

## Literature for the Adolescent



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LIT 4333 (21549)

Synchronous Zoom Class Meeting Times: MWF 5 (11:45-12:35pm)

<https://ufl.zoom.us/j/93566726912?pwd=Vk9yVDY3RINwTDZiUVRKS2hZK2dFUT09>

Zoom Office Hours: MWF 6 (12:50-1:40pm), same link as above, and by appointment

Our syllabus is also posted here: [kbkidd.org](http://kbkidd.org) and in our Canvas site.

Panel presentation schedule:

<https://docs.google.com/document/d/1zOciPEcifpsewdwkO6yAu4H1rSo0n9uaMdpYqi6PGjM/e/dit?usp=sharing>

### Required Texts

M.T. Anderson, *Feed* (2002)

Edward Bloor, *Tangerine* (1997)

Judy Blume, *Forever* (1975)

Kacen Callender, *Felix Ever After* (2020)

Kristen Cashore, *Jane, Unlimited* (2017)

Maureen Daly, *Seventeenth Summer* (1942)

Romina Garber, *Lobizona* (2020)

John Green, *Paper Towns* (2008)

S. E. Hinton, *The Outsiders* (1967)

Maria Ingrande Mora, *The Immeasurable Depth of You* (2023)

Nnedi Okorafor, *Akata Witch* (2011)

Angie Thomas, *The Hate U Give* (2017)

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

There are also required 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 assignment 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, with a particular emphasis on contemporary material in the hopes of assessing what's happening now in young adult publishing and media. We'll pay special attention to Florida YA (Bloor, Garber, Green, Mora).

No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

### **Class Format and Participation**

We will conduct class as a seminar, so participation is vital. Please attend class having read the assigned material and ready to discuss. See below for more info on participation requirements. Please complete the reading on the first day it's listed on the reading schedule unless otherwise specified. I may sometimes speak for a while but usually we'll be talking together.

I recognize that some of you may have audio and/or video or other accessibility challenges. I ask you to keep video on where possible, and to mute audio unless you are speaking, especially if there's background noise. To be honest, I appreciate your video being on because I'm hearing-impaired and read lips, plus it's helpful to see affect when communicating. I would recommend using gallery view so you can see as many people as possible. If you need to put your video on mute for a while, that's ok, as long as you are participating via chat.

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or guest lecturer during a class session.

Publication without permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a

recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

The temptation online is to multitask. Resist.

### **Attendance Policy**

Your participation is vital, and attendance is mandatory. You may miss three class sessions (i.e. one week) without explanation or excuse. For each subsequent unexcused missed class I reserve the right to reduce your final course grade one-half of a letter grade. I will check attendance at either end of class. Generally I'll open the class session about five minutes before our start time. If you are not present when I take attendance -- usually at the beginning of class, but sometimes at the end -- you will be counted absent. If late, you may be marked absent.

For the UF attendance policies, see <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

### **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>.

### **Statement on AI**

Your work in this course should demonstrate your learning and your ability to apply that learning through critical thinking and the development of your own ideas. Although there are many tools (technological and human) that exist to support your work, you need to be skilled in your own right. It is why I ask you to embrace the challenge of thinking through and developing your responses to assignments without the support of AI. If you do use AI programs to help generate ideas, please keep in mind also that material generated by these programs may be inaccurate, incomplete, or otherwise problematic. If you include material provided by an AI program, it should be cited like any other reference material.

### **Accessibility**

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 accommodations. For more information about Student Disability Services, see: <http://www.ufl.edu/disability/>

### **Course Evaluation**

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via [ufl.bluer.com/ufl/](http://ufl.bluer.com/ufl/).

### **Assignments and Grading**

Active participation	10%
Discussion posts and responses	20%
Panel paper presentation	20%
Project 1	20%
Project 2	30%

We will use Canvas for the submission and evaluation of essays, panel papers/presentations, and discussion posts, but we will not use the Canvas Gradebook function. All grades will be letter grades; there's no point system (see grade scale below). Please let me know if you have any questions about evaluation policies or your standing.

