argues that students are thrown into high school and immediately receive a heavy course load and additional stressors such as maintaining good academic standing to prepare for college applications. Students need to feel like their needs are acknowledged as they make the difficult transition into high school. This article primarily argues for school wide SEL integration, rather than classroom specific SEL integration.

Cart, Michael. (2008, January). *The Value of Young Adult Literature*. YALSA.

<https://www.ala.org/yalsa/guidelines/whitepapers/yalit>.

This source provides a valuable history of young adult literature and explains why it is so important to adolescent development.

CASEL. (n.d.). *Casel's SEL Framework: What Are the Core Competence Areas and Where Are they Promoted?* <https://casel.org/sel-framework/>

CASEL is an organization dedicated to the study of SEL. CASEL stands for Collaborative for Academic, Social, and Emotional Learning. The CASEL framework wheel breaks down the five components of SEL including self-awareness, self-management, social awareness, relationship skills and responsible decision making. It also acknowledges the places in which SEL takes place such as classrooms, school wide, through family and caregivers, and in the community.

CASEL. (n.d.). *Integration of SEL and Academic Instruction*. Guide to Schoolwide SEL.

<https://schoolguide.casel.org/focus-area-3/classroom/integration-of-sel-and-instruction/>

This source provides guidance for teachers about how to implement SEL into their academic instruction. This specifically backs up the strategy of combining SEL standards with learning objectives and state objectives as well as the strategy of using interactive pedagogy. Both of these techniques influence the creation of the teaching guide in this project.

Coulter, Pat. (1993, September). *The Comer School Development Program*. Education Consumer Guide. <https://www2.ed.gov/pubs/OR/ConsumerGuides/comer.html>

This source provides information about the Comer School Development Program, which was an important predecessor to the current SEL movement. The Comer Process intended to improve

the educational experience for poor minority youth by promoting a positive school climate. Comer's research was done for two years in inner-city elementary schools in New Haven, Connecticut. His goal was to improve academic performance by bridging the gap between social and cultural aspects of home and school. Comer incorporated a School Planning and Management team, Mental Health Team and Parents' Group in order to get teachers, administrators, psychologists, social works and parents involved in promoting new expectations for student's social needs and learning. This program was determined to be successful in improving social skills, academic achievement and increasing attendance.

DePaoli, J. L., Atwell, M, N., Bridgeland J. M., & Shriver T. P. (2018). *Respected: Perspectives of Youth on High School & Social and Emotional Learning*. CASEL.

<https://casel.org/fundamentals-of-sel/what-does-the-research-say/>

This source reflects the opinions of students on the necessity of SEL integration in schools. The report finds that students attending schools with SEL have a better school environment, better grades, and feel better prepared for life. Students find that SEL appeals to students across all backgrounds. Students also find that the biggest barriers they face in school come from their social and emotional problems. The report goes into great detail about the effects of SEL implementation in high schools.

Hannigan, J. D., & Hannigan, J. E. (2021). *SEL From a Distance: Tools and Processes for Anytime, Anywhere*. Corwin.

This source reflects on the importance of SEL right now due to the impacts of COVID-19. Not only do students need SEL skills more than ever, but many students still engage in some form of distance learning, which complicates SEL even more. This book breaks down how to teach each component of SEL and how to actually put SEL into practice.

Harding, J. Unearthing the Problem: Social Emotional Learning in the High School English Classroom. *English Journal*, 109(5) 73-80. <https://go.exlibris.link/M40xQPCW>

This article argues that literature teachers engage with SEL every day. The author reflects on her own language arts classroom and how she felt she needed to go deeper with SEL than the lessons on mindfulness her school was encouraging her to teach. Harding decided to work with her students on their technology usage, not because they spent too much time on social media, but because school has infiltrated student's lives by giving them a notification every time an assignment is graded. Harding created a project for her students which helped them learn how to better manage time spent on their phones, which ultimately allowed them to grow academically and personally. While this is not an example of teaching SEL through young adult literature, it is an example of how intentionally teaching SEL in the classroom setting can academically assist students and help them grow as people.

House Bill 616. The Ohio Legislature. (n.d.). Retrieved April 11, 2022, from

<https://www.legislature.ohio.gov/legislation/legislation-summary?id=GA134-HB-616>

The source provides the current proposed version of House Bill 616 as of April 2022. The passage of this bill would significantly hinder the teaching of young adult novels.

Knowles, Lyndsay. (2018). *SEL in the ELA Classroom*. Teacher's Discovery.

This book provides specific lesson plans and activities that integrate SEL into the curriculum. Lesson plans include bell ringers, text analysis activities, writing tasks, and projects for five different learning themes which reflect SEL competencies. The book also matches each lesson

with College and Career Readiness ELA Standards. This shows how SEL can be implemented into lessons that also reflect regular learning standards.

McGraw Hill. (2021). *2021 Social and Emotional Learning Report*.

<https://www.mheducation.com/prek-12/explore/sel-survey.html>

This 2021 SEL Report reflects the necessity of SEL with the dramatic shift to online learning that took place since 2020. Students face increased emotional distress and different groups of students face different challenges. During this time more educators have become aware of SEL and SEL implementation seems to be increasing as students return to school.

