

Lit 4333: Literature for the Adolescent
Class #15089, Spring 2020

Instructor Name: Corinne Matthews

E-mail: ck.matthews@ufl.edu

Course meeting time: MWF Period 8 (3:00-3:50)

Course website: [Canvas](#)

Office: Turlington 4359

Office Hours: MF 1:30-2:30 and by appt.

Location: Matherly 0113

Course Description:

What is adolescent literature? Who is it for? How do ideas about adolescence shape adolescent characters within these texts—and how, in turn, does adolescent literature shape the adolescents who read it? To begin to answer these questions, we will examine literature across a range of genres primarily for and about adolescents, paying particular attention to the political and social history of adolescence both as a concept and a lived experience. Though we will concentrate on what is now called “young adult” (“YA”) literature, we will also read and discuss that material in light of earlier narrative traditions. Throughout our chosen texts, we will address issues of class, race, gender, sexuality, and national identity implicit within both the assigned texts and ideas about adolescence.

This course will be conducted as a seminar, and as such, attendance and participation are critical. We will read approximately one YA book a week, supplemented by criticism and theory.

Required Texts:

Anderson, Laurie Halse. *Speak: The Graphic Novel*

Cashore, Kristin. *Jane, Unlimited*

Hartman, Rachel. *Tess of the Road*

Hinton, S.E. *The Outsiders*

Lo, Malinda. *Ash*

Montgomery, L.M. *Anne of Green Gables*

Nel, Philip and Lissa Paul, ed. *Keywords in Children's Literature*

Reynolds, Jason and Brendan Kiely. *All American Boys*

Rowell, Rainbow. *Fangirl*

Sáenz, Benjamin Alire. *Aristotle and Dante Discover the Secrets of the Universe*

Stevenson, Noelle. *Nimona*

Turner, Megan Whalen. *The Thief*

Wilson, G. Willow. *Ms. Marvel: No Normal*

Anne with an E (show available on Netflix)

Spider-Man: Into the Spider-Verse (film available on Netflix, for now anyway)

You may purchase any edition of these texts.

Grade Distribution:

Memos	25%
Midterm Paper	25%
Final Paper	40%
Attendance and Participation	10%

Assignment Descriptions:

Memos

You will write 7 reading responses of 1-2 single-spaced pages each, 12 pt font. The memo is simply a short meditation on the assigned reading. Your memo should offer a response to the reading for the next day's class. While you do not have to have read the whole book to write a memo, reading the whole book will make writing a memo much easier. You may address a number of issues or focus more in-depth on one or two; just be as specific as you can and support your responses with examples and details from the text.

I do not expect you to have a thorough interpretation, but your memo should offer some kind of evaluation. In other words, it should be more than random or unconnected thoughts about the work. Consider the text as a text, or author's writing or plot strategies – in other words, get beyond your response to characters in the text. If you like, you may make use of outside readings (biographical sketches, scholarly articles, websites, etc.). This assignment is designed to stimulate class discussion, and to help you remember the texts and generate paper ideas.

We have 14 texts; you need to submit 7 memos. No more than one memo per text, except you may write 2 about *Jane, Unlimited* if you so choose. You may choose which texts to write about, but you must submit your memo by midnight ahead of the day's reading you are discussing. Your memo must address the reading of the day and, if you are submitting a memo after we have begun discussing a text, your memo must be more than a regurgitation of previous class discussion. If there is also an article assigned that day or week, you may address it as well, preferably in connection with the literary text. Addressing the article is optional.

If you like, you may also create up to three alternative memos, in the form of a meme-o or short work of fanfiction. If a meme-o: create a meme that captures/reflects the text in question, perhaps a central relationship or theme or dynamic. The meme should feature the image, adapted as necessary, along with an appropriate caption. You must also include at least one paragraph of explanation or analysis. If fanfiction: rewrite a key scene, or write a new short chapter to be included in the work. Don't forget the appropriate classification tags (genre, pairings, etc.)! A paragraph of explanation should accompany the creative work.

Memos will be submitted electronically to Canvas and (again) are due by midnight (ahead) of the class day in question. I will grade each memo and average the grades with any quizzes that might be given.

