

## **English 375.1: Young Adult Literature**

Fall 2017, Professor: Jan Susina

Class Meets: Tuesday & Thursday 9:35—10:50-a.m.

Meeting Place: STV 220

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

Office Email: [jcsusina@ilstu.edu](mailto:jcsusina@ilstu.edu)

Web site: <[ghostofthetalkingcricket.squarespace.com](http://ghostofthetalkingcricket.squarespace.com)>

Office Hours: Tuesday & Thursday 12:30—1:30 p.m.

### **Tentative Syllabus:**

Aug. 22 Introduction and Review of the Course

Aug. 24 The Historical Development of the Concept of Adolescence &  
Growth of Adolescent Literature

Howard Chudacoff's "Youth and Adolescence" (website)

Tavi Gevinson's "A Brief History of Forever" & Shannon Hale's "A Story for  
Everyone" (handout)

Aug. 29 J.D. Salinger's *The Catcher in the Rye* (chapters 1-14)

Aug. 31 J.D. Salinger's *The Catcher in the Rye* (chapters 15-26)

Nicholas Ray's *Rebel Without a Cause* (film)

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

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

Sept. 7 F. Scott Fitzgerald's *The Great Gatsby* (chapters 6-9)

Baz Luhrmann's *The Great Gatsby* (film)

**\*\*Canon of Youth Adult Literature Due\*\***

Sept. 12: *S.E. Hinton's The Outsiders* (chapters 1-5)

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

Sept. 14 S.E. Hinton's *The Outsiders* (chapters 6-12)

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

Sept. 19 Tavi Gevinson's *Rookie Yearbook One* (Sept.-Jan.)

Lizzie Widdicombe's "Tavi Says" (website)

Sept. 21 Tavi Gevinson's *Rookie Yearbook One* (Feb.-Appendices)

Emily Witt's "Tavi Forever" & "Art of the Mix" (website)

Sept. 26 Chip Kidd's *Kidd's Guide to Graphic Design* (chapters 1-2)

Sept. 28 Chip Kidd's *Kidd's Guide to Graphic Design* (chapters 3-5)

**\*\* Redesign Cover (Front & Back Due):** *Catcher in the Rye*, *Great Gatsby*, *Midsummer's Night Dream*, or *To Kill a Mockingbird Due*, Or *Rookie* article

- Oct. 3 Rainbow Rowell's *Fangirl* (chapters 1-11)  
Kirby Ferguson's "Everything is a Remix" "The Song Remains the Same"  
"Remix Inc." "Elements of Creativity" "System Failure" (website)
- Oct. 5 Rainbow Rowell's *Fangirl* (chapter 12-22)  
**Mixed Tape/CD Due**
- Oct. 10 Rainbow Rowell's *Fangirl* (chapters 23- 38)
- Oct. 12 **Midterm Exam**
- Oct. 17 Sonya Sones's *What My Mother Doesn't Know* (pages 1-118)
- Oct. 19 Sonya Sones's *What My Mother Doesn't Know* (pages 119-259)  
**\*\*Proposal for Research Paper Due\*\***
- Oct. 24 William Shakespeare's *A Midsummer's Night Dream* (Acts 1-3)
- Oct. 26 William Shakespeare's *A Midsummer's Night Dream* (Acts 4-5)  
Tommy O'Haver's *Get Over It* (film)
- Oct. 31 Harper Lee's *To Kill a Mockingbird* (chapters 1-11)
- Nov. 2 Harper Lee's *To Kill a Mockingbird* (chapters 12-20)
- Nov. 7 Harper Lee's *To Kill a Mockingbird* (chapters 21-31)  
Robert Mulligan's *To Kill a Mockingbird* (film)
- Nov. 9 John Lewis *March: Book 1*  
The Fellowship of Reconciliation's *Martin Luther King and the Montgomery Story* (website)
- Nov. 14 Lin-Manuel Miranda's *Hamilton* (Act 1)
- Nov. 16 Lin-Manuel Miranda's *Hamilton* (Act 2)  
**\*\*Critical Paper Due\*\***
- Nov. 21 no class -- Thanksgiving Break  
Nov. 23 no class -- Thanksgiving Break
- Nov. 28 John Green's *Looking for Alaska* (Before)
- Nov. 30 John Green's *Looking for Alaska* (After)

Dec. 5 Ray Bradbury's *Fahrenheit 451* (pages 1-106)

Dec. 7 Ray Bradbury's *Fahrenheit 451* (pages 107-158)  
Gary Ross's *The Hunger Games* (film)

Dec. 11-15 **Final Exam** (TBA).

**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.  
Tavi Gevinson, Ed. *Rookie Yearbook One*. Razorbill.  
Chip Kidd. *Go: A Kidd's Guide to Graphic Design*. Workman Publishing.  
Rainbow Rowell *Fangirl: A Novel*. Macmillian  
Sonya Sones. *What My Mother Doesn't Know*. Simon Pulse.  
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/Original Broadway Cast Recording*. Atlantic CD  
John Green. *Looking for Alaska*. Dutton.  
Ray Bradbury. *Fahrenheit 451*. Simon & Schuster.

