

English 375.1: Young Adult Literature

Summer 2019, Professor: Jan Susina

Class Meets: Monday--Thursday 11:00 p.m.—1:50 p.m. May 22—June 16

Meeting Place: STV 220

Office: Stevenson 402, Office Phone: (309) 438-3739

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Office Hour: Thursday, 2:00—3:00 p.m.

Tentative Syllabus:

May 20: Introduction and Review of the Course; The Historical Development of the Concept of Adolescence & Growth of Adolescent Literature; G. Stanley Hall & the Discovery of the American Teenager
Howard Chudacoff's "Youth and Adolescence" (website), Shannon Hale's "A Story for Everyone" (handout), Ruth Graham's "Against YA (handout)
"Grade Nine" (handout)

Sign-up for oral presentations

May 21: J.D. Salinger's *The Catcher in the Rye* (chapters 1-14)

Gary Ross's *Pleasantville* (film) (website)

Mojo's Top 10 Teen Films (website)

****Sign Up for Teen Film Papers ****

May 22: J.D. Salinger's *The Catcher in the Rye* (chapters 15-26)

Oral presentation 1: Nicholas Ray's *Rebel Without a Cause* (film)

May 23: 18 F. Scott Fitzgerald's *The Great Gatsby* (chapters 1-5)

Lauren Greenfield's "Kids + Money" (film) website

Oral presentation 2: Sophie Coppia's *The Bling Ring* (film)

****Canon of Adolescent Literature Due****

May 27: Memorial Day: no class

May 28: F. Scott Fitzgerald's *The Great Gatsby* (chapters 6-9)

Oral presentation 3: John Hughes's *Ferris Bueller's Day Off* (film)

May 29: Harper Lee's *To Kill a Mocking Bird*, Part 1 (chapters 1-11)

Oral presentation 4: John Lewis's *March: Book 1* (book)

May 30: Harper Lee's *To Kill a Mocking Bird*, Part 2 (chapters 12-31)

Oral presentation 5: Harper Lee's *Go Set a Watchman* (book)

**** Teen Film Paper Due ****

June 3: S.E. Hinton's *The Outsiders*

Oral Presentation 6: Francis Ford Coppola's *The Outsiders* (film)

June 4: Tavi Gevinson, ed. *Rookie on Love*

Oral Presentation 7: Baz Luhrman's *Romeo + Juliet* (film)

June 5: William Shakespeare's *A Midsummer's Night Dream*

Oral presentation 8: Tommy O'Haver's *Get Over It* (film)

June 6: Rainbow Rowell's *Fangirl: A Novel* (chapters 1-15)

"Art of the Mix" (website)

Kirby Ferguson's "Everything is a Remix" "The Song Remains the Same,"

"Remix Inc." "Elements of Creativity" "System Failure" (website)

Oral presentation 9: Peter Sollett's *Nick and Nora's Infinite Playlist* (film)

**** Rookie article Due ****

June 10: Rainbow Rowell's *Fangirl: A Novel* (chapters 16-38)

Oral Presentation 10: Anne Jamison's *Fic: Why Fanfiction is Taking Over the World* (book)

Oral Presentation 11: Rainbow Rowell's *Carry On* (book)

****Mixed Tape/CD Due****

June 11: John Green's *Looking for Alaska* (Before)

Oral presentation 11: Peter Weir's *Dead Poets' Society* (film)

Oral presentation 12: James Ponsoldt's *The Spectacular Now* (film)

June 12: John Green's *Looking for Alaska* (After)

Oral presentation 13: Josh Boon's *The Fault in Our Stars* (film)

June 13: Ray Bradbury's *Fahrenheit 451*

Kaiser Family Foundation's *Generation M²: Media in the Lives of 8 to 18 Year Olds* (website)

Oral presentation 14: Gary Ross's *The Hunger Games* (film)

**** Proposal for Research Paper Due ****

June 28: ****Young Adult Literature Paper Due Friday, June 28, 11 a.m.**

Submit by email or delivery print copy to my office, STV 402

Goals of Course:

This course will emphasize reading and analysis of various forms of literature intended for young adults within the broader context of contemporary youth culture--film, drama, television, video, music, magazines and comics and graphic novels--and the methods that advertisers attempt to reach adolescent consumers and create a teen market. The course will examine some texts that adolescents are often required to read in school as well as some texts that teens may read outside of the classroom. The course will trace the growth

of the genre and investigate thematic and stylistic changes and topics in young adult literature.