Midterm Paper

For this paper, you will write a short analysis of any work of adolescent/YA literature. You may develop the essay any way you like, as long as you have an argument and draw from supporting

evidence. Part of the challenge is to identify a suitable subject and approach. No biographical criticism, although you may use some biographical data. One option might be to select one of the many book awards for adolescent literature and do an analysis of how a particular title does or does not meet the award criteria, but the topic is open.

You may write on one of the books we're reading in class. If you do, you must expand on what we discussed or take a different line of interpretation than the ones we followed in class.

This paper should be **5-6 double-spaced pages in length, 12-point Times New Roman font**. You are not required to use outside sources for this paper. However, whether or not you involve secondary sources, you **must cite all of your texts according to MLA specifications and include a list of works cited**.

Final paper

When designing this course, there were a lot of books that I would have liked to put on the syllabus that we didn't have time for—every text I put on the syllabus meant a text that we wouldn't have time to read. Thus, for this assignment, you will select a novel, poetry collection, graphic novel, movie, or episode of a television show produced for young adults to analyze that could have been on the syllabus but isn't. Although I will provide you with a list of texts from which you may choose on Canvas, if you have another text in mind that you think would be a good fit for this class, with instructor permission, you may consider a text not included on this list.

Since this course is concerned with critical insights that emerge through textual relationships, **this assignment invites you to pair your selected text with one we have previously discussed in class**. Your final paper, then, should not only attend to the critical correspondences you perceive between your selected text and a previously assigned one, but also call to attention the greater theoretical questions or concerns that their pairing invites. Ideally, the insights and arguments this paper should offer your audience a clear and well-supported account of key topics you believe must continue to be addressed by scholars in the field of children's/young adult literature – as well as instructors of university courses such as this one. Finally, you should consider how your selected text would have fit in the overall syllabus for the class. If you were teaching this class, would you add it to the reading list? If so, at the expense of what text? Or would you leave it off, like I did? Why or why not?

This paper must be **8-10 double-spaced pages in length, in 12-point Times New Roman font**. You are welcome – and in fact encouraged – to draw on secondary sources. However, whether or not you involve secondary sources, you **must cite all of your texts according to MLA specifications and include a list of works cited**.

Course Policies:

1. You must complete *all assignments* to receive credit for this course.
2. *Attendance*: Attendance is mandatory and will be taken daily. You may miss up to three classes without penalty. After three unexcused absences, you will lose 3% off your final grade for each additional unexcused absence. **If you miss two full weeks of class (6 unexcused absences), you may automatically fail the course**. Arriving late to class three times will count as one absence. Absences will be excused only in accordance with UF policy.

Acceptable reasons include illness, religious holidays, military obligation, and those absences covered by UF's twelve-day rule

(<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>). Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class and for making up all assignments. Students are responsible for all work covered in class, all announcements, and all changes to the syllabus made in class.

3. *Paper Format & Submission*: All papers should be formatted per MLA standards (Times New Roman 12, double-spaced, one-inch margins, MLA header, and MLA citations) and submitted to the assignment on Canvas as a .doc or .docx file. Please note that failure of technology is not an excuse, so plan your time accordingly.

Note: You must complete all assignments to receive credit for this course.

4. *Late Papers/Assignments*: Papers that are submitted late will lose ten percent off their final grade for each day that they are late. After three days, I will not accept late papers. Memos will not be accepted late.
5. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
6. *Academic Honesty and Definition of Plagiarism*. Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.
7. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor.
8. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
9. *Grade Appeals*. Since this is an upper-division course, grade disputes should be addressed to Dr. Kenneth Kidd, the Undergraduate Coordinator. Grade appeals may result in a higher, unchanged, or lower final grade.
10. *Course Evaluations*. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>
11. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
12. *UF's policy on Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>
13. *Policy on environmental sustainability*. Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

Course Schedule:

Please note that this schedule is a guide and may change. *Always check Canvas!*

Wk	Day	Reading/Viewing Material	Due
1	M 1/6	Course Introduction and Syllabus Overview	
	W 1/8	Kidd, Kenneth. "A Case History of Us All': The Adolescent Novel Before and After Salinger." <i>Freud in Oz: At The Intersections of Psychoanalysis and Children's Literature</i> . (course reserves) Trites, Roberta Seelinger. "Do I dare disturb the Universe?': Adolescent Literature in the Postmodern Era." <i>Disturbing the Universe: Power and Repression in Adolescent Literature</i> . (course reserves) "Childhood," "Children's Literature," and "Young Adult" in <i>Keywords</i>	
	F 1/10	<i>Anne of Green Gables</i> , Ch. 1-15	
2	M 1/13	<i>Anne of Green Gables</i> , Ch. 16-30	
	W 1/15	<i>Anne of Green Gables</i> , Ch. 31-end "Classic" and "Innocence" in <i>Keywords</i>	
	F 1/17	<i>Anne with an E</i> , Episodes 1, 2, and 4 (On Netflix)	
	S 1/19	Optional Event: Mock Caldecott @ Gainesville Public Library, Headquarters Branch 1:30-4:30pm	
3	M 1/20	No Class: MLK Day	
	W 1/22	<i>The Outsiders</i> (full book)	
	F 1/24	<i>The Outsiders</i> Tribunella, Eric. L. "Institutionalizing <i>The Outsiders</i> : YA Literature, Social Class, and the American Faith in Education." <i>Children's Literature in Education</i> 38.2 (2007): 87-101. (https://doi.org/10.1007/s10583-006-9016-2)	
4	M 1/27	<i>The Thief</i> , Ch. 1-6	
	W 1/29	<i>The Thief</i> , Ch. 7-11	
	F 1/31	<i>The Thief</i> , Ch. 12-end "Boyhood" and "Fantasy" in <i>Keywords</i>	
5	M 2/3	<i>All-American Boys</i> , "Friday" - "Sunday"	
	W 2/5	<i>All-American Boys</i> , "Monday" - "Tuesday"	
	F 2/7	<i>All-American Boys</i> , "Wednesday" - end Myers, Walter Dean. "Where are the People of Color in Children's Books?" <i>The New York Times</i> (15 March 2014). (cont.)	

		https://www.nytimes.com/2014/03/16/opinion/sunday/where-are-the-people-of-color-in-childrens-books.html "Race," "African American," and "Realism" in <i>Keywords</i>	
6	M 2/10	<i>Fangirl</i> , Ch. 1-14	
	W 2/12	<i>Fangirl</i> , Ch. 14-28	
	F 2/14	<i>Fangirl</i> , Ch. 29-end "Education," "Girlhood," and "Home" in <i>Keywords</i>	
7	M 2/17	<i>Nimona</i> , Ch. 1-6 Newgarden, Mark and Paul Karasik, "How to Read Nancy"	
	W 2/19	<i>Nimona</i> , Ch. 7-9	
	F 2/21	<i>Nimona</i> , Ch. 10-end "Graphic Novel" and "Identity," and in <i>Keywords</i>	
8	M 2/24	<i>Ash</i> , Ch. 1-9	
	W 2/26	<i>Ash</i> , Ch. 10-16	
	F 2/28	<i>Ash</i> , Ch. 17-end "Domesticity," "Queer," and "Empire" in <i>Keywords</i>	Midterm Paper Due
9	M 3/2	No Class: Spring Break	
	W 3/4	No Class: Spring Break	
	F 3/6	No Class: Spring Break	
10	M 3/9	<i>Aristotle and Dante Discover the Secrets of the Universe</i> , "The Different Rules of Summer" – "The End of Summer"	
	W 3/11	<i>Aristotle and Dante Discover the Secrets of the Universe</i> , "Letters on a Page" – "Remember the Rain"	
	F 3/13	<i>Aristotle and Dante Discover the Secrets of the Universe</i> , "All the Secrets of the Universe" Matos, Angel Daniel. "A Narrative of a Future Past: Historical Authenticity, Ethics, and Queer Latinx Futurity in <i>Aristotle and Dante Discover the Secrets of the Universe</i> ." <i>Children's Literature</i> vol. 47, 2019, pp. 30-56. (https://doi.org/10.1353/chl.2019.0003)	
11	M 3/16	<i>Speak</i> , "First Marking Period" – "Second Marking Period"	
	W 3/18	<i>Speak</i> , "Third Marking Period"	
	F 3/20	<i>Speak</i> , "Fourth Marking Period" (cont.)	Book