Nelson, Jandy. (2014). *I'll Give You the Sun*. Speak.

I'll Give You the Sun by Jandy Nelson tells the story of twin siblings Jude and Noah. In the beginning they are very close, but the novel captures how as they grow up, they begin to drift apart. Also addresses Noah's sexuality and the loss of their mother.

West, M. R., Pier, L., Fricke, H., Hough, H., Loeb, S., Meyer, R. H., & Rice, A. B. (2020).

Trends in Student Social-Emotional Learning: Evidence From the First Large-Scale Panel Student Survey. *Educational Evaluation and Policy Analysis*, 42(2), 279-303.

<https://doi.org/10.1080/00220679909597626>

This source analyzes how four of the SEL constructs, growth mindset, self-efficacy, self-management, and social awareness, develop from grades 4-12 and the variances in patterns due to gender, socioeconomic status, and race/ethnicity. The data is from 400,000 student's self-report surveys given during the 2014-2015 and 2015-2016 school years. The definitions of

growth mindset, self-efficacy, self-management, and social awareness used in this study are from the CASEL website, which is the basis for my research.

Ohio Department of Education. (2019, June) *Ohio's K-12 Social and Emotional Learning*

Standards. <http://education.ohio.gov/getattachment/Topics/Learning-in-Ohio/Social-and-Emotional-Learning/Social-and-Emotional-Learning-Standards/K-12-SEL-Standards-Full-Final.pdf.aspx?lang=en-US>

This source breaks down the SEL standards in Ohio for grades K-12. The five competencies of SEL included are self-awareness, self-management, social awareness, relationship skills and responsible decision making. These five competencies are defined in this source, as well as defined in the source of SEL framework from CASEL.

Petrone. R., Sarigianides, S. T., & Lewis, M. A. (2015). The Youth Lens: Analyzing

Adolescence/ts in Literary Texts. *Journal of Literacy Research*, 46(4), 506-533.

<https://doi.org/10.1177/1086296X15568926>

This source introduces the idea of a youth lens in which to analyze young adult literature. The youth lens analyzes a number of aspects about young adult literature such as how the text represents adolescents, how the text reinforces or subverts dominant ideas about adolescents, how the text portrays sociocultural expectations of youth based on race, gender, sexuality, etc., and how young adult literature depicts cultural discourse. This source is interesting because it shows how studying young adult literature can be complex and challenging. Reading young adult literature through a youth lens may help identify aspects of SEL which can be taught through each novel.

Reynolds, Jason. (2017). *Long Way Down*. Atheneum.

Long Way Down by Jason Reynolds tells the story of Will Holloman, a 15-year-old boy, who faces the loss of his brother Shawn to gun violence. In their community, there are rules: no crying, no snitching, and if someone you love gets killed you must kill the person who killed them. Will struggles with the decision to follow the rules or break the cycle of death in his family.

Stone, Nic. (2017). *Dear Martin*. Ember.

Dear Martin by Nic Stone tells the story of Justyce McAllister, a high school boy who faces racism and police brutality when him and his friend are pulled over by an off-duty cop.

(2011, October 6). Social and Emotional Learning: A Short History. *Edutopia*.

<https://www.edutopia.org/social-emotional-learning-history>

This source reflects on SEL as it is growing in popularity through school districts in the U.S. in order to teach students life skills that will help their personal development and academic performance. It notes that the idea of SEL goes all the way back to Plato's ideas of building a curriculum which builds character and moral judgement, however, the question is how to best accomplish this in schools today. CASEL is the leading organization for SEL research. This source reflects the idea that while educators know SEL is important to student development and success, there is still work to do in incorporating SEL into the classroom setting. Additionally, CASEL's research on SEL continues to lead the way to popularizing SEL in U.S. schools.

Tate, Emily. (2019, May 7). *Why Social Emotional Learning Is Suddenly in the Spotlight*.

EdSurge. <https://www.edsurge.com/news/2019-05-07-why-social-emotional-learning-is-suddenly-in-the-spotlight>

This article provides a transcript from a podcast interview with Christina Cipriano, the director of research at the Yale Center for Emotional Intelligence, about SEL. Cipriano emphasizes the necessity of SEL in teaching young adults to manage themselves. Cipriano also draws on the CASEL framework. This source is powerful because it shows the leading researchers are using the CASEL framework and are focusing in on SEL.

Taylor, R. D., Oberle, E., Durlak, J. A., & Weissberg, R. P. (2017). Promoting Positive Youth

Development Through School-Based Social and Emotional Learning Interventions: A Meta-Analysis of Follow-Up Effects. *Child Development*, 88(4), 1156-1171.

<https://10.1111/cdev.12864>

This study focuses on the follow-up effects of 82 SEL intervention from kindergarten to high school students. An important conclusion from this study is that there were no significant differences in results between diverse student populations, students of different socioeconomic status and students abroad compared to students in the US. In this study the school based SEL interventions proved to have long-term positive effects on students' academic achievement, behavior and their personal development.