

**ENL 4333: Literature for the Adolescent
Carceral Experiences in Young Adult Literature**

**Section 4S03 (Class #19126)
Summer B 2021 Syllabus**

INSTRUCTOR CONTACT INFORMATION

Instructor Name: Yvonne Medina

Office Hours: Tuesday and Thursdays (Period 5) 2:00 - 3:15 PM by Zoom.
Zoom links will be distributed daily in the Canvas announcements.

Instructor Email: yvonnemedina@ufl.edu (also available via Canvas' messaging system)

Course Website: Canvas

CLASS MEETING TIMES

Synchronous Class Periods: Period 5 (2:00 PM - 3:15 PM) Monday, Wednesday, and Fridays,
Eastern Standard Time

Asynchronous Class Discussions: Discussion posts can be submitted on Discord as soon as the appropriate thread is open, but they are due at midnight Eastern Standard Time on the day listed on the syllabus. The subject of the thread is listed on the syllabus entry for that day.

MODALITIES

Students are required to attend and participate in synchronous classes (Mondays, Wednesdays, and Fridays) over Zoom during the appropriate class period. Attendance and participation will be noted during synchronous classes.

During asynchronous class periods, students are expected to participate in an online discussion which will count towards their overall participation grade. This post is due at midnight Eastern Standard Time on the day listed on the syllabus. There are no required Zoom meetings on Tuesdays and Thursdays. However, students are welcome to attend office hours during Period 5 on Tuesdays and Thursdays if they would like to speak to the instructor.

COURSE DESCRIPTION

Why is there a young adult genre? And how can we define it as “young adult” when media productions are largely controlled by adults? These are some of the authority challenging questions we will explore in the spirit of ironic adolescent rebellion. Roberta Trites' *Disturbing the Universe: Power and Repression in Adolescent Fiction* argues that this genre is less concerned with individual development than testing the powers of various social structures.

Following a brief period of rebellion, protagonists usually learn to conform to the same social structures without enacting systemic change. We will similarly examine ways young adult literature (dis)empowers readers.

Incarceration and death are themes we will explore in relation to young adulthood's liminal status between childhood and adulthood. Selections from Michel Foucault's *Discipline and Punish* will help us think through the ways Western cultures theorize incarceration. The carceral spaces in the primary texts are as varied as an attic in Amsterdam to Crip Camps and pediatric cancer wards. We will investigate how adolescents and adolescent characters navigate these real, remembered, and imagined spaces while acknowledging historical and contemporary forces of oppression.

We will trace various accounts of the young adult genre's emergence and theorize the aesthetic conventions of this diverse genre. Young adult literature in many European languages is called "jeans prose" because it tends to emphasize material culture and trends. To that end, we will discuss the ways nostalgia, especially in and for the 1980s, drives popular ideas about adolescence and the concept of "coming of age." We will also critique capitalist entanglements in processes of maturation such as the makeover arc.

We will examine subgenres that are sometimes excluded from traditional studies of adolescent literature like teen romance novels, narratives of disability, teen movies, and adolescent-created texts. The conclusion of the course will focus on current generational trends and emerging adolescent subcultures, especially in Gen Z.

Trigger warnings (TW) include but are not limited to: suicide, incarceration, homicide, genocide, neurodivergence, ableism, sexual assault, self-harm, medical trauma, domestic violence, torture, state sanctioned violence, transphobia, and homophobia. Young adult literature in general, and these titles in particular, feature explicit content. If you have any questions regarding sensitive content consult policy #14. You are also always welcome to contact me directly with any questions or concerns regarding sensitive content.

REQUIRED TEXTS

You can purchase any version of these books. The Alachua County Library network has many physical and electronic versions of these books. You can also search online for used copies of these books in any format. I will host an optional screening for each film in case you would like to watch it over Zoom. These screenings will take place after office hours.

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

Harriet McBryde Johnson's *Accidents of Nature* (2006)

Susanna Kaysen's *Girl, Interrupted* (1993)

Anne and Otto Frank's *The Diary of a Young Girl*, translated by Susan Massotty (1947)*

John Green's *The Fault in Our Stars* (2012)

Stephen Chbosky's *The Perks of Being a Wallflower* (1999)

Suzanne Collins' *The Hunger Games* (2008)

*try to get the “definitive edition” with Massotty’s translation. It is one of the least expurgated versions.

Films

- Crip Camp* – included with Netflix
- Harold and Maude* – included with Amazon Prime
- The Breakfast Club* – available to rent for \$3.99

All other required reading (excerpts and articles) will be provided by the instructor and uploaded to the Files section of the Canvas course.

SCHEDULE OF READINGS

The calendar contains the reading and writing assignments for the semester. Readings will be discussed on the day they appear, and assignments will be due at midnight on the date they appear. For example, on Monday, July 12th the class will discuss *The Breakfast Club*. You should have found a way to view the film before then. Assignments are due at midnight on the due date. For instance, the short analytical/creative project is due at midnight on Thursday, July 15th.