#### Active participation

Participation includes speaking during class discussions, commenting on the Zoom chat (totally fine to chat instead of speak), contributing to group activities, and engaging with panel presentations. I reserve the right to call on you and to give quizzes if I feel preparation is lagging. I welcome visits during the online office hours and hope you'll come chat about assignments, the class, readings, whatever. That is optional, however, and not part of the participation grade. Good participation earns an A.

#### Discussion posts and responses

In some online classes with asynchronous days or elements, discussion posts function as a form of class discussion. Because we are meeting each class day, they will not assume that heavy role for us, but they will supplement and help us prepare for discussion. Our discussion posts will focus on each week's assigned reading and topics, but instead of responding to prompts you can write about whatever engages you in/from that week's reading. In this sense, the posts are more like reading responses. You might talk about a plot point or theme, or comment on the author's seeming strategies or intentions, or link the text to other texts or contexts. Because people sometimes appreciate some guidance, I have suggested some topics in the discussion box, but you can go in other directions.

You will post on the class discussion board in Canvas 8 times during the semester, including the first week (bios) – Discussion 1 is required -- and then 7 more times in the weeks of your choice (max 1 per week). Your post must correspond to the readings assigned that week and must take

into consideration the full/finished text (no responses to half-read books). Ideally you will respond to all readings for that week, but at minimum you must engage with the literary text under discussion. You also need to respond at least 3 times to the posts of others, in a paragraph or so (also 1 per week). More posts and responses are welcome but do not amount to extra credit. The discussion board will be open for 13 discussions. Each week the board will open Saturday morning (or earlier) and stay open until noon the following Friday, ahead of Friday's meeting.

Posts should run about 2 paragraphs, a little longer than your typical discussion board post. I encourage ongoing conversations whenever they are generative. Posts can be speculative and do not need to be as focused or beautifully worded as papers, but please do proof and try to give them some kind of shape. Your responses to the posts of others should run at least a paragraph and take up some specifics of that post, following up, extending, making a related observation. It's not enough to say "I agree!" – agreement is great, but try to build on or extend ideas. Discussions each week will be letter-graded, with the grade based more on engagement than polish. If you do the 7 posts, and 3 responses, and engage thoughtfully with the texts and issues, you will receive an A for this category.

If you like, you may do 2 of posts in the forms of memes with explanation. 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 with the meme.

### Panel paper presentation

You will write and present a short panel paper to share ideas and help guide class discussion on texts we are reading collectively. Each panel will have 4 students presenting on different aspects of the assigned text. Panel papers should be about 3 double-spaced pages and will be read out loud to the class during synchronous sessions. Alternatively you can make a short video or visual presentation which should run the same amount of time. Your presentation can provide historical information on a text or issue; explore one theme in the text; or perform a close reading of a specific scene, passage, or image. Secondary research is not required but encouraged when appropriate, as when providing historical context. Presentations should be around 6 to 7 minutes and presented in a style meant to engage their audience. After each panel, we will have a brief Q&A session in which panelists should be prepared to discuss their papers. I am happy to help with ideas or formats.

Each student will share their topic with the instructor and their panel the class session before their presentation to avoid repetition. Papers will be due by noon on the presentation day. After your presentation, you will have until 11:59pm that evening to submit a final version, should you choose to revise after class discussion (not necessarily expected). In Week 1, students will sign up for panels. Due to limited time, presentations cannot be rescheduled.

### Project 1.

The first project asks you to return to an observation or question you've already made in one of your discussion posts about a book we've read in class, to expand on that observation and question by way of a hypothesis, and to document your process of thinking further. You do not have to provide the analysis in full; rather, the idea is to move toward a longer paper and reflect on the process of refining ideas, gathering evidence, anticipating objections, etc.

Here are the steps I recommend:

First, return to that observation or question, and think about why it intrigued you. That observation or question might be about some formal or ideological aspect of the novel, or about how the novel connects to genre elements, or maybe how the novel speaks to or engages with a cultural or historical issue – these are all just possibilities.

