



**LIT 4333 LITERATURE FOR THE  
ADOLESCENT:**

**A LANGUAGE FOR THE IN-BETWEENS**

(CLASS 13715; SECTION 1B85)

SPRING 2023

**INSTRUCTOR NAME:** Lillian Marie Martinez

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**COURSE MEETING TIMES &**

**LOCATIONS:** MAT 0115; MWF, Period 7 (1:55-2:45 P.M.)

**OFFICE HOURS & LOCATION:** W, Period 5-6 (11:45-1:40 P.M.); Location TUR 4363

**COURSE WEBSITE:** Canvas

**COURSE DESCRIPTION:**

Iconotexts, or works combining complementary words and images, saturate our contemporary moment; illustrated novels, comics, graphic novels, and manga from across the world continue to flood the American market. The “comics boom” at the beginning of the mid-twentieth century especially attracted young adult readers. This audience found themselves well represented in various protagonists who work to articulate the murky sense of being a “young adult”: not yet a child and not yet an adult. Adolescence occupies this in-between, and iconotexts as dually verbal and visual are especially well-suited to navigate this difficult territory.

This course will focus on major themes and trends in American “young adult” (or “YA”) iconotexts. We will closely read the image of the adolescent in novels, illustrated editions, comics, manga, and related paratexts directed towards teenage audiences. We will delve into quotidian and familiar experiences, while also addressing why we often find stories about teens intertwined with magical institutions, ghosts and vampires, and epic myth. We will consider the yet very real social commentaries on national identity, race, class, gender, sexuality, disability, and consumerism implicit in these texts. What culturally-constructed notions of adolescence shapes the characters within these texts? What new ways of imagining and understanding adolescence does the language of iconotexts provide us?

## WELLNESS STATEMENT:

It is important that we take care of our health, in all aspects, in the coming months. The class schedule and assignments leave room for flexibility in order to accommodate unforeseen circumstances. Let us care for and support one another moving forward.

## REQUIRED MATERIALS

- E. Hinton, *Outsiders*
- Judy Blume, *Forever...*
- Jullian Tamaki, *SuperMutant Magic Academy*
- Patrick Ness and Jim Kay, *A Monster Calls (Illustrated Edition)*
- Emil Ferris, *My Favorite Thing is Monsters*
- Laurie Halse Anderson, *Speak: The Graphic Novel*
- Yoshitoki Oima, *A Silent Voice*
- Tillie Walden, *On a Sunbeam*

*\*All other texts will be made available through Canvas.*

<b>COURSE SCHEDULE</b>		
<i>*Subject to change; all readings must be completed by date listed</i>		
<b>Unit 1 INTRODUCTION: THE IMAGE OF THE ADOLESCENT</b>		
<b>Week 1</b>		
<b>1/9</b>	Syllabus Day	
<b>1/11</b>	The Image of the Adolescent  Vic Bloom and Bob Montana, <i>Pep Comics</i> #22 (1941)  Vic Bloom and Bob Montana, Archie #1 (1960)	
<b>1/13</b>	Mark Waid and Fiona Staples, <i>All New Archie</i> #1 (2015)	
<b>Week 2</b>		
<b>1/16</b>	<b>Holiday</b>	
<b>1/18</b>	S.E. Hinton, <i>Outsiders</i> (Ch. 1-6)	
<b>1/20</b>	S.E. Hinton, <i>Outsiders</i> (Ch. 7-12)	

Week 3		
1/23	Judy Blume, <i>Forever...</i> (Ch. 1-12)	
1/25	Judy Blume, <i>Forever...</i> (Ch. 13-26)	
1/27	Thinking through Paratexts  Covering <i>Forever...</i> & Inside <i>The Outsiders</i>	
Unit 2 Being Super (Powers, Academies, & Witchcraft)		
Week 4		
1/30	Scott McCloud, <i>Understanding Comics: The Invisible Art</i> , Ch. 2 “The Vocabulary of Comics”  Eastman and Laird, <i>Teenage Mutant Ninja Turtles</i>  <i>Teenage Mutant Ninja Turtles Meet Archie</i> , “Green Legs and Gams”	
2/1	Peter Coogan, <i>Superhero: The Secret Origin of a Genre</i> , “The Definition of the Superhero” (Excerpts)  Bob Haney and Bruno Premiani, <i>The Brave and the Bold</i> #54 (1945)  George Kashdan, <i>Teen Titans</i> #1 (1966)  <b>Choose Either:</b> <i>The New Teen Titans</i> #8 (1980)	

