

Mary Loder: Welcome to Course Stories, produced by the Instructional Design and New Media Team of EdPlus at Arizona State University. In this podcast, we tell an array of course design stories alongside other ASU online designers and faculty. On today's course story...

Kathleen Hicks: There's something amazing about watching three great minds get together and kind of work through, "What can a course look like? What do we want students to take away from this?" They get to exchange ideas about how they teach the course across their experiences, which we don't always get to do that as often as we'd like. And so, this exchange of ideas, I think, results in a really unique product and unique projects for students to engage in. So I think it just really increases the engagement of an online course overall.

Mary Loder: Hi. I'm Mary Loder, an Instructional Designer from ASU Online.

Ricardo Leon: I'm Ricardo Leon. I'm a Media Specialist at the same place.

Mary Loder: Yeah, we work together.

Ricardo Leon: Let's get on with the show.

Mary Loder: Okay.

Ricardo Leon: Hey, Mary.

Mary Loder: Hey, Ricardo.

Ricardo Leon: How are you today?

Mary Loder: I'm really good. I'm very excited.

Ricardo Leon: And what are you excited about?

Mary Loder: I'm excited about a lot of things, but specifically, I'm excited about the story we're going to hear about today, the ENG 471, Literature for Young Adults Collaborative Model for Design.

Ricardo Leon: A collaborative model, meaning?

Mary Loder: Lots of minds coming together and making one product. And I'm wondering how they did it.

Ricardo Leon: So several instructors working all in one class.

Mary Loder: Absolutely. Three experts of young adult literature, which, how do you decide which expert's view to take? I don't know. I guess, we're going to find out. So this course covers a broad range of topics surrounding the young adult

literature genre. It's also known as YA. You're going to hear a lot of them using YA in the conversation. It covers everything from the history of the genre, its career paths, representation in YA, and even the censorship of those stories. It's a very popular course at ASU. It's fresh and interesting and totally relatable. And the students who take it are studying everything from education, to literature, to media and marketing. And there's some really unique pedagogical choices that they made in this course that make it a very dynamic experience.

Ricardo Leon: So, speaking of young adult literature, what was your favorite book growing up as a teen?

Mary Loder: Oh. My favorite book growing up as a teen? I was kind of angsty, so I loved *Brave New World* by Aldous Huxley.

Ricardo Leon: Oh, okay.

Mary Loder: Yeah.

Ricardo Leon: Yeah. I was a *Catcher in the Rye* kid. And *Jonathan Livingston Seagull*, that was a big one for me. I don't know that 1984 counts as a young adult book, but that is definitely something that was a formative as a 15-year old.

Mary Loder: Same. Loved that one also, because dystopian, that was totally my angsty teen years.

Ricardo Leon: Well, one thing that you're not going to get is a lot of angst from this. Everybody seemed real excited and real plugged in to creating this course.

Mary Loder: So passionate. There's so much passion going on in the course and in the conversation.

Ricardo Leon: I wish I loved anything as much as Dr. Blasingame loves young adult literature.

Mary Loder: I know. He has such a rich history with the subject, as far as his career goes. But then in addition, he's just so engaged. And it's so lovely to hear him and his colleagues talk about the experiences they've had and the collation of experiences that they put together in this course. It's really unique.

Ricardo Leon: Well, Mary, tell us a little bit about who's going to be conducting the interview this time.

Mary Loder: Well, we're really lucky because we're joined by Christine Moore. She's a very talented instructional designer. She works across many programs. But this program is not necessarily within her direct wheelhouse. She's pretty much our military affairs connection at ASU Online with her history and her family. So it's an interesting space for her to be in, and she has really created a unique opportunity with these faculty to hear what their perspectives are and also loop

in the Director of Online Programs for the English Department. We are just really in for a treat today.

Ricardo Leon: And you're going to hear a little more from Christine later on in the season as well.

Mary Loder: Absolutely. She is connected everywhere. So we're going to hear, I'm sure, many Course Stories from Christine and her faculty.

Ricardo Leon: Great. Let's get on with it.

Christine Moore: So we have a lot of folks around the table today, so please give us your name, what you teach, what your research focuses on, and how many years you have taught this particular course. Dr. Blasingame, we'll start with you.

Dr. Jim Blasing...: Thank you. Jim Blasingame, and for the last few years, the only thing that I have taught has been Young Adult Literature, mostly for undergrads, sometimes the graduate course. I've been teaching the undergraduate person-to-person, in-person course for about 22 years and the online course since its early inception at the Virginia Piper Writing Center, when they had the Your Novel Year commercial set of classes for aspiring young adult authors. And I think that that was about 12 years ago. Oh, and my research focuses mostly on well, young adult literature, but in the past year I've published seven chapters on indigenous authors of young adult literature, and then also on school shootings and teen suicide.