Attendance is required on synchronous days which are highlighted in yellow. Asynchronous discussions can be completed any time that day or whenever the thread is open on Discord. Consult attendance and modality sections of the syllabus for more information.

Students should note that the schedule is a guideline and may change.

<i>Date</i>	<i>Discussion Topic</i>	<i>Assignment Due</i>
Week 1		
M 6/28	Introduction to the Course	
T 6/29	Asynchronous Discussion: Angie Thomas’ <i>The Hate U Give</i>	
W 6/30	Angie Thomas’ <i>The Hate U Give</i>	
Th 7/1	Asynchronous Discussion: Angie Thomas’ <i>The Hate U Give</i>	
F 7/2	Selections from Michel Foucault’s <i>Discipline and Punish: The Birth of the Prison</i>	

<i>Date</i>	<i>Discussion Topic</i>	<i>Assignment Due</i>
	Week 2	
M 7/5	<i>No Class, Holiday Weekend</i>	
T 7/6	Asynchronous Discussion: James Lebrecht and Nicole Newnham's <i>Crip Camp</i>	
W 7/7	Harriet McBryde Johnson's <i>Accidents of Nature</i>	
Th 7/8	Asynchronous Discussion: Harriet McBryde Johnson's <i>Accidents of Nature</i>	
F 7/9	Harriet McBryde Johnson's <i>Accidents of Nature</i> and selections from Roberta Trites' <i>Disturbing the Universe: Power and Repression in Adolescent Literature</i>	
	Week 3	
M 7/12	John Hughes' <i>The Breakfast Club</i>	
T 7/13	Asynchronous Discussion: Susanna Kaysen's <i>Girl, Interrupted</i>	
W 7/14	Susanna Kaysen's <i>Girl, Interrupted</i> and Hyun-Joo Yoo's "Depathologising the Traumatized Self in Susanna Kaysen's <i>Girl, Interrupted</i> "	
Th 7/15	Asynchronous Discussion: Aesthetic Conventions of Young Adult Literature	Short analytical/creative project due
F 7/16	Anne and Otto Frank's <i>The Diary of a Young Girl</i> translated by Susan Massotty	

<i>Date</i>	<i>Discussion Topic</i>	<i>Assignment Due</i>
	Week 4	
M 7/19	Anne and Otto Frank's <i>The Diary of a Young Girl</i> translated by Susan Massotty	
T 7/20	Asynchronous Discussion: Anne and Otto Frank's <i>The Diary of a Young Girl</i> translated by Susan Massotty	
W 7/21	John Green's <i>The Fault in Our Stars</i>	
Th 7/22	Asynchronous Discussion: John Green's <i>The Fault in Our Stars</i>	
F 7/23	John Green's <i>The Fault in Our Stars</i> and S.L. Huang's review https://disabilityinkidlit.com/2015/07/17/review-the-fault-in-our-stars-by-john-green/	Prospectus for final paper due
	Week 5	
M 7/26	Hal Ashby's <i>Harold and Maude</i>	
T 7/27	Asynchronous Discussion: Stephen Chbosky's <i>The Perks of Being a Wallflower</i>	
W 7/28	Stephen Chbosky's <i>The Perks of Being a Wallflower</i>	
Th 7/29	Asynchronous Discussion: Stephen Chbosky's <i>The Perks of Being a Wallflower</i>	
F 7/30	Suzanne Collins' <i>The Hunger Games</i>	

<i>Date</i>	<i>Discussion Topic</i>	<i>Assignment Due</i>
	Week 6	
M 8/2	Suzanne Collins' <i>The Hunger Games</i> and Sean Connors and Roberta Trites' "Legend, Exceptionalism, and Genocidal Logic: A Framework for Reading Neoliberalism in YA Dystopias"	Last chance to submit third short review/analytical paper
T 8/3	Asynchronous Discussion: Suzanne Collins' <i>The Hunger Games</i>	
W 8/4	Presentations	
Th 8/5	Asynchronous Discussion: Presentations	Final paper/project due
F 8/6	Last day, Reflection on the Course	

GRADE DISTRIBUTION

- Participation in class discussion on Zoom, asynchronous threads on Discord (25%)
- 3 short reviews/analytical papers on the assigned readings (25%)
- 1 short analytical/creative paper (20%)
- 1 final paper/project and presentation (30%)

ASSIGNMENT OVERVIEWS

Participation

Participation in class discussions over Zoom can take the form of contributing to the class discussion verbally or submitting responses in the chat box. Thoughtful, respectful contributions that deepen the class discussion count as participation. Sharing a critique, analysis, close reading, relevant quotation, experience, or information are all examples of contributions to the discussion. Students are encouraged to build on one another's points by referencing their classmates' names to build community in the virtual environment. Students can also participate in the optional Discord threads any time a synchronous class is not in session. Participation in these additional

threads is optional; in other words, participation in them can supplement a student's participation grade, but ignoring these threads will not lower a student's participation grade.

