

English 375.1: Young Adult Literature

Summer 2017, Professor: Jan Susina

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

Meeting Place: STV 230

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

Office Email: jcsusina@ilstu.edu

Web site: <ghostofthetalkingcricket.sqaurespace.com>

Office Hours: Thursday, 2:00—3:00 p.m.

Tentative Syllabus:

May 22: 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 23: J.D. Salinger's *The Catcher in the Rye* (chapters 1-14)

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

Kenny Ortega's *High School the Musical* (film) (website) Nicholas Ray's *Rebel Without a Cause* (film) (website)

Mojo's Top 10 Teen Films (website)

****Deadline to Sign Up for Teen Film Paper****

May 24: J.D. Salinger's *The Catcher in the Rye* (chapters 15-26)

Oral presentation 1: Peter Weir's *Dead Poets' Society*

May 25: F. Scott Fitzgerald's *The Great Gatsby* (chapters 1-5)

Oral presentation 2: Amy Heckerling's *Clueless*

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

May 29: Memorial Day: no class

May 30: F. Scott Fitzgerald's *The Great Gatsby* (chapters 6-9)

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

May 31: S.E. Hinton *The Outsiders*

Oral Presentation 4: Francis Ford Coppola's *The Outsiders*

- June 1: 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 5: Peter Sollett's *Nick and Nora's Infinite Playlist*
- June 5: Rainbow Rowell's *Fangirl: A Novel* (chapters 16-38)
 Oral Presentation 6: Will Gluck's *Easy A*
- June 6: William Shakespeare's *A Midsummer's Night Dream*
 Oral presentation 7: Tommy O'Haver's *Get Over It*
**** Teen Film Paper Due ****
Deadline for Final Exam option
- June 7: Harper Lee's *To Kill a Mocking Bird*, Part 1 (chapters 1-11)
 Oral presentation 8: Truman Capote & Eleanor Perry's *A Christmas Memory*
 (Geraldine Page)
- June 8: Harper Lee's *To Kill a Mocking Bird*, Part 2 (chapters 12-31)
 Oral presentation 9: Robert Mulligan's *To Kill a Mocking Bird*
****Mixed Tape/CD Due****
- June 12 John Lewis's *March: Book 1*
 The Fellowship of Reconciliation's *Martin Luther King and the Montgomery Story*
 (website)
 Lin-Manuel Miranda. *Hamilton: An American Musical*
 Clips from *Hamilton* (website)
- June 13: John Green's *Looking for Alaska* (Before)
 Oral presentation 10: James Ponsoldt's *The Spectacular Now*
- June 14: John Green's *Looking for Alaska* (After)
 Oral presentation 11: Jake Schreier's *Paper Towns*
- June 15: Ray Bradbury's *Fahrenheit 451*
 Kaiser Family Foundation's *Generation M²: Media in the Lives of 8 to 18 Year Olds* (website)
 Oral presentation 12: Gary Ross's *The Hunger Games*
**** Proposal for Research Paper Due ****
- June 16: ****Final Exam: 11 a.m.-- 1 p.m.****
 or ****Take Home Final Due: Monday, June 15, 11 a.m.****

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.

S.E. Hinton. *The Outsiders*. Speak.

Rainbow Rowell. *Fangirl: A Novel*. Macmillan.

William Shakespeare. *A Midsummer Night's Dream*, ed. Russ McDonald. Penguin.

Harper Lee. *To Kill a Mockingbird*. Grand Central Publishing.

John Lewis *March: Book 1*. Top Shelf.

Lin-Manuel Miranda. *Hamilton: An American Musical*. Atlantic. Soundtrack.

John Green. *Looking for Alaska*. Speak.

Ray Bradbury. *Fahrenheit 451*. Simon and Schuster.

Recommended Text:

Joseph Gibaldi. *MLA Handbook for Writers of Research Papers*, Seventh Edition. MLA.

Writing Assignments:

Each student will write several critical papers including examination the presentation of teen characters in an adolescent film (3-4 pages, typed, double spaced paper), a canon of adolescent literature, and a mixed tape/CD project, and a proposal for a research paper including an annotated bibliography. There will be other short writing assignments linked to the reading. Use the *MLA Handbook for Writers of Research Papers* for appropriate citation in the critical papers. All assignments needs to be original work and written specifically for this course.

Film Analysis Paper:

Students will write a short analysis (3-4 pages, 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 a short (8-10 page) research paper focusing on one of the books read in class. Graduate students will write a proposal for a seminar paper (15-20 page), or a proposal for an academic conference. The proposal should be 2-3 pages in length and should in addition include an annotated bibliography of at least six 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 for Writers of Research Papers*. *The MLA Handbook* shows how to appropriately cite material 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 fifteen-minute presentation on a film from the list of oral presentations. These are films that are intended for, or are popular with adolescents. 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.

In addition to the oral presentation, students will prepare and distribute on the day of their class presentation a short (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 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 an extremely 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 is expected. Since you can't be two places at the same time, avoid scheduling 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 sessions 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.

Final Exam:

Students will have the option to take a final exam that will be held Friday, June 16, 11 a.m.—1 p.m., or take a take home final, which will be due on Monday, June 19, by 11 a.m. Students selecting the take home final must turn in their assignment to the instructor at his office, STV 402.

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 Analysis: 15%
- Mixed Tape/CD assignment 15%
- Class Presentation on YA Film: 10%
- Class Presentation Handout: 5%
- Proposal for Research Paper: 15%:
- Reading Quizzes/Assignments: 15%
- Final Exam: 20%
- Class Participation: 5%

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.

- Nicholas Ray's *Rebel Without a Cause* (1955)
- Robert Mulligan's *To Kill a Mockingbird* (1962)
- Francis Ford Coppolla's *The Outsiders* (1983)
- John Hughes's *Sixteen Candles* (1984)
- John Hughes's *The Breakfast Club* (1985)
- John Hughes's *Ferris Bueller's Day Off* (1986)
- Michael Lehmann's *Heathers* (1988)
- Peter Weir's *Dead Poets' Society* (1989)
- Richard Linklater's *Dazed and Confused* (1993)
- Steve James's *Hoop Dreams* (1994)
- Amy Heckerling's *Clueless* (1995)

Wes Craven's *Scream* (1996)
Gary Ross's *Pleasantville* (1998)
Sophia Coppola's *The Virgin Suicides* (1999)
Tommy O'Haver *Get Over It* (2001)
Terry Zwigoff's *Ghost World* (2001)
Gurinder Chadha's *Bend It Like Beckham* (2002)
Catherine Harwicke's *Thirteen* (2003)
Mark Water's *Mean Girls* (2004)
Kenny Ortega's *High School Musical* (2006)
Jason Reitman's *Juno* (2007)
Peter Sollett's *Nick and Norah's Infinite Playlist* (2008)
Will Gluck's *Easy A* (2010)
Gary Ross's *The Hunger Games* (2012)
Stephen Chbosky's *The Perks of Being a Wallflower* (2012)
Jonathan Levine's *Warm Bodies* (2013)
Baz Lurhmann's *The Great Gatsby* (2013)
Sofia Coppola's *The Bling Ring* (2013)
James Ponsoldt's *The Spectacular Now* (2013)