		Hubler, Angela. "It is not enough to Speak: Toward a Coalitional Consciousness in the Young Adult Rape Novel." <i>Children's Literature</i> , vol. 45, 2017, pp. 114-137. (https://doi.org/10.1353/chl.2017.0006)	Selection For Final Paper
12	M 3/23	<i>Tess of the Road</i> , Ch. 1-11	
	W 3/25	<i>Tess of the Road</i> , Ch. 12-22	
	F 3/27	<i>Tess of the Road</i> , Ch. 23-end Review Hubler's Article	
13	M 3/30	<i>Ms. Marvel: No Normal</i> , Issues 1-3	
	W 4/1	<i>Ms. Marvel: No Normal</i> , Issues 4-5 "Image" and "Popular" in <i>Keywords</i>	
	F 4/3	<i>Spider-Man: Into the Spider-Verse</i> (full movie)	
14	M 4/6	<i>Spider-Man: Into the Spider-Verse</i> "Multicultural" and "Crossover" in <i>Keywords</i>	
	W 4/8	<i>Jane, Unlimited</i> , "Tu Reviens" and "The Missing Masterpiece"	
	F 4/10	<i>Jane, Unlimited</i> , "Lies Without Borders"	
15	M 4/13	<i>Jane, Unlimited</i> , "In Which Someone Loses a Soul and Charlotte Finds One"	
	W 4/15	<i>Jane, Unlimited</i> , "Jane, Unlimited" and "The Strayhound, the Girl, and the Painting"	
	F 4/17	Final Paper Discussion	
16	M 4/20	Final Paper Discussion	
	W 4/22	Course Wrap-up	Final Paper Due
	F 4/24	No Class: Reading Day	

Grading Scale:

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669

B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

Note: A grade of C- is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

<http://www.isis.ufl.edu/minusgrades.html>

A: You have fulfilled all requirements and excellently met the purpose of the assignment with original and creative thought. You demonstrate complex, critical thinking skills and a willingness to engage analytically with the subject matter. Your writing uses specific examples to fully develop an argument and is organized in such a way that invites the reader to follow along. The prose is clear and interesting, and there are no errors in formatting, grammar, syntax, or spelling.

B: You have fulfilled all requirements and met the purpose of the assignment with fairly creative thought. You demonstrate critical thinking skills and some analytical engagement with the subject matter. Your writing uses examples to develop a mostly persuasive argument and is organized in such a way that is easy to follow. The prose is clear, and there are few errors in formatting, grammar, syntax, or spelling.

C: You have fulfilled most requirements and attempted to meet the purpose of the assignment, although some revision is needed to fully accomplish those goals. You demonstrate some critical thinking skills and attempt to engage analytically with the subject matter. Your writing uses some examples to develop an argument and generally follows an organizational structure, although it needs some major revisions to fully clarify and support the thesis. The prose is generally clear, but there are some errors in formatting, grammar, syntax, or spelling that may impede comprehension.

D: You have fulfilled some requirements, although your paper needs serious revision to fully meet the purpose of the assignment. You may attempt to engage analytically with the subject matter, but the paper includes a lot of summary or surface-level ideas. Your writing uses few or no examples, and the argument is unclear and/or unpersuasive. The organization is difficult to follow. The prose is unclear, and there are major errors in formatting, grammar, syntax, or spelling that impede comprehension.

E: You have not fulfilled the requirements of the assignment or met its purpose. You do not engage analytically with the subject matter or develop an argument. There is no support or organizational structure, and the prose is unclear or even unreadable, with major errors in formatting, grammar, syntax, or spelling that impede comprehension.

Or, you may have committed any one of the following failing errors: failure to meet the page count, plagiarism, or failure to address the prompt.