Christine Moore: So a well-rounded background with this particular age group. Dr. Sybil Durand.

Sybil Durand: Hi. So I'm Sybil Durand, and at ASU, I teach courses in Young Adult Literature, on Methods of Teaching English, and Methods of Conducting Research in the English classroom. My research focuses on young adult literature broadly, looking at representations of youth of color in young adult literature, both the books that are published in the US and the ones that are published internationally, as well as how young people and how teachers engage these sets, so what do they do with them. And I have actually never taught this version of this course, this online version of ENG 471, but I have taught different iterations of it, so the online graduate version of the course, and then the undergrad and grad version of the in-person course.

Christine Moore: Great. Thank you for being here today. Dr. Gabriel Acevedo.

Dr. Gabriel Ace...: Hi. Thank you for having me. My name is Gabriel Acevedo. And here at ASU, I teach Methods courses for English educators, Young Adult Literature, especially the master's courses, Research Methods and I have the opportunity to teach a graduate course this semester, English 606. I've been teaching young adult literature for six years now at the college level. I haven't taught this particular course, but I have taught the graduate version of this course online, and I've

taught other courses on Young Adult Literature throughout my teaching career. Some of my research interests are queer young adult literature, Latinidad and queer young adult literature, teacher identity and Caribbean queerness identities. And I try to bridge all of those together from a teaching lens and a pedagogical perspective.

Christine Moore: So we have a wide range of expertise with us today. Kind of the ringleader of all of that is Dr. Kathleen Hicks. Would you like to introduce yourself?

Kathleen Hicks: Hi, yes. So I'm Kathleen Hicks and I serve in the capacity of Director of Online Programs for the Department of English. And in this role, I primarily work with faculty on projects such as this. We worked closely together to develop online courses across our five different online programs. And one of the things we've worked hard to implement is the collaborative development model we're talking about today. So I'm excited to talk about how it worked out in this particular class. This is one where you were dragged in from the very beginning, incase you didn't-

Sybil Durand: It was.

Christine Moore: I think too, this might have been the first course that I was assigned to on my own. Because I had started with ASU, oh, it's been about 18 months now. And that summer I had gone through kind of all of my preliminary training and the ways of ASU Online and I got assigned ENG. It had actually been passed from a couple of different instructional designers for various reasons. And when it landed in my lap, I said, "Why would anybody leave this program? This is great." Kathleen and I hit it off right from the beginning. And then this course was just so fun to work on. And it also really introduced me to the possibilities of ASU online. I think this course does just an excellent job of bringing together all the different types of modalities and expertise and focuses on the different types of students that we have.

And I've been able to apply that to every other course going forward. Something from this particular project gets applied to everything else that I've worked on since then. And so having it been such a positive experience, your expertise and your work has just benefited other students and other programs and I am really appreciative of that experience. Let's get started with some of the course basics. This course can be scaled to up to as many as 120 students, and it runs regularly, nearly every single session since the course was built. The main module topics are history of YA, censorship, representations of queer, race, ethnicity, disability, and mental health stories.

And students can select from a long list of novels in each module that relate to the topics covered based on their interests. The course also contains an entire module on the career pass available in YA, where students can actually choose the learning materials they'd like to explore based on their own interests and their own course of studies. And finally, we have a podcasting project as the

course's final major assessment, which the richness and popularity of this project could really be the subject of a podcast in and of itself. But let's get started with our questions because we have a lot of them for you all today, Jim, Dr. Blastingame. Well, how would you like me to refer to you today? Do we all want to be on a first name basis?

Sybil Durand: Yes, please.

Kathleen Hicks: Yes. Certainly. Please.

Dr. Jim Blasing...: Yes, please. Absolutely.

Christine Moore: All right, Jim, I think it might be safe to say that you are a veteran of the group. You have taught at ASU, you write, you do workshops for the young adult community all over Arizona and other places. You even helped my daughter find a young adult book club to help scratch that itch for her. So maybe you can start off by telling us why is YA so popular and why is it such an exciting topic right now?

Dr. Jim Blasing...: I've been working on a book chapter on the history of the relationship between publishing houses and young adult literature. And I've been tracing a quotation back and back and back until I finally, I think found the first person to say. It was a famous editor at the early version of HarperCollins, Harper and Roe. And what she said was, "A good book can change a young person's life. And the right book at the right time could save a young person's life." Some of the power in young adult literature is its ability to validate lives, to say to a young reader, "Your life not only counts, but you are perfectly fine just the way you are." I guess, I sound like Fred Rogers, don't I? Oftentimes young people grow up in an environment where they're not offered a lot of different identities to choose from, but in young adult literature, they can find a protagonist who is like them.