**Recommended Text:**

Joseph Gibaldi. *MLA Handbook for Writers of Research Papers*, Eighth Edition (MLA)

**Writing Assignments:**

Each undergraduate student will write two critical papers: an examination the presentation of teen characters in an adolescent film (3-4 pages, typed, double spaced paper) and a longer critical analysis (8-10 pages, typed doubled spaced) on an adolescent text from the course. Graduate students will write on critical paper on an adolescent film (3-5 pages) and a longer critical paper (12-15 pages) on an adolescent novel from the course. Use the *MLA Handbook for Writers of Research Papers* for appropriate citation in the critical papers. The critical paper on the adolescent novel need a minimum of **eight** secondary sources. Only half of the secondary sources can be electronic. The

paper needs to be original work and written specifically for this course. Students show keep an extra copy of your assignments for your records.

**Teen Film Paper:**

Students will write a short analysis (3-4 pages, typed double spaced) on a film appropriate or popular with young adults selected from a list provide by the instructor. Students need to look up and read the entry on the film on Wikipedia and 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 reasons that the film would be appeal to an adolescent audience and the messages the film conveys to young adult viewers. Identify the genre of the film and provide a historical and cultural context for the film. Evaluate if the film is a successful film for teen viewers and justify your opinion. The film analysis paper should cite the film and at least one of the secondary sources on the film. Papers need to conform to the format found in the *MLA Handbooks*.

**Proposal for Research Paper:**

In preparation for writing your critical paper on one of the texts read in the course, students will write a proposal for their research project. The proposal should be 2-3 pages in length and should include a Works Cited section of at least 5 possible secondary sources. The proposal need to conform to the format provided in the *MLA Handbook*. The MLA handbook shows how to cite material and how to create a Works Cited page. Students are strongly encouraged to purchase a copy of the *MLA Handbook*, if they do not already own a copy.

**Mixed Tape/CD Assignment:**

Students will construct a mixed tape/CD of at least ten songs. The mixed tape need to have a title and cover art. The songs need to be selected so that they 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 the playlist with the title of the song and the performer. If possible, students should provide a cop of the mixed tape on CD along with the paper. Mixed tape should have a title, a playlist, and cover art. In addition to creating the mixed tape, students will write an analysis (2-3 pages, typed, double spaced paper) 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.

**Plagiarism/Cheating:**

Plagiarism and cheating are serious academic offenses and may be punished by failure on a paper, exam, or project and in some situations, 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.” Please 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 important 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. Graduate students will be asked to lead a portion of the class discussion on one of the assigned texts.

**Class Assignments:**

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

**Class Attendance:**

Class attendance is an important and valuable aspect of the course. If you aren't in class, you ought to have a good reason for your absence. Since you can't be two places at the same time, avoid scheduling other activities during class time. 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 more than **three** class sessions will lower your final grade one half a letter grade for each additional class session missed. Turn off cell phones and pagers during class. Three or more interruptions during the course will lower a student's final grade.

**Accessibility Statement:**

Any student needing to arrange a reasonable accommodation for a documented disability and/or medical/mental health condition should contact Student Access and Accommodation Services at 350 Fell Hall, (309) 438-5853, or visit the [StudentAccess.IllinoisState.edu](http://StudentAccess.IllinoisState.edu).

**Exams:**

There will be a midterm exam and a final exam given in this course. These will include a series of short identifications and analysis as well as essay questions. The final exam will be offered according to the time established in the final exam schedule for Fall 2017 when it is announced. Please purchase and bring to class at least one blue book for each exam.

**Grading:**

Grades on assignments 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. Course grades will be based on the following assignments, which will be weighted as follows:

Teen Film Paper: 10%  
 Mixed Tape/CD: 10%  
 Critical Paper: 20%  
 Midterm Exam: 20%  
 Final exam: 20%  
 Class assignments: 10%  
 Class Participation: 10%

**List of Films for Adolescent Film Paper:**

Review the film on the IMDb (Internet Movie Database) website before selecting it.

Nicholas Ray's "Rebel Without a Cause" (1955)  
 George Lucas's "American Graffiti" (1973)  
 Francis Ford Coppola's "The Outsiders" (1983)  
 Michael Lehmann's "Heathers" (1988)  
 John Hughes's "Ferris Bueller's Day Off" (1986)  
 Peter Weir's "Dead Poets' Society" (1989)  
 Richard Linklater's "Dazed and Confused" (1993)  
 Baz Luhrmann's "William Shakespeare's Romeo + Juliet" (1996)  
 Amy Heckerling's "Clueless" (1995)  
 Gil Junger's "10 Things I Hate About You" (1999)  
 Sofia Coppola's "Virgin Suicides" (1999)  
 Tommy O'Haver's "Get Over It" (2001)  
 Gurinder Chadha's "Bend It Like Beckham" (2002)  
 Jason Reitman's "Juno" (2007)  
 Peter Sollett's "Nick and Norh's Infinite Playlist" (2008)  
 Will Gluck's "Easy A" (2010)  
 Andrew Ross's "The Hunger Games" (2012)  
 Stephen Chbosky's "The Perks of Being a Wallflower" (2012)  
 Jonathan Levine's "Warm Bodies" (2013)  
 Sofia Coppola's "The Bling Ring" (2013)  
 James Ponsoldt's "The Spectacular Now" (2013)  
 James Steven Sadwith's "Coming Through the Rye" (2015)  
 Rich Famuylwa's "Dope" (2015)  
 Kelly Fremon's "The Edge of Seventeen" (2016)  
 Mira Nair's "Queen of Katwe" (2016)