Asynchronous Discussions

On Tuesdays and Thursdays students will submit responses to the assigned reading on the appropriate Discord thread. These responses will have between 150-250 words. Though these posts are not graded on style and mechanics, they should convey knowledge of the assigned reading and some insights. Students are also required to respond to at least one other student's post for full credit. **Students are expected to participate in the required Discord threads for asynchronous discussions.** Students are also welcome to participate in other threads where they can post spoilers, recommendations for further reading and related criticism, and exchange ideas on assignments. Students do not have to participate in these additional threads, but this form of participation can supplement their class participation grade.

Brief Analytical Papers/Reviews on Assigned Readings

Students must submit 3 reviews or short analytical papers over the course of the semester. They can choose to submit papers on any of the assigned primary texts. These papers should be 2 pages in length and double spaced. They can take the form of a critical review or a short analytical paper. An effective short analytical paper contains boasts a well organized structure and a convincing claim supported by brief, relevant quotes from the text. A successful book review is similarly focused and persuasive. In the review option students can critically evaluate the merits of the primary text based on clearly identified criteria. Reviews should address questions like whether the text is a noteworthy example of the genre. Why? How could the author/editor have improved the text? Who will this text appeal to? Students should only submit these papers once they have finished the novel or film. These papers are designed to facilitate class discussion and provide material for students to continue working on a particular text if they choose to expand their ideas in a longer paper. Short papers are due by midnight the night before the class discusses the text. If there are several class discussions on a single text, then students should submit the paper by midnight before the last class discussion on that text. Citations should be in MLA style.

Short Analytical or Creative Paper

Students must submit a short analytical paper or creative writing project related to at least one of the assigned texts. The paper should be 5-7 pages in length. Students who choose the analytical paper option can analyze one text in depth or compare several texts. Students may cite primary and secondary texts outside the scope of this course if they choose. All citations should be in MLA style even if the only citation is the primary text. Effective analytical papers have a clear, compelling argument that is well supported with textual evidence.

Students who choose to do a creative paper may produce a creative writing draft in the form of a sample chapter, flash fiction, fan fiction, or other similar genre. Students who choose this option should preface the creative project with a couple of paragraphs explaining their goals for the creative project, stylistic influences, creative process, and an explanation of how their project

relates to assigned materials or discussions in the course. Successful creative projects demonstrate creative and stylistic risks, effort in execution, minimal mechanical errors, and clear prefatory materials.

Final Analytical Paper or Creative Project and Short Presentation

Students must submit a longer analytical paper or creative project that serves as their final exam. All students must submit a 1-2 page prospectus explaining the direction of their final paper/project to elicit feedback and approval from the instructor. Final papers should be between 8-10 pages in length double spaced. Analytical papers can take the form of an extended analysis of one assigned text, several assigned texts, or a young adult text outside the scope of the course. Students choosing the analytical paper option should include and engage with at least 3 scholarly sources in their analysis.

Students who choose to produce a creative project can submit an 8-10 page draft of a piece of creative writing. Another creative option includes producing a series of TikToks designed to promote research in the public humanities. BookToks and #EduTok can provide inspiration for this kind of project. If a student opts to complete an audiovisual project then they should aim for 7-10 minutes of content. Students may also choose to pursue a creative project in a different format. Other types of projects will be duly considered and approved during the prospectus stage of the project. Students are always welcome to explore alternative projects with the guidance of the instructor. Any creative project should include at least one page explaining the goals for the project, creative process, and how it relates to the content of the course.

All students will share a 2-3 minute oral presentation about their final project either virtually or during a synchronous class period. Students who choose to share their project virtually can submit an audio or text file on Discord.

Note for all writing assignments:

Students can expand on ideas they previously submitted in the form of asynchronous discussion posts, short papers etc. in subsequent assignments. However, the operative word is “expand;” they should produce original content for each assignment and avoid self-plagiarism.

GRADING SCALE

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

Note: A grade of C– is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
<http://www.isis.ufl.edu/minusgrades.html>

“A” range papers	“A” papers demonstrate originality of thought, a convincing argument based on rigorous research, a thoughtful organizational structure, adept use of academic language, and a smooth writing style. There are almost no mechanical errors. These papers go above and beyond the basic requirements of the assignment.
“B” papers	“B” papers satisfy the requirements of the assignment and show some originality of thought. The argument is convincing but not as original or well supported with evidence as an “A” paper. There is room for improvement in style and organization.
“C” papers	“C” papers need more development and tend to resemble early drafts in the writing process. The paper meets the minimum requirements of the assignment but lacks adequate critical engagement and a sophisticated argument. Mechanical errors distract the reader.
“D” papers	“D” papers barely meet the minimum requirements of the assignment. They demonstrate a weak understanding of the texts being analyzed, inadequate evidential support, lack of organization, and inattention to style.
“E” papers	“E” papers do not satisfy the basic requirements of the assignment and therefore receive a failing grade. These papers may not meet the page requirement or the subject of the paper does not respond appropriately to the prompt.