Then, reread the novel with this observation or question in mind. Reflect on your experience of rereading and think more about the observation or question. That experience in mind, write a paper that 1) outlines a plan for developing an argument about the novel, describing what you think you might claim and how you might go about supporting the argument. You'll want to talk about key passages, probably, and/or details that you plan to write about. I would also appreciate any thoughts about potential weaknesses or trouble spots that you see, or questions you still have about the planned analysis. And 2) reflects on a "meta way" on this process, using first person and explaining the observation or question and your subsequent thinking about it.

In other words, the assignment is not to present a finished analysis, but rather to make progress toward such AND to report on your experience of thinking critically about some aspect of the novel. In a sense, you and your process are the subject here as much as the subject or issue you are writing about.

5-7 double-spaced pages, 12 point font.  
Please submit to Canvas as a Word document.

### Project 2.

Option 1) Return to Project 1, and write and expand the analysis that you planned, developing it further. In addition, incorporate at least two scholarly sources into your analysis, which can be taken from materials we've read together. Use these sources to help you develop and contextualize your argument. While this essay is the actual/full analysis anticipated in Project 1, feel free to reflect on the experience of writing and developing the project further, talking about the use of sources, perhaps, as well as the challenges of working with the literary text. You may also modify the original plan, working on the same text and maybe even from a similar angle but deviating from or expanding your original plan of work.

Option 2) Develop a critical project of your choice, focusing on at least one YA text. This options needs my approval and will involve a short Zoom brainstorming session. I expect this assignment too to include a critical reflection dimension.

5-7 double-spaced pages, 12 point font.  
Submitted to Canvas as a Word document.

**or**

Option 3) 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 the end of October 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.

Note: this is a 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 as a Word Document. If the latter I will use track changes to make comments and return to you. Either method of submission is fine. PDF is also ok if that's necessary. Length is flexible but is likely to be at least 10 d-s pp.

Grade Scale. A essays use an original and spirited argument to illuminate complexities of language and theme. B essays are well-organized, well-developed, relatively error-free essays with sparks of originality or daring, and B-'s are 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 assign 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>

WK	Date	Topic and Readings	Due
1	W 8/23	<b>Introductions</b>	
	F 8/25	Neubauer, "Ch. 5. Literary Adolescence: An Overview"; Baxter, "Introduction" to <i>The Modern Age</i> ; Kristeva, "The Adolescent Novel"; Hunt, "Young Adult Literature Evades the Theorists" (all e-reserves).	
2	M 8/28	Yampbell, "Judging a Book by Its Cover" (e-reserves); Trites, "Ch. 1. Do I Dare Disturb the Universe?" (e-reserves). Begin reading <i>Seventeenth Summer</i> .	<b>Discussion 1</b>
	W 8/30	<i>Seventeenth Summer</i> , through the end of "June" section	
	F 9/1	Finish <i>Seventeenth Summer</i> . Allen, "Dear Miss Daly" (e-reserves)	
3	M 9/4	Labor Day	
	W 9/6	<i>The Outsiders</i> , finish for class. Super short.	
	F 9/8	<i>The Outsiders</i> . Tribunella, "Institutionalizing The Outsiders" (e-reserves).	
4	M 9/11	<i>Forever</i> , through Chapter 12.	
	W 9/13	<i>Forever</i> , finish for class.	
	F 9/15	<i>Forever</i> . Strongly recommended: <i>Judy Blume Forever</i> (2023) documentary (Amazon Prime etc.).	<b>Panel 1</b>
5	M 9/18	<i>Tangerine</i> , through end of September entries	
	W 9/20	<i>Tangerine</i> , finish for class.	
	F 9/22	<i>Tangerine</i>	<b>Panel 2</b>
6	M 9/25	<i>Feed</i> , through "A Question of Moral"	
	W 9/27	<i>Feed</i> , finish for class. Conners and Trites, " <i>Legend</i> , Exceptionalism, and Genocidal Logic: A Framework for Reading Neoliberalism in YA Dystopias" (e-reserves).	
	F 9/29	<i>Feed</i>	<b>Panel 3</b>
7	M 10/2	<i>Paper Towns</i> , through Chapter 10.	
	W 10/4	<i>Paper Towns</i> , finish for class.	
	F 10/6	UF Homecoming	
8	M 10/9	<i>Paper Towns</i>	<b>Panel 4</b>
	W 10/11	<i>Akata Witch</i> , through Chapter 9.	
	F 10/13	<i>Akata Witch</i> , finish for class.	<b>Project 1</b>
9	M 10/16	<i>Akata Witch</i>	<b>Panel 5</b>
	W 10/18	Interlude: Owen, "Perverse Reading and the Adolescent Reader," which is Chapter 3 from <i>A Queer History of Adolescence</i> : <a href="https://ufl-flvc.primo.exlibrisgroup.com/permalink/01FALSC_UFL/175ga98/alma">https://ufl-flvc.primo.exlibrisgroup.com/permalink/01FALSC_UFL/175ga98/alma</a>	



