

**STATE UNIVERSITY OF NEW YORK
COLLEGE OF TECHNOLOGY
CANTON, NEW YORK**



MASTER SYLLABUS

ENGLISH 325 – CONTEMPORARY YOUNG ADULT LITERATURE

CIP Code: 230101

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Updated by: Linda Bertrand, April 2012

Emily Hamilton-Honey, Sept. 2016

Emily Hamilton-Honey, June 2019

**SCHOOL OF BUSINESS AND LIBERAL ARTS
DEPARTMENT OF ENGLISH AND HUMANITIES
FALL 2019**

A. **TITLE:** Contemporary Young Adult Literature

B. **COURSE NUMBER:** ENGL 325

C. **CREDIT HOURS:**

3 Credit Hours

3 Lecture Hours: 3 per week

Course Length: 15 Weeks

D. **WRITING INTENSIVE COURSE:** No

E. **GER CATEGORY:** None

F. **SEMESTER(S) OFFERED:** Spring

G. **COURSE DESCRIPTION:** In this course students explore contemporary young adult novels as a genre of literature, including the historical development, current trends, and enduring characteristics of young adult literature and its influence on readers. Various works are analyzed according to critical perspectives. Readings include a number of subgenres, i.e. adventures, mysteries, humor, fantasy, science fiction, the people and places of history, and modern social issues.

H. **PRE-REQUISITES/CO-REQUISITES:**

a. Pre-requisite(s): Expository Writing OR Oral and Written Expression AND one literature course AND 30 credit hours earned with a cumulative GPA of 2.0, OR permission of the instructor.

I. **STUDENT LEARNING OUTCOMES:**

By the end of this course, the student will be able to:

<u>Course Student Learning Outcome [SLO]</u>	<u>PSLO</u>	<u>GER</u>	<u>ISLO</u>
a. Describe the historical development, current trends, and enduring characteristics of young adult literature.			1. Communication Skills (W)
b. Identify literary elements in young adult novels and write critical responses to selected works using terms common to the humanities.			2. Critical Thinking (CA)
c. Argue for specific interpretations of course materials, including current research and/or social issues explored (i.e. racism,			2. Critical Thinking (CA)

child abuse, life-choices, societal/world issues, humor in literature).			
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KEY	<u>Institutional Student Learning Outcomes [ISLO</u> <u>1 – 5]</u>
ISLO #	ISLO & Subsets
1	Communication Skills Oral [O], Written [W]
2	Critical Thinking <i>Critical Analysis [CA] , Inquiry & Analysis [IA] , Problem Solving [PS]</i>
3	Foundational Skills <i>Information Management [IM], Quantitative Lit./Reasoning [QTR]</i>
4	Social Responsibility <i>Ethical Reasoning [ER], Global Learning [GL], Intercultural Knowledge [IK], Teamwork [T]</i>
5	Industry, Professional, Discipline Specific Knowledge and Skills

J. **APPLIED LEARNING COMPONENT:** Yes _____ No X _____

K. **TEXTS:**

(Representative texts; texts chosen by instructor)

Alexie, Sherman. *The Absolutely True Diary of a Part-Time Indian*. New York: Little, Brown and Company, 2007.

Anderson, M. T. *Feed*. Somerville, MA: Candlewick Press-Random House, 2012.

Bechdel, Alison. *Fun Home: A Family Tragicomic*. 2006. Boston: Mariner-Houghton Mifflin, 2007.

Beddor, Frank. *Hatter M, Vol. 1: The Looking-Glass Wars*. Automatic Pictures Publishing, 2008.

Bitton-Jackson, Livia. *I Have Lived a Thousand Years*. New York: Simon & Schuster, 1997.

Blume, Judy. *Forever . . .* 1975. New York: Pocket Books-Simon & Schuster, 2007.

Cole, Brock. *The Facts Speak for Themselves*. Asheville, N.C.: Front Street, 1997.

Collins, Suzanne. *The Hunger Games*. New York: Scholastic Inc., 2010.

Cooney, Caroline. *Burning Up*. New York: Random House, 1999.

Creech, Sharon. *Walk Two Moons*. New York: HarperCollins, 1994.

Curtis, Christopher Paul. *The Watsons Go to Birmingham – 1963*. New York: Yearling-Random House, 1995.

Cushman, Karen. *The Midwife’s Apprentice*. New York: HarperCollins, 1995.

Danforth, Emily M. *The Miseducation of Cameron Post*. New York: HarperCollins, 2012.

Fleischman, Paul. *Whirligig*. New York: Random House, 1998.

Freedman, Russell. *Eleanor Roosevelt: A Life of Discovery*. New York: Houghton Mifflin, 1993.

Levithan, David. *Boy Meets Boy*. New York: Alfred A. Knopf, 2005.

Lowry, Lois. *The Messenger*. New York: Random House, Inc. 2004

Myers, Walter Dean. *Fallen Angels*. New York: Scholastic, Inc. 1988.

Naylor, Phyllis Reynolds