COURSE POLICIES

1. *Assignments:* You must complete all major assignments to receive credit for this course. Only asynchronous discussion posts can be missed. If you miss an asynchronous assignment, then you lose those points, but you are not penalized for attendance.
2. *Attendance:* Attendance is mandatory and will be taken daily. You may miss up to three 50 minute class periods without penalty. After three unexcused absences, you will receive a lowered course grade. If you miss two full weeks of class (six 50 minute unexcused absences), you will automatically fail the course. Absences will be excused only in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and those absences covered by UF’s twelve-day rule. (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>).

Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class and for making up all assignments. Students are responsible for all work covered in class, all announcements, and all changes to the syllabus made in class.

3. *Tardiness*: Arriving late to class three times will count as one absence. If you are more than a few minutes late you must notify me so I can give you partial credit for attendance. You can do this by sending me a private message on Zoom or explaining the situation after class has ended.
4. *Paper Format & Submission*: Papers will be submitted in an accepted electronic file format (.doc, .docx, .rtf) on Canvas; no other formats are permitted. Do not submit pdfs as they are not easily compatible with Canvas. Your papers must be formatted according to MLA style and should be in 12-point Times New Roman font and double spaced with 1-inch margins and pages numbered. If you encounter a technological glitch on Canvas then you may email me the paper.
5. *Late Papers/Assignments*: All papers are due by midnight on the due date. Papers received late will be docked by a third of a letter grade for every day it is late i.e. an A- paper turned in one day late will receive a B+. No late papers will be accepted after three days unless there are extenuating circumstances. If you would like to request an extension then you must contact me at least 24 hours before the due date.
6. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
7. *Academic Honesty and Definition of Plagiarism*: UF students are bound by The Honor Pledge: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. A Student must not represent as the Student’s own work all or any portion of the work of another. Plagiarism includes but is not limited to:
 - a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
 - b. Self-plagiarism, which is the reuse of the Student’s own submitted work, or the simultaneous submission of the Student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
 - c. Submitting materials from any source without proper attribution.
 - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
7. *Accommodations for Disabilities*: Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give your instructor early in the semester.
8. *Mental Health*: Students who are in distress or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to

you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>

9. *Grading Policies*: For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
10. *Grade Appeals*. Students may appeal a final grade upon consultation with Dr. Kenneth Kidd. Grade appeals may result in a higher, unchanged, or lower final grade.
11. *Course Evaluations*. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>
12. *Classroom Behavior and Netiquette*: Please keep in mind that students come from diverse cultural, economic, ability, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class. You are also expected to be courteous in email messages and threaded discussions.
13. *Trigger Warnings*: Some of the literary works we discuss in this course contain disturbing and potentially traumatic material. These discussions may trigger unwanted thoughts. You may leave the classroom if you need to excuse yourself from the discussion. I will not count it as an absence if you contact me later to explain why you left the classroom. You will be responsible for any material that you miss or any related assignments. Contact the instructor or another student for notes and information about what you missed.
14. *Laptop Policy*: Laptops and other tablets should only be open to conduct relevant research or read an online version of the text. Cell phones should be in silent mode and out of sight. Internet surfing will result in a lowered participation grade. If it appears to me that a device is distracting, then I will inform you in person or via email that the behavior is decreasing your participation grade. I understand it is sometimes difficult to maintain focus during classes that take place over Zoom, so I will take this into account.
15. *UF's Policy on Sexual Harassment*: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/policystatement/>
16. *Policy on Environmental Sustainability*. Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

17. *Writing Studio*: The writing studio is located on the second floor of Turlington and its services are available for free to all UF students. You may set up an appointment online and meet one on one with a writing tutor who will help you refine your work at any stage of the writing process from selecting a topic to outlining and final editing. I strongly encourage you to use this service.
<https://writing.ufl.edu/writing-studio/for-students/schedule-an-appointment/>
18. *Food Insecurity*: If you, or anyone you know, are experiencing food insecurity, the Pantry is a resource to visit. There is no proof of need required in order to shop at the Pantry; you must only bring in your valid UFID card. For more information visit
<https://pantry.fieldandfork.ufl.edu/>
19. *Student Nighttime Auxiliary Patrol (SNAP)*: SNAP is a free, nightly, campus safety and transportation service for students sponsored by UF Student Government, Student Traffic Court and UF Transportation and Parking Services.