

Dr. Kenneth Kidd
LIT 4333, Section 1B85
TUR 2322 MWF 8
Spring 2018

kbkidd@ufl.edu
Office: TUR 4370
Hours: MWF 9
& by appointment

Literature for the Adolescent

Our syllabus is also posted here: kbkidd.org and in our Canvas site.

Texts

Laurie Halse Anderson, *Speak* (1999)
M.T. Anderson, *Feed* (2002)
Cris Beam, *I Am J* (2011)
Robert Cormier, *I Am the Cheese* (1977)
Maureen Daly, *Seventeenth Summer* (1942)
Pete Hautman, *Godless* (2004)
S. E. Hinton, *The Outsiders* (1967)
Jandy Nelson, *I'll Give You the Sun* (2014)
Patrick Ness, *The Knife of Never Letting Go* (2008)
Mariko and Jill Tamaki, *Skim* (2008)
Angie Thomas, *The Hate U Give* (2017)
Gene Luen Yang, *American Born Chinese* (2006)

Books are listed on the UF textbook adoption site. You may purchase them anywhere.

There are also readings on UF e-reserves. Go to <https://ares.uflib.ufl.edu/ares/> and follow the prompts. Have these readings accessible on the day we're discussing them or be able to recall in detail.

We will use Canvas for major essay/project submission and return: <http://elearning.ufl.edu/>

Overview

This course examines literature primarily for but sometimes about adolescents, across a range of genres and with attention to the political and social history of adolescence as a concept and a lived experience. We'll concentrate on what's now called "young adult" literature from the 1960s forward, but we will read and discuss that material in light of earlier narrative traditions. The modern adolescent is of course intimately connected to material culture in particular ways. We will concentrate on contemporary literature in the hopes of assessing what's happening now in young adult publishing and media culture. The course will be conducted as a seminar and participation is crucial. We will read one YA book per week, plus some criticism and theory.

Although I sometimes lecture, generally we will conduct class as a seminar, so participation is vital. Please come to class every day on time having read the assigned material. Be ready to share your responses. On occasion I may ask you to work in small groups.

Please complete the reading on the first day it's listed on the reading schedule.

Attendance Policy

Your participation is vital, and attendance is mandatory. You may miss three class session without explanation. For each subsequent missed class without a doctor's note I reserve the right to reduce your final course grade one-half of a letter grade. If you are not here when I take attendance -- usually at the beginning of class, but sometimes at the end -- you will be counted absent. If late, you will be marked absent.

Academic Honesty

All students are required to abide by the Academic Honesty Guidelines which have been accepted by the University. The academic community of students and faculty at the University of Florida strives to develop, sustain and protect an environment of honesty, trust and respect. Students are expected to pursue knowledge with integrity. Exhibiting honesty in academic pursuits and reporting violations of the Academic Honesty Guidelines will encourage others to act with integrity. Violations of the Academic Honesty Guidelines shall result in judicial action and a student being subject to the sanctions in paragraph XIV of the Student Conduct Code. The conduct set forth hereinafter constitutes a violation of the Academic Honesty Guidelines (University of Florida Rule 6C1_4.017). For more information about academic honesty, including definitions of plagiarism and collusion, see: <http://www.dso.ufl.edu/judicial/academic.php>.

Students with Disabilities

The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. Staff at the Disability Resource Center will assist any student who registers as having a disability. Official documentation of a disability is required to determine eligibility for appropriate classroom accommodations. For more information about Student Disability Services, see: <http://www.ufl.edu/disability/>

Electronic Media

You may bring a laptop, ebook reader, or tablet to class for the purpose of note-taking and reviewing assigned articles. Please do not surf the web, check email, check Facebook, etc. If I discover such activity happening you will be forced back into the dark ages of traditional print. Please put your phones on silent. NO TEXTING during class. I know it's hard. Refraining from such will build character.

Assignments and Grading

No late work accepted.

Memos. You will write 8 reading responses of 1-2 s-s., typed pages each. The memo is simply a short meditation on the assigned reading. Your memo should offer a response to the book as a whole; don't turn in a memo if you haven't finished the book. 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.

You may choose which texts to write about, but you must submit your memo in class to me by the beginning of the first day we discuss the novel about which you are writing – Monday except in the case of our first novel. You must submit 8 memos (out of possible 12) by April 16, the last day we are beginning a novel - no exceptions. If there is also an article assigned that day, you may address it as well, preferably in connection with the literary text. Addressing the article is optional.

I will grade each memo and average the grades with any quizzes that might be given.

Quizzes. There may be unannounced quizzes which you may not make up unless you can provide documentation of illness or emergency. These quizzes will usually consist of 3-4 short questions about the reading that you can answer in several sentences or less.

Essay 1. 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. I'd be happy to discuss possibilities. 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 take a different line of interpretation than the ones we followed in class.**

Minimum 5 d-s pp.

Please submit to Canvas in the form of a Word Document.

Essay 2 or Creative Project. Write a longer analysis of a young adult genre or topic or text, using at least one literary text that we have NOT read in class, and at least two secondary, scholarly sources (these may be taken from critical essays or chapters we've read for class). Please ask if you're unsure if your source is scholarly. If you like, you may use a particular critical methodology to illuminate and connect two texts. You may also revisit the topic of your short essay, provided you develop it considerably and get my approval beforehand. Whatever you choose to do, advance specific argument and support your claims. Some biographical information may be appropriate, but this paper should not be a biographical essay.

7-10 d-s pp.

or

In lieu of the critical essay, you may plan and begin work on a young adult writing project of some kind, probably a novel but perhaps a work of poetry or nonfiction, even a play. If you would like to work on such a project, you must let me know of your plans by mid-February even though the piece will continue to evolve as you work on it. I will evaluate your project according to both its quality and the energy you put into it, with the understanding that a good faith effort with relatively few writing errors can earn you an "A." In other words, I do not expect literary genius -- though that would be nice -- but I do expect you to put in some real time and effort. Your mission, should you choose to accept it, is to produce at least the following:

1. A chapter-by-chapter outline, or possibly a detailed section outline;
2. A complete first chapter;
3. Another fairly complete chapter or section, preferably a later one, which might include important scenes and dialogue; and
4. A short explanation of how you got your ideas and how they changed (if they changed) in the process of brainstorming, writing, and revising.

If you model your work on other writings, you might want to mention or even share them. Probably it would be best to assemble a portfolio or folder so that these individual items don't get separated.

Be forewarned: this is the fun option, but also the more difficult one in terms of time and energy commitment.

You may give this to me personally by the due date, OR you may submit it to Canvas in the form of a Word Document. If the latter I will use track changes to make comments and return to you. Either method of submission is fine.

Active Participation. You will receive a grade for active participation, which means coming to class regularly and on time, paying attention, asking questions, and contributing to in-class discussion. You must do all of these things in order to receive an A for participation. If you are habitually late, you will NOT receive an A for participation. If you have a habit of paying more attention to your laptop or cellphone than to class discussion, your participation grade will suffer.

Essay 1	25%
Essay 2/Project	40%
Memos and quizzes	25%
Active participation	10%

Grade Scale. I give A's to essays using an original and spirited argument to illuminate complexities of language and theme. I give B's to well-organized, well-developed, relatively error-free essays with sparks of originality or daring, and B-'s to competent essays needing more complex development and/or clearer focus. Lower grades mean greater problems with development, structure, and grammar. Recurrent grammatical errors lower the grade; occasional spelling errors and typos don't. Proof your essays. The best essays sustain complex and or audacious arguments; a good B essay capably summarizes and compares themes.

I give all assignments letter grades, but will calculate grades numerically.

To determine your grade, I use the following point equivalences:

A+	100
A	95
A-	90
B+	87
B	85
B-	80
C+	77
C	75
C-	70
D+	67
D	65
D-	60
E	0

For information on UF grading policies, see

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

Schedule

January

- 8 Introductions.
 10 Neubauer, "Ch. 5. Literary Adolescence: An Overview"; Baxter, "Introduction" to *The Modern Age*; Kristeva, "The Adolescent Novel"; Hunt, "Young Adult Literature Evades the Theorists" (all e-reserves). (Griffin is optional, if you are craving more.)
 12 continued.

 15 MLK; no class.
 17 *Seventeenth Summer*.
 19 *Seventeenth Summer*. Allen, "Dear Miss Daly" (e-reserves).

 22 *The Outsiders*.
 24 *The Outsiders*.
 26 *The Outsiders*. Tribunella, "Institutionalizing *The Outsiders*" (e-reserves).

 29 *I Am the Cheese*.
 31 *I Am the Cheese*.

February

- 2 *I Am the Cheese*. Trites, "Ch.1 Do I Dare Disturb the Universe?" (e-reserves).

 5 *Speak*.
 7 *Speak*.
 9 *Speak*. Miskec & McGee, "My Scars Tell a Story" (e-reserves).

 12 *Feed*.
 14 *Feed*.
 16 *Feed*. Cadden, "The Irony of Narration" (e-reserves).

 19 *Godless*.
 21 *Godless*.
 23 *Godless*. Yampbell, "Judging a Book by Its Cover" (e-reserves).

 26 *American Born Chinese*.
 28 *American Born Chinese*.

March

- 2 *American Born Chinese*. **Essay 1 due.**

 5-9 Spring Break

- 12 *Knife of Never Letting Go.*
 14 *Knife of Never Letting Go.*
 16 *Knife of Never Letting Go.*

 19 *Skim.*
 21 *Skim.*
 23 *Skim.* Chiu, “The Cultural Production of Asian American Young Adults in the Novels of Marie G. Lee, An Na, and Doris Jones Yang” (e-reserves).

 26 *I Am J.*
 28 *I Am J.*
 30 *I Am J.* Sedgwick, “How to Bring Your Kids Up Gay” (e-reserves).

April
 2 *I’ll Give You the Sun.*
 4 *I’ll Give You the Sun.*
 6 *I’ll Give You the Sun.*

 9 Tosenberger, “Homosexuality at the Online Hogwarts” (e-reserves).
 11 Online fanfiction, details TBA.
 13 Martens, selections from *Publishers, Readers, and Digital Engagement* (e-reserves).

 16 *The Hate U Give.*
 18 *The Hate U Give.*
 20 *The Hate U Give.* Marah Gubar, “Empathy is Not Enough.”
<http://www.publicbooks.org/empathy-is-not-enough/>
 Hibdon and Mirk, “America’s Shameful History of Housing Discrimination,”
https://thenib.com/america-s-shameful-history-of-housing-discrimination?utm_campaign=newsletter-links&utm_medium=email&utm_source=newsletter

Optional: Alexander, “Kids in the Aftermath: The Politics of Hurricane Katrina in Young Adult Fiction” (e-reserves).

 23 no class; extra office hours
 25 Conclusions, reports on final papers/projects.

Essay 2/Projects due **Monday, April 30**. No exceptions.