Required Texts:

J.D. Salinger. *The Catcher in the Rye*. Little Brown.
 F. Scott Fitzgerald. *The Great Gatsby*. Scribner.
 Harper Lee. *To Kill a Mockingbird*. Grand Central Publishing.
 S.E. Hinton. *The Outsiders*. Speak.
 Tavi Gevinson, ed. *Rookie on Love*. Razonbill.
 Rainbow Rowell. *Fangirl: A Novel*. Macmillian.
 William Shakespeare. *A Midsummer Night's Dream*, ed. Russ McDonald. Penguin.
 John Green. *Looking for Alaska*. Speak.
 Ray Bradbury. *Fahrenheit 451*. Simon and Schuster.

Recommended Text:

MLA Association. *MLA Handbook*, Eighth Edition. MLA.

Writing Assignments:

Each student will write several critical papers including examination the presentation of teen characters in an adolescent film (3-page, typed, double spaced paper), a cannon of adolescent literature, and a mixed tape/CD project, a proposal for a research paper including an annotated bibliography and a critical paper on one of the texts read in class. There will be other short writing assignments linked to the reading. Use the *MLA Handbook, Eight Edition* for appropriate citation in the critical papers. All assignments need to be original work and written specifically for this course.

Film Analysis Paper:

Students will write a short analysis (3-page, typed, doubled spaced) on a film appropriate or popular with adolescent viewers selected from a list provided by the instructor. Students should look up and read the entry for the film on Wikipedia, and the film reviews from the *New York Times*, *Los Angeles Times* and Roger Ebert's website (rogerebert.com). The film analysis should focus on how the film represents teenagers and their concerns and preoccupations. Identify the reasons that the film would be appealing to an adolescent audience and what messages are being conveyed to teen viewers. Identify the genre of the film and provide a historical and cultural context for the film. Consider if film is successful film for teen viewers. Justify your opinion. The film analysis should cite the film and at least one of the secondary sources about the film. Papers need to conform to the format found in the *MLA Handbook*.

Mixed Tape/CD Assignment:

Students will construct a mixed tape/CD of at least ten songs. The mixed tape needs to have a title and cover art. The songs need to fit together to create a mood or tell a narrative. Students can choose to create a soundtrack for one of the novels read in class. Provide a list of the songs with the title of the song and the performer. If possible, students should provide a copy of the mixed tape on CD along with the paper. Provide title, play list, and cover art for the mixed tape In addition to creating the mixed tape,

there needs to be a 2-3 page analysis explaining why the songs were selected, how the songs fit together, and how the songs transition from one to another and contribute to the overall mix. Review the examples of mixed tapes found on Art of the Mix, 8Tracks, or Spotify.

Proposal for Research Paper:

Each undergraduate student will write a proposal for their research paper focusing on one of the books read in class. The 2-page proposal should also include an annotated bibliography of at least 5 possible secondary sources. Only half of the secondary sources can be electronic sources. Proposals need to conform to the format that is provided in the *MLA Handbook, Eight Edition*.

Young Adult Literature Paper:

Undergraduate students will write a short 8-10-page research paper focusing on one of the books read in class. Graduate student will write a longer 12-15page seminar paper focusing on one the books read in class. Papers will have a minimum of 5 secondary sources cited in the paper. Critical papers need to conform to the format that is outlined in the *MLA Handbook, Eight Edition*. The *MLA Handbook* outlines how to appropriately cite material in your paper and how to create a Works Cited page. Students are strongly encouraged to purchase of the *MLA Handbook*, if they do not already own a copy. Keep an extra copy of your assignments for your records.

Class Presentation & Handout:

Each student will give a 12-15-minute presentation from the list of oral presentations. If the focus of presentation is a film, prior to the presentation, the student should view the film and read several film reviews/articles about the film. Students will introduce and summarize the film for the class. Select one or two short, significant clips from the film to present to the class. Summarize the plot of the film and identify the genre of the film. Discuss the setting, historical/social context of the film and its major themes and how the film presents teens. If it is relevant, mention other films that the director has done which might appeal to teen viewers. In addition to summarizing the film, the presentation should evaluate the film and explain why the film is an appropriate film for teen viewers and reasons for your evaluation.

If the presentation is a book, the student should read the book and several review of the book and summarize the key points of the text.