	<p>or <i>Teen Titans Rebirth #6</i> (2016)</p> <p>Sheridan, Sandoval, Tarragona, and Sanchez, <i>Teen Titans Academy #1</i> (2021)</p>	
2/3	<p>Benjamin Saunders, <i>Keywords for Comic Studies</i>, “Superhero”</p> <p>Kohei Horikoshi, <i>My Hero Academia</i> (Ch. 1-11)</p>	
<b>Week 5</b>		
2/6	<p>Scott McCloud, <i>Understanding Comics: The Invisible Art</i>, Ch.3 “Blood in the Gutter”</p> <p>Jullian Tamaki, <i>SuperMutant Magic Academy</i> (1-90)</p>	
2/8	Jullian Tamaki, <i>SuperMutant Magic Academy</i> (90-183)	
2/10	Jullian Tamaki, <i>SuperMutant Magic Academy</i> (184-274)	
<b>Week 6</b>		
2/13	Kamome Shirahama, <i>Witch Hat Atelier</i> (ch. 1-5)	
2/15	Kamome Shirahama, <i>Witch Hat Atelier</i> (ch. 6-10)	
2/17	<p>Ellen Kirkpatrick, <i>Keywords for Comic Studies</i>, “Cosplay”</p> <p>Kamome Shirahama, <i>Witch Hat Atelier</i> (ch. 11-17)</p>	<b>Iconotext Review Proposal Due</b>
<b>Unit 3 Becoming Legendary (Myths &amp; Monsters)</b>		
<b>Week 7</b>		

2/20	Stephen T. Asma, <i>The Monster Theory Reader</i> , “Monsters and the Moral Imagination”  Patrick Ness and Jim Kay, <i>A Monster Calls</i> (1-73)	
2/22	Patrick Ness and Jim Kay, <i>A Monster Calls</i> (74-135)	
2/24	Patrick Ness and Jim Kay, <i>A Monster Calls</i> (136-205)	
<b>Week 8</b>		
2/27	Neil Gaiman and P. Craig Russel, <i>The Graveyard Book</i> (Ch. 1-3)	
3/1	Neil Gaiman and P. Craig Russel, <i>The Graveyard Book</i> (Ch. 4-6)	
3/3	Lynda Barry, <i>Making Comics: Why Make Monsters?</i>  Lynda Barry, <i>Making Comics: Monster Jams</i>  Neil Gaiman and P. Craig Russel, <i>The Graveyard Book</i> (Ch. 7-End)	
<b>Week 9</b>		
3/6	The Art of Pulp Horror  Emil Ferris, <i>My Favorite Thing is Monsters</i> , “Renowned Creatures of Movieville”- “Dread: The Devouring”	
3/8	Emil Ferris, <i>My Favorite Thing is Monsters</i> , “Tales of the Eldritch and the Arcane, Mar. ‘68”- “Gory Stories”	
3/10	Emil Ferris, <i>My Favorite Thing is Monsters</i> , “Dread: The Hidden”- “Tales of the Eldritch and the Arcane, Oct. ‘67”	<b>Conference Paper Proposal Due</b>

<b>Week 10</b>		
3/13	<b>Spring Break</b>	
3/15		
3/17		
<b>Week 11</b>		
3/20	Trung Le Nguyen, <i>The Magic Fish</i> (1-85)	
3/22	Trung Le Nguyen, <i>The Magic Fish</i> (86-183)	
3/24	Trung Le Nguyen, <i>The Magic Fish</i> (184-256)	<b>Short Essay 1 Due</b>
<b>Week 12</b>		
3/27	Rachel Smythe, <i>Lore Olympus</i> (Ep. 1-9)	
3/29	Rachel Smythe, <i>Lore Olympus</i> (Ep. 10-19)	
3/31	Rachel Smythe, <i>Lore Olympus</i> (Ep.20-28)	
<b>UNIT 4 Teens In-Between (Silence &amp; Space)</b>		
<b>Week 13</b>		
4/3	Laurie Halse Anderson, <i>Speak: The Graphic Novel</i> (1-133)	
4/5	Laurie Halse Anderson, <i>Speak: The Graphic Novel</i> (134-250)	
4/7	Laurie Halse Anderson, <i>Speak: The Graphic Novel</i> (251-372)	
<b>Week 14</b>		
4/10	Yoshitoki Oima, <i>A Silent Voice</i> (Ch. 1-8)	
4/12	Yoshitoki Oima, <i>A Silent Voice</i> (Ch. 9-18)	<b>Iconotext Review Due</b>
4/14	Yoshitoki Oima, <i>A Silent Voice</i> (Ch. 19-28)	
<b>Week 15</b>		
4/17	Tillie Walden, <i>On a Sunbeam</i> (1-177) (Ch.1-9)	
4/19	Tillie Walden, <i>On a Sunbeam</i> (178-372) (Ch. 10-15)	
4/21	Tillie Walden, <i>On a Sunbeam</i> (373-533) (Ch. 16-End)	
<b>Unit 5 CONCLUSION: NAVIGATING ADOLESCENCE</b>		