		<a href="https://ufl-flvc.primo.exlibrisgroup.com/permalink/01FALSC_UFL/175ga98/alma99384052498506597">99384124720106597</a>	
	F 10/20	<i>Jane, Unlimited</i> , “Tu Reviens” and “The Missing Masterpiece.”	
10	M 10/23	<i>Jane, Unlimited</i> , “Lies Without Borders.”	
	W 10/25	<i>Jane, Unlimited</i> , “In Which Someone Loses a Soul and Charlotte Finds One.”	
	F 10/27	<i>Jane, Unlimited</i> , “Jane, Unlimited” and “The Strayhound, the Girl, and the Painting.”	<b>Panel 6</b>
11	M 10/30	No class	
	W 11/1	No class	
	F 11/3	<i>The Hate U Give</i> , through Chapter 9.	
12	M 11/6	<i>The Hate U Give</i> , through Chapter 15 (end of Part 1) Marah Gubar, “Empathy is Not Enough.” <a href="http://www.publicbooks.org/empathy-is-not-enough/">http://www.publicbooks.org/empathy-is-not-enough/</a> Hibdon and Mirk, “America’s Shameful History of Housing Discrimination,” <a href="https://thenib.com/america-s-shameful-history-of-housing-discrimination?utm_campaign=newsletter-links&amp;utm_medium=email&amp;utm_source=newsletter">https://thenib.com/america-s-shameful-history-of-housing-discrimination?utm_campaign=newsletter-links&amp;utm_medium=email&amp;utm_source=newsletter</a>	
	W 11/8	<i>The Hate U Give</i> , finish for class.	<b>Panel 7</b>
	F 11/10	Veterans Day	
13	M 11/13	<i>Lobizona</i> , through Chapter 13.	
	W 11/15	<i>Lobizona</i> , through Chapter 24.	
	F 11/17	<i>Lobizona</i> , finish for class.	<b>Panel 8</b>
14	M 11/20	Sandercock, “Show and Tell: Authorizing the Trans Subject in Young Adult Fiction,” which is Chapter 4 of <i>Youth Fiction and Trans Representation</i> : <a href="https://ufl-flvc.primo.exlibrisgroup.com/permalink/01FALSC_UFL/175ga98/alma99384052498506597">https://ufl-flvc.primo.exlibrisgroup.com/permalink/01FALSC_UFL/175ga98/alma99384052498506597</a> Begin <i>Felix Ever After</i> . Thanksgiving break	
15	M 11/27	<i>Felix Ever After</i> , through Chapter 11.	
	W 11/29	<i>Felix Ever After</i> , finish for class.	<b>Panel 9</b>
	F 12/1	<i>The Immeasurable Depth of You</i> , through Chapter 8.	
16	M 12/4	<i>Immeasurable Depth</i> , finish for class; conversation with Maria Ingrande Mora.	
	W 12/6	<i>Immeasurable Depth</i> ; course conclusions	
	M 12/11		<b>Project 2</b>