In addition to the oral presentation, students will prepare and distribute on the day of their class presentation a 1-2-page handout to accompany their presentation. Students should make enough copies of the handout to distribute to the class. Be sure to give a copy of the handout to the instructor for grading. Students are encouraged to provide a Power Point presentation to accompany their oral presentation. Presentations and handouts should include the director, key actors, and a short plot summary of the film. Students can include an image from the film, or short quotations of dialogue from the film, or short quotations from film critics who have evaluated the film on the handout. Good sources for film reviews would be the *New York Times*, the *Los Angeles Times* and Roger Ebert's website which can be found in print or online. Additional information on the film can be found on Wikipedia and IMDB (Internet Movie Data Base).

Plagiarism/Cheating:

Plagiarism and cheating are serious academic offenses and may be punished by failure on a paper, exam, or project and in some cases may result in failure in the course and/or expulsion from the Illinois State University. Please read the Illinois State University policy in the *Undergraduate Catalog* or the *Graduate Catalog* under “Academic Integrity.” Also review chapter 2 “Plagiarism and Academic Integrity” in the *MLA Handbook*. All work submitted for grading in this class needs to be your own original work created for this course.

Class Discussion:

Class attendance is expected and is intended to be a valuable experience. All students are asked to read the material prior to class and come prepared to discuss the assignments in class. Students are expected to participate in class discussion and a portion of the final grade will be based on class participation. Class participation will be factored into the final grade. This is a concentrated summer school class; do not miss any class sessions.

Class Assignments:

All students will be asked to complete a series of short written class assignments linked to the class reading readings. A student missing a class in which an in-class quiz or in-class assignment is given, or a class when a homework assignment is due will be unable to makeup the missed quiz or turn in late the assignment.

Class Attendance:

Class attendance is an important and valuable aspect of the course. Since this is an abbreviated and concentrated version of a regular semester course, so students need to be to attend every class session. Regular attendance and active participation are expected. Since you can't be two places at the same time, do not schedule other activities during class time. You should come on time and stay for the entire class. Missing a class session will lower your final grade one letter for each session missed. It is your responsibility to get the information you missed during your absence from other members of the class. Since class participation will be evaluated as part of your responsibilities in this course, missing a class session will lower your final grade one letter grade for each class missed. Turn off cell phones and pagers during class. Three or more interruptions during the course will lower a student's final grade. If you need to withdraw from the course, please remember this is your responsibility and you should be aware of the deadlines for dropping the course. Papers and assignments should be turned in at the stated deadlines. Keep copies of your assignments for your records.

Grading:

Grades on assignment will be assigned according to the following standard. Grades for papers: A+=100, A=95, A-=92; B+=87, B=85, B-=82; C+=78, C=75, C-=72; D+=67, D=65, D-=62; F=50. The final grade in the course will be assigned according to the following scale: A= 90 and above, B= 80 and above, C=70 and above, D=60 and above, F=50 or lower. Illinois State University does not assign plus or minus in terms of final grades. Students earn grades by performance, not negotiation. If you have a question

concerning a grade on an assignment, please come by my office during my office hours to discuss it.

The course grades will be based on the following assignments, which will be weighted as follows:

Adolescent Film Paper: 15%
 Mixed Tape/CD assignment 15%
 Class Presentation: 10%
 Class Presentation Handout: 5%
 Reading Quizzes/Assignments: 20%
 Young Adult Literature Paper: 25%
 Class Participation: 10%

List of Films for Adolescent Film Paper:

Review the film on the IMDb (Internet Movie Database) website before selecting it for your critical film paper & class presentations.

John Hughes's *The Breakfast Club* (1985)
 Michael Lehmann's *Heathers* (1988)
 John Singleton's *Boyz in the Hood* (1991)
 Sophia Coppola's *The Virgin Suicides* (1999)
 Terry Zwigoff's *Ghost World* (2001)
 Gurinder Chadha's *Bend It Like Beckham* (2002)
 Catherine Harwicke's *Thirteen* (2003)
 Mark Water's *Mean Girls* (2003)
 Jason Reitman's *Juno* (2007)
 Stephen Chbosky's *The Perks of Being a Wallflower* (2012)
 Jonathan Levine's *Warm Bodies* (2013)
 Rick Famoyima's *Dope* (2015)
 Kelly Femon Craig's *The Edge of Seventeen* (2016)
 Danny Strong's *Rebel in the Rye* (2017)
 Greta Gerwig's *Ladybird* (2017)
 Bo Burnham's *Eight Grade* (2018)
 George Tillman Jr.'s *The Hate U Give* (2018)