Week 16		
4/24	“To All the Teens...” Discussions	“To All the Teens...” Report Due
4/26	The Image of the Adolescent: Reviewing our Diaries	

### 5/3 Critical Analysis Paper Due

#### GRADE DISTRIBUTION

- Participation (15%)
- Dear Diary Entries (15%)
- Short Essay (15%)
- Iconotext Review (15%)
- “To All the Teens...” Report (15%)
- Conference Paper (25%)

*\*All papers are graded on a percentage scale of 1 to 100%: 90-100, excellent; 80-89, good to very good; 73-79 below average to average; below 72 is not a passing grade. Assignment specific rubrics will be included on each assignment’s Canvas page. However, each assignment’s rubric will include the above qualifiers with regards to an assignment’s thesis, argumentation (e.g. evidence and analysis), style/language, and conclusion.*

#### GENERAL GRADING SCHEME

An A paper includes an excellent thesis that conveys its ideas clearly and without ambiguity, develops an effective organization of its ideas, and provides effective analysis of evidence from its chosen text.

A B paper includes a good thesis that could use clarification, attempts to develop clear organization of its ideas, and would benefit from further analysis of the text.

A C paper includes a sufficient thesis but is generally obscure about what it intends to argue, does not adequately connect its ideas, and would benefit from further analysis of alternative evidence.

A D paper does not make a claim, does not develop or connect its ideas, and provides little to no evidence in its analysis.

For further information on UF's Grading Policy, see: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

[Links to an external site.](#)

## GRADING SCALE (& GPA EQUIVALENT)

		<b>B+</b>	<b>B</b>	<b>B-</b>	<b>C+</b>	<b>C</b>	<b>C-</b>	<b>D+</b>	<b>D</b>	<b>D-</b>	<b>E</b>
<b>A</b>	<b>A-</b>	89-87	86-83	82-80	79-77	76-73	72-70	69-67	63-66	62-60	
100-93 (4.0)	92-90 (3.67)	(3.33)	(3.0)	(2.67)	(2.33)	(2.0)	(1.67)	(1.33)	(1.0)	(0.67)	<b>59-</b> <b>(0)</b>

## ASSIGNMENT DESCRIPTIONS

### Participation:

Students are expected to review the assigned readings before class. Active participation in class discussions and demonstrated knowledge of the assigned readings will contribute to this portion of the final grade.

### Dear Diary Entries:

At the start of each class, students will write a quotation, sketch a picture, or create a comic inspired by the day's reading on a notecard provided by the instructor. At the end of the semester, these notecards will be compiled, creating an iconotext reflecting the student's image of the adolescent.

### Short Essay:

Word Count 1,200 words

Due 3/24

Students will develop an argument about a primary text or texts read in Unit 1, 2, or 3. Your paper should consult three (3) critical sources in total. This should not be a regurgitation of the issues, ideas, and themes we have discussed in class, but should instead be a result of your own critical thinking and understanding of the text.

### Iconotext Review:



Word Count 1,200

Due 4/10

Many texts discussed in this course are works of popular culture, or works engendered by the “culture of the people.” Their forms and approaches to narrative allow them to be grasped quickly by innumerable readers and viewers of varying age ranges. Their reviews likewise mimic their approachability; YouTube videos essays and blogs receive hundreds of thousands to millions of clicks as they cover the ins and the outs, the good and the bad, of comics, manga, animation, film, and video games. In this assignment, students will engage in popular culture scholarship through creating a review of one assigned text. Students will choose the review’s form (video essay, blog, podcast) and direct its focus at a certain audience based on where they envision this review being published (e.g. YouTube, AnimeNewsNetwork, Crunchyroll, Comicsbeat, etc.).