And I think I've interviewed over 300 young adult authors and they say this over and over again. It used to be letters, now emails, that they get emails by the thousands every year of young people saying, "You told my life story, how did you know?" And "I feel so much better about myself now." And I also know some authors and book genres to look at. So young adult literature helps young people to not only discover who they are, but also to maybe create the version of themselves that they can live with for the rest of their lives, to love themselves and be the best version of themselves.

Christine Moore: Well, that's great. And this course definitely covers or tries to tie in a lot of different identities and different perspectives. So how did you all decide what types of topics to include in this particular course?

Dr. Jim Blasing...: Well, I think you're looking at the wonder team here, the ex professors, the revengers, something like that. So each of us took our superpowers and took two weeks, and then we came together for the seventh week to look at career

paths and we each took a part of that. So each of the two weeks of the course is based on the strengths of E... And this is unusual to have three superstar YA professors. Most universities don't have that. ASU is kind of special that way. And this class, oh my gosh, you can't take a class like this anywhere else.

Christine Moore: That's true. I definitely think it highlights a lot of the opportunities in the ASU online classes that are available to all different types of learners and the way that we put our courses together. So I would definitely agree with you there. What are you hoping students learn in this course? Tell us some of the learning objectives and how they interact with the novels and the literature and then what they're going to take away.

Dr. Jim Blasing...: Well, one thing is, that they come away from this course loving YA Lit, internalizing the passion for it that the YA Lit community has and also how they personally, individually fit into this puzzle. And so we've got, as Gabe said, homosexual Latinidad, books and authors. And we've got some diversity internationally and nationally. So many students who will take this class will either be or be teaching young people from such diverse backgrounds that this course will show them, "Hey, there's stuff out there that fits you and fits your students and here's how you find it and here's what it's all about."

Christine Moore: I want to bring in Kathleen Hicks, again, the Director of Online Programs for the English department, to tell us a little bit about this collaborative model and how you brought together this variety of expertise and passion for all different types of YA. So why are you using the collaborative model for this course?

Kathleen Hicks: I think as Jim attested to with revengers, it's an excellent opportunity to really get together a stellar group of people that have obviously passion, but also a range of expertise that we can expose our students to. I see this as a fantastic opportunity to bring our online students in contact more regularly with the range of faculty that we have here on campus. So it provides them an opportunity that our in-person students get to indulge in a little bit more regularly. So I think it brings that to the course.

And then also practically, one of the objectives of the collaborative development is to kind of spread the heavy lifting of course development across faculty. So this allows us the opportunity to help faculty engage in this project with both passion and feasibility. So we have that aspect. And then I just love the way collaborative development brings multiple perspectives to students, not only in the content that they're receiving, but there's something, I'm a course development nerd, there's something amazing about watching three great minds get together and kind of work through, "What can a course look like, What do we want students to take away from this?"

They get to exchange ideas about how they teach the course across their experiences, which we don't always get to do that as often as we'd like. And so this exchange of ideas, I think results in a really unique product and unique

projects for students to engage in. So overall, I think it just really increases the engagement of an online course overall.

Mary Loder: Can I just stop the conversation for a moment? I want to pay some homage to Kathleen Hicks.

Ricardo Leon: Wait, let me check. Yes, we can stop the conversation for one moment.

Mary Loder: Thank you. Kathleen is so fun to work with. She is truly a trailblazer and she's into trying new things, which is always fun for an instructional designer. Kathleen and I worked on a project a couple of years ago as a part of the Learning Futures Collaborator to introduce more digital literacy skills into our classroom assessment strategies. And she is so wonderful. It's so important to have a good leader at the helm of these unique design considerations like Collaborative Design. So yeah, it's just so exciting for me to know that she's part of this. Yeah, so let's just hear about how this project went and see if any other unique skills are used in expressing their learning in ENG 471.

Ricardo Leon: Ready to get back to the show, Mary?

Mary Loder: Yes. We can go back to the show now. Thank you.

Ricardo Leon: Let me make sure that's okay. Yeah, that's fine.

Mary Loder: Okay.

Ricardo Leon: See, we're collaborating,

Mary Loder: We're good collaborators.

Christine Moore: And with the success of this particular course, do you see the English department applying this model and more courses going forward?

Kathleen Hicks: Oh yes, absolutely. We've done it in some other courses. We have some other collaborative developments going on right now. If the course is well suited to it and we have the faculty who are available to participate, we're definitely interested in applying this model whenever we can.

Christine Moore: So this question is for the whole group. I mean, what was your personal experience designing in a collaborative way, this particular course? How was it different from what you've done before or was it what you expected?

Sybil Durand: It was a lot of fun. When you design a course on your own, you're really focused on what you are bringing to the course and what you know about the topic. And this was just a good opportunity to learn from my colleagues in a different way. When we're in meetings together, we're not necessarily talking about how

we're approaching teaching our individual courses. And so it was just wonderful to be able to have these kinds of conversations and learn from them.

Dr. Gabriel Ace...: I'll piggyback of what Sybil said. I love learning and having this opportunity. I've never worked in the creation of a course with somebody else, it's always been by myself. And seeing what we were doing, what we were bringing to the table and texts and readings and the novels and books that we're using, I'm like, "Oh, I haven't read this, I haven't looked at this, I haven't heard of this." And it's just an opportunity just to grow as a researcher, but also as a teacher. And it worked really, really well. And I loved the process of creating this course.

Christine Moore: And you all have developed this course or taught this course in person. So what types of elements did you want to transfer from that in person experience to the online experience?

Dr. Jim Blasing...: We really tried to explore the online environment and do more, things you can't do in person. And I think it's very special in that way. One of the things that I learned, and I have to tell you that, 15 years ago, 4,000 young adult books were published each year, about 4,000, last year, 14,000. It's hard to keep up with it all. And Dr. Durand and Dr. Acevedo, I learned so many titles from them, and each week the students get to pick from another set of books, the book that'll fit the topic for the week and that also fits them.

Christine Moore: That's a great point, and that's one of my next questions is, how were the titles chosen for this course? Because there are so many and students do get to pick. So how do you narrow it down from 14,000 to less than a hundred?

Sybil Durand: So when I started at ASU, I asked Jim if he would share his syllabus with me. And his approach for the undergraduate in person class was to have students read 30 books in one semester. And so I started with that list, and every year, because new books come out, we add to the list and we pull books out that didn't do so well, we add new books in. So each of us have curated our own book lists. And so my idea for figuring out which titles to use was to merge them. And so we had over a hundred books to choose from. And then to break it down, once we figured out which topics, which books had to be in there.

And I always like to include this choice for students, so that they can know that no one book is going to do the topic justice, no one book can cover all the nuances that we explore in the topic. And that by them having the choice to pick from a list, not only are they learning about that particular book, but they also get to hear their classmates discuss the books that they chose. And what typically happens in class is that then they say, "Oh, I have to add this book to my to read list now." And some students will say, "I bought all the books." So I'll give them a list of 30. And they're like, "I couldn't pick, I just bought all the books." Pick one to read for that week. And I know based on what other people are seeing about the book, that's next on my reading list. So it really provides them with exposure to not only the diversity of text, but how broad the

collections are. And that way that they're not thinking, "We all had to read this one book for this one topic and now we're done."

Kathleen Hicks: Yeah. If I could add, the book list actually ended up being a really big hit in this course. Looking at the student feedback, there were lots of comments about joy at the choices and just the variety of texts. So there's a lot of positive feedback on the text's choices in this particular course. It's hard not to find something that resonates with you with a list like that.

Dr. Gabriel Ace...: And I wanted to add that this idea of providing such big list for students, which for me is sometimes hard, because I want to include every single book out there and I can't because I don't know them all. But it gives students agency and choice on what they're picking to read. And like Sybil said, it gives them the opportunity to like, "Oh, this person chose this book, now I'm interested in this book. I want to learn more about this. What if this book gives me a different perspective from this topic?" Something that personally I didn't have growing up in schools. It was one book for 30 students and it was the same thing. And the different approaches that each text provides to a topic seen through the eyes of each individual student just enhances the learning process for all of them.

Dr. Jim Blasing...: If I could say one more thing about the books I've had to learn to say to the students, "If you don't see a book on this list that resonates with you, can you recommend one or suggest one that does? I'll add it to the list. And also, if there's a book on this list that's problematic for some reason, will you please let me know?" And recently there's been a book, and I won't say any titles, but it's a huge award winner, and yet it's representation of a Korean character is not very good. And so we've taken that one out.

Christine Moore: So you all had talked a lot about students seeing themselves in the characters of the books and being able to talk about it and ask questions, and if they don't find a book that they like they could recommend a different book. So did you all use a discussion tool in the course that allowed students to really engage with each other and talk about YA in general?

Kathleen Hicks: Yeah. This course actually, we decided to employ Yellowdig in this course for the discussion. So it's kind of an open discussion where students have the opportunity to bring their thoughts and ideas about the books they're reading in a pretty fluid, kind of authentic exchange.

Ricardo Leon: Sorry to interrupt again.

Mary Loder: Sure.

Ricardo Leon: But Yellowdig.

Mary Loder: Oh.

Ricardo Leon: What is that?

Mary Loder: I love Yellowdig, Yellowdig's awesome. Yellowdig is like a social media esque experience for students, but in a closed venue of Yellowdig. No one can really just get into it, you have to be in the class, but they use a lot of dynamic interaction tools. You can record your responses, you can draw on things that you upload.

Ricardo Leon: Oh.

Mary Loder: You can post a link to a website, and it creates a little preview tile like you do on social media. And then there's different ways to interact too. So you can emote using emojis or a liking someone's post or an instructor can use an accolade, like a badge to show them that they really liked their posts. So there's a lot of dynamic ways to communicate emotively. And then also, it's auto graded, so from the faculty's perspective, awesome experience. They don't have to worry about what the students are writing, it's already grading it for them, which might actually be kind of hard for some of our faculty, they have to let go, because this space is for students, it's for the students and in their formation of learning, it's a formative tool for learning experiences.

Ricardo Leon: Wow. I wish that I loved anything as much as Mary Loder loves instructional technology.

Mary Loder: I really do love instructional technology. I'm such a nerd.

Kathleen Hicks: And that's another thing that received a lot of positive feedback from students as well. They enjoyed the Yellowdig, they enjoyed the opportunity to discuss the literature with one another. And actually there was a lot of positive feedback about the book talks as well. So each week there's the opportunity for them to engage in a Yellowdig discussion and then complete a book talk on their selected text. I don't mean to brag, but there was a lot of positive feedback on every aspect of this course.

Dr. Gabriel Ace...: Please brag away.

Christine Moore: That's great. It is because that's such a great course. So with all of the titles and conversations and identity that you wanted to cover, how did you decide which topics would be covered in just seven modules? Because we have a little bit of the history of YA, we have representation of different communities, we have censorship, we have career paths. How do you take such a broad genre and narrow it down to five to seven modules?

Sybil Durand: We have lots of conversations about it. So before even committing to a list of topics, we peppered Kathleen with a lot of questions. We wanted to know the parameters of the course. And our goal wasn't to develop an online version of a course that we taught in person. Our goal was to develop the best online course

that we could, to give students the best experience that they could have through this modality. And to do that, we needed to know what were the parameters of the course, and not necessarily to think of them as limitations, but the framework that we could play within.

And so we started with lots of questions. How many students? Who's going to teach this course? How long is it? And when we did that, then we started sharing notes between the three of us about what are the most important topics that we taught in our own courses that we would want to see reflected here. And the thing is, there were a lot of overlaps already because we're like minded in that way. Then it was then about narrowing down to, if this is the only course on young adult literature that students take, what do we want them walking away with? And these ended up being the topics, and to me they make sense and they continue to hold true.

Christine Moore: I'm tying into what you mentioned about what you want students to walk away with. Your particular area expertise is representation. So if you could tell us a little bit about why that was important to you, why it's important to the YA genre, what you'd like students to take away with regards to representation when they walk away from this course?

Sybil Durand: So to me, this connects with the two modules that Jim teaches right before, which is the history of young adult literature and with censorship. If you think about the history of young adult literature, which Jim can talk a little bit more about, there was a lack of representation. So it was mostly representing stories from dominant culture and students who are, or people who are from marginalized communities or historically marginalized communities were less represented or poorly represented. And recently, I would say, in the last five, 10 years, there's been an explosion of these texts. So part of our approach, which is for students to understand the historical lineage of young adult literature, is also to become aware of the turn, the recent turn in publishing in young adult literature, which means understanding this increase in representation in terms of race, ethnicity. Gabe covers identities, disabilities, and mental health.

And these have become important topics in young adult literature, because young adult literature tends to reflect the social issues that we all experience in contemporary life. And we want to make sure that these are represented here. In terms of race and ethnicity specifically, because there's so many good books out there that students might not necessarily pick up for themselves, this particular module is an opportunity for them to either find a book that mirrors their own identities that they have not seen before. So I've had too many students, for instance, who are Native American who say that this is the first time that they've read a book by an indigenous author in this class.

And so that that's an important component of the course. So either for them to find a book that mirrors their own identities and experiences or to find a book that they get to explore somebody else's life. And so in terms of race and

ethnicity, because we are a diverse nation, we live in a diverse community, ASU is a diverse university and campus, it's just a good opportunity for students to explore and get to know and find out about texts that represent all these different communities.

Christine Moore: Now, Gabe, the modules that you helped build out in the course also focus on representation. Did you want to add anything?

Dr. Gabriel Ace...: Yes, absolutely. For me, it's very important for students, and for myself as a teacher to see ourselves in what we read. I never had that growing up. I grew up reading The Canon, which is great and all, but I missed seeing myself as a Puerto Rican man, as somebody who identifies within the queer spectrum, it's very important to see stories, read stories, and engage with stories that represent my identities and who I am and things that I'm going through. So approaching both of my modules, which I work with queerness and disabilities and mental health, I identify with both of them. I identify in the spectrum. When I was younger, I had a learning disability. And working and being able to give students the opportunity to see and engage themselves with those readings is very important to me. And like Sybil said, it's not only seeing yourself in them, but having the opportunity to live through somebody else's eyes and seeing other representations is what's important to me. And giving them those specific modules in the social climate that we're living in is very, very important.

Christine Moore: And this course, not only does it bring those types of ideas and topics to the learner through the text and the novels that you are all are reading, but we also have podcasts worked into this course in various spots in the modules. And you helped develop the podcast final assessment for this particular course. And you have a lot of experience with podcasts. Do you want to touch a little bit on why podcasts? Why podcasts work really well with the YA genre and how you worked them into the course as well?

Dr. Gabriel Ace...: Absolutely. Like you mentioned, I do have experience with podcasts. I have podcasts on my own. Teaching should be fun. That's one of my first things. I think teaching and learning should be fun. And I know when we teach or students take literature courses, they come in with a set of ideas that "I'm going to read and I'm going to write essays and I'm going to write responses." And that's great. But I also think there are other ways to engage with young adult literature and in this digital age, in this technology wave that we're living in, and in the post COVID world, I think bringing in podcasts as forms of assessment can engage students in ways that other type of written assessments might not. It gives them liberty to be creative, it gives them an opportunity to just engage in a conversational manner and go in depth to what they're thinking about what they're engaging with without the parameters of like, "I have to do an essay, a five paragraph essay." "I have to have my topic sentence connect with my thesis statement."

This is an formal assessment that allows them the openness to just work around those corners and really think and have conversation with their peers about what they're reading. And it's something that they think, "Oh, it could be fun, it's going to be informal." No, there are parameters in it. And they don't realize that they are actually thinking and asking questions and having this conversation with each other in a way that they might not do in an essay, but they're going in. And I think it's just fun and engaging for students.

Christine Moore: And we don't just throw them into the deep end. We introduce other podcasts like YA podcasts that they can listen to at the beginning of the course. And then in the middle of the course we have them do a little bit of outlining and maybe compare those to the podcasts that are actually provided so that they can prepare to write their own podcasts as the final assessment.

Ricardo Leon: Hey, Mary. So I noticed that Gabe mentioned formative assessments. Can you tell me a little bit more about that?

Mary Loder: Sure, yeah. Formative assessments are, well, it's the word, forming. It's forming the learning, so you're judging or grading or assessing how the students are doing in their journey to create their learning path. So it's not the summation of their learning, it's like as they start to learn and build blocks and create a foundation.

Christine Moore: Tell us a little bit about what is important to know about the instructions in a podcast, for those students who might come across a podcast in one of their courses, or for instructors that are listening who might want to add podcasts into their assessment formats? What goes into the instructions and how do you get students to actually produce a quality podcast knowing that they're a novice at this? So what would they be graded on? What should they look out for?

Dr. Gabriel Ace...: Yeah, I think the first thing I always tell students when I talk about the podcast is that they're supposed to be fun, like I said, and it's okay, I'm not looking for a professional recording with effects and editing. It's a conversation. I want them to have fun. So if there's the occasional mistake, leave it in. That makes it just interesting to listen to, not only as a teacher, but just as a listener to podcast. Yes, like I said, this is an assessment, it is a formal assignment and there has to be format and quality and the integration and analysis of content, which is something that is established for students. And like you said, we give them podcasts to listen to and I'm like, "Have those conversations. Listen to that now. Have your own topics and your own conversations about what you're reading, your books, your topics. Bring in the context from the class."

But it doesn't have to be, like I said before, a topic sentence. It just becomes a natural progression of integrating and making sense of what they read. That's one of the things that I love about this type of assessment, is that it makes it real for them. My experience with formative assessment sometimes is that, Oh, it's a paper and that's that. It's for a grade. This is making sense to them and it's

helping them integrate it into their own lives. Podcasts have become part of our culture. We just put one on in the car, in our offices. So it's just real and it makes what they're learning real for them and it makes them integrated in real ways that work outside of the classroom.

Christine Moore: All right. So thanks for everyone for being here today. I wanted to ask just kind of a few final questions. Being the instructional designer working with you all, it's been an absolute pleasure, but I do have some kind of a higher level general questions that I'd love to get your feedback on. Did this model, this collaborative model, obviously, we've had a lot of positive student feedback, but for you as an instructor, did it produce the course that you had hoped for and would you do it again?

Sybil Durand: Absolutely. So my goal whenever I develop a course is that by the end, I want to take it. And this is absolutely true for this one, I want to take this course, I want to interact with other people who read lots of different kinds of texts. I want to see the video lectures that my colleagues produced and learned from that. I've actually, this is the first podcast that I've done. So even doing that, the assignment that Gabe develop, I think would be an amazing learning opportunity for me. So I could see myself as a student in that class. And I think I learned a lot from collaborating really just on the topics and the assignments. But by the end, I want to take the course and I think, well, at least to me, we achieved that, that this is a course that is appealing to all students, myself included.

Kathleen Hicks: Can I just say I'm really glad to hear Sybil say that because we do have this course, a different version of it teaching it at the graduate level, and I would love to bring this team back together in the future to work on that course as well.

Christine Moore: Absolutely. That would be great to see the development, the continuation of the ideas and topics and bring in all of more of the research aspect, not just kind of the pop culture phenomenon, but the way that the genre develops based on research and what students can do and look forward to if they do go into YA as a profession, which is actually one of the modules in the course. So students can select from the type of career paths that are potential options for them, and then they actually get to choose what they might study and learn about so that they could apply it to themselves. Was there any kind of feedback on those particular modules or have you ever taught about career paths in YA before?

Kathleen Hicks: There was some feedback on students kind of enjoying the interviews with other YA professionals into the course. Students really enjoyed that perspective.

Christine Moore: That's right. There were interviews worked in, So we didn't just have podcasts, but we had lectures and we had interviews and we had choice and we had choice amongst novels. So this class is very dynamic. I think you put together an excellent example of what the collaborative development model can produce.

Dr. Gabriel Ace...: And to that, the idea of going back to the module of the pathways and the possibilities at YAL allows one of my favorite modules is a career paths. Because I've never taught career paths linked to young adult literature, but I love that we came up with that module because it allowed me as an educator to see so many pathways that we can go with young adult literature. And I can only imagine just the, "Oh wow," eyes of students realizing that they could teach, they could write, they could publish, they could edit. And that's something that I don't think is seen as much in literature courses and I'm so happy that this is in this course because it allows students to see there are so many possibilities and things to do, like Jim said, with young adult literature. It's just not a book translated into a movie and then I'll see it and then I don't have to read, I'll see the movie. It's so much more than that. And I really love that we did, that.

Sybil Durand: Module came out of us really thinking about the students, about who takes the course. And so part of developing the course is thinking about the topic, the subject, but we also wanted to keep in mind who typically takes this course and it's secondary education majors, creative writers, literature majors, marketing and publishing, and then some other majors that we don't know about. And we wanted them to create something that helped them to really connect to young adult literature and their field of study. And that's how that module came about, which I think was a lot of fun and I learned a lot from it as well.

Christine Moore: What advice would you give to other instructors who are thinking about using this either collaborative model or this setup of types of modules?

Kathleen Hicks: I think one thing that's really important is to come to it with an open mind. It's a very different experience for most instructors. And so being able to be open to what your colleagues have to offer to the process is critically important. And then just from a logistical perspective, projects like this do you take a little bit more heavy handed management, and so having someone who can be on top of the group and keep everyone moving in the same direction is super helpful. Sometimes we get so passionate about our ideas, that can be a little bit of a hangup, but as long as someone has the long view in mind, we can meet those milestones and keep going.

Christine Moore: There's so much to share. I mean, I remember in those planning meetings.

Kathleen Hicks: We had a lot to talk about.

Christine Moore: Everyone was very excited.

Dr. Jim Blasing...: I might add that Christine and Kathleen are the gurus of how to do this. Listen to what they say. My video, some of them, I'm not really looking into the camera. And Christine caught that and taught me how to do it. And my wife had looked at it and said, "What are you looking at?" And Christine helped a lot with that. Until it looks better. It looks better.

Sybil Durand: Yeah. One of the things I appreciated was that we had deadlines. And so we would come together to talk and then go off individually and sort of brainstorm, come back as a small subgroup to talk through some of the choices that we needed to make. But Christine and Kathleen, they kept us on schedule with some flexibility, but we had a framework for that. And I think we needed to be open to let go of some things. And so not everything made it, some ideas didn't make it. And to be okay with that. So lots of flexibility, but also moving forward and getting stuff done and having... We had lots of resources as well to work with to be able to develop the course and make progress, which was really nice.

Dr. Gabriel Ace...: It's a great model for doing it again, I think it's fantastic. Like it was said before, open mind, that's one of the biggest things. And be aware that you won't be able to put in everything that you want, especially in YAL because there's so much. So you can do courses, years of courses with this topic and it still won't be enough. But make sure that what you put in works for the team that created it. And like Sybil said, you're thinking about the students, what works for the students, and what will they walk away with thinking? If there's one thing that they walk away with, you did your job.

Christine Moore: Well. Thank you all so much for being here today. I really appreciated your time and getting to hear your thoughts on how we finish up the course and how the experience came together for you all. But we have a little bit more time, just a few more seconds for each of you. If you wanted to plug any projects or websites or podcasts that either you produce or you participate in or you just like to share today.

Dr. Gabriel Ace...: May I plug El dia de los ninos/ El dia de los Libros, which is our celebration of children and literacy and culture. And we've put it on in person until this past year. And this past year we did it virtually and it went all over the world to seven different countries and a thousand different kids. And if you want your class of F elementary, middle school, high school to participate in this, we're expanding even farther this year. We are in the Philippines, we're in Malaysia, Indonesia, India, Bangladesh. We're going to expand to Tanzania and Nigeria and other places, as well as Mexico and South America.

Sybil Durand: Well, I guess I could say in addition to this course, Gabe and I mostly teach the graduate Young adult literature course, which is a lot of fun and explores and more depth some of the research aspect, advanced teaching, ideas and even more books. I apply some theory to that course. And so I guess, I want people to know that this course is a version one, small reflection of all the things that we can do with young adult literature in terms of teaching course development and research.

Dr. Gabriel Ace...: Going with courses, this semester I'm teaching a pop culture class, an ENG 606. It's pop culture pedagogies. I am hopeful that in the future I continue to teach either a graduate or an undergrad level version of that course. It's really fun, we take a look at pop culture beyond the idea of just using it as a tool for learning.

And we look at it as theory and methods and how pop culture shapes our identity. Everything from grocery shopping, why do you buy the brands that you buy? Why do you wear the clothes that you wear? And it's really fun and it's been really receptive, students have been really receptive about it and that's really cool. So I'm excited to keep expanding and bringing in, we talk about young adult literature in that course as well. Bringing in different forms of learning techniques to education.

Christine Moore: What's your podcast you?

Dr. Gabriel Ace...: Yes. So I do have a podcast outside of this, Just for fun. It's about pop culture movies and television. It's called Split Reel Podcasts. So if you want, go check us out. It's super fun.

Christine Moore: Split Reel podcast.

Dr. Gabriel Ace...: Split Reel Podcasts.

Christine Moore: And we'll have that in the episode notes for anyone who's looking for more information or to get in touch with any of our instructors or Dr. Kathleen Hicks. Thank you all for coming.

Sybil Durand: Thanks a lot.

Dr. Gabriel Ace...: Thanks.

Ricardo Leon: Wow, what a great conversation. And what a great team.

Mary Loder: They sound like they really like each other, which I think is important

Ricardo Leon: Yeah. The day that they came in recorded, they were so excited to see each other in person. There was hugs and all kinds of stuff going on here.

Mary Loder: I know. It was lots of really good energy. Good job to Kathleen on creating that experience for them.

Ricardo Leon: Right.

Mary Loder: Creating the space for them to share their expertise and the experiences of being a faculty member and having all of their unique experiences inform the one experience that other faculty will get to teach off of. It's really cool.

Ricardo Leon: Yeah, very cool. And I think that they're not the A team, they're the YA team.

Mary Loder: Oh.

Ricardo Leon: Is that good?

Mary Loder: That's good.

Ricardo Leon: You like that?

Mary Loder: I like that. The YA team. So good. We'll put Jim in gold chains.

Ricardo Leon: And the mohawk.

Mary Loder: Yeah, totally. He could rock the Mohawk. He's got that aura, he could do it.

Ricardo Leon: So Mary, what can the listener do?

Mary Loder: Like and subscribe to the podcast, share it with your friends and then in two weeks come back because we're going to have another show.

Ricardo Leon: Oh, sounds good. Where can they find these shows?

Mary Loder: They can find them anywhere.

Ricardo Leon: Anywhere.

Mary Loder: We're everywhere.

Ricardo Leon: Everywhere.

Mary Loder: Apple, Spotify, everywhere. But you can also come to teach online. That's our hub for sharing all of the knowledge that we've accumulated over the last decade with ASU Online. So it's a great spot to dig in and listen to our podcast and maybe read some articles.

Ricardo Leon: Excellent. Course Stories is produced by the Instructional Design and New Media team at EdPlus at Arizona State University. Course Stories is available wherever you listen to podcasts. You can reach us at corestories@asu.edu. If you're an instructor at ASU Online, tell us your core story and we may feature it in a future episode. Thanks for listening.

Dr. Gabriel Ace...: You go to get to work.

Kathleen Hicks: [inaudible] know that's for sure.

Dr. Gabriel Ace...: All right, Jim [inaudible]

Dr. Jim Blasing...: The truth is I got second. The [inaudible] It's already there. I've never told anybody the truth that I got second.

Christine Moore: The truth comes out. Just kidding.

This transcript was exported on Oct 21, 2022 - view latest version [here](#).

Dr. Jim Blasing...: And-

Christine Moore: That's okay.

Dr. Gabriel Ace...: Oh. I did not I needed that, but I needed that. So why is everybody laughing, Jim?

Dr. Jim Blasing...: I don't know.