*\*A proposal for this review entailing intentioned form and publication will be due 2/17.*

### **“To All the Teens I’ve Read Before” Report:**

Word Count 750

Due 4/24

During the last week of class, students will report on an iconotext read outside of class that discusses adolescence and/or addresses an adolescent audience. Students will conduct an analysis of their chosen work using: 1) the image of the adolescent developed over the course of the semester; and 2) two chosen theoretical frameworks discussed over the course of the semester (e.g. comic studies, monster studies, superhero studies, disability studies, queer studies, etc.)

*\*A list of suggested texts will be posted on Canvas, but students are also encouraged to propose a different iconotext for their report.*

### **Conference Paper:**

Word Count 2,250

Due 5/3

In this essay, you will use the skills we have built throughout the course and in our previous assignments. Your paper should have a debatable, significant, and specific argument about an iconotext of your choosing (discussed during or outside of class), and should consult five (5)

critical sources in total. You will write your paper towards a specific conference call open to undergraduates (e.g. Popular Culture Association, Graduate Comics Organization).

*\*A proposal for this conference paper following the submission format requested by your chosen conference will be due 3/10.*

## **COURSE POLICIES**

**Completion:** You must complete all assignments to receive credit for this course.

**Attendance:** Attendance in this class is mandatory. You are permitted three (3) unexcused absences without penalty. However: Each subsequent unexcused absence after three (3) will lower your final grade by a third (1/3) letter grade. Ex. A to A-, B- to C+. Three (3) instances of tardiness count as one (1) absence. Arriving after attendance is taken means you are late.

Absences will be excused in accordance with UF policy, including for illness, religious holidays, military obligation, or university-sponsored events. Absences related to university-sponsored events and holidays must be discussed with the instructor prior to the date that will be missed. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

Six (6) absences will result in automatic failure of the course. Only those absences involving university-sponsored events (such as athletics and band) and religious holidays are exempt from this policy with documentation. I will consider documented extenuating circumstances on a case-by-case basis.

For further information on university attendance policy, please see:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

[Links to an external site.](#)

**Paper Format & Submission:** All papers will be submitted through Canvas in an

accepted electronic file format (.doc, .docx, .rtf) unless otherwise explicitly stated. Papers should be formatted in accordance with MLA formatting (Times New Roman 12pt, double-spaced, one-inch margins, MLA header, and MLA citations).

**Late Papers/Assignments:** Papers received late will be docked a third (1/3) letter grade for each day they are late. Papers later than three (3) days will earn a 0, save for any extenuating circumstances.

**Paper Maintenance Responsibilities:** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

**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 (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

[Links to an external site.](#)) specifies a number of behaviors that are in violation of this code and the possible sanctions.

**Grade Appeals:** The university does not have a formal grade appeal process. However, as is the case with any class-related issues, the student should first request a meeting to discuss their final course grade with the course instructor. If you want to submit a Grade Appeal after discussing your grade with your instructor, then contact Kenneth Kidd via email ([kbkidd@ufl.edu](mailto:kbkidd@ufl.edu)). This grade appeal process is for the final course grade and can only be pursued after the semester’s end.

**Accessibility:** Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>

[Links to an external site.](#)), which will provide appropriate documentation to give your instructor early in the semester.

**Counseling and Wellness:** *Students who are in distress* or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto: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/>

[Links to an external site.](#)

**Course Evaluations:** Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://ufl.bluera.com/ufl/>

[Links to an external site.](#)

**Classroom Behavior:** This class, both off- and on-line, is a diverse environment, consisting of individuals from various cultural, socioeconomic, and ethnic backgrounds. Many of the texts we will discuss and write about engage controversial topics and opinions. I expect that you will conduct yourself with civility, decorum, and demonstrate respect for ideas that may differ from your own. While discussions may become impassioned, I will not tolerate rude, coarse, or offensive remarks based upon race, gender, ability, or sexual identity in written assignments or in-class discussion. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

**In-Class Technology:** Laptops, e-readers, and/or tablets should only be used for research, writing, or reading related to texts currently under discussion. Silence your cell-phone before class and do not use during lecture/class-discussion.

**UF's policy on 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/about/title-ix-rights/>

[Links to an external site.](#)

**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](#)

[Links to an external site.](#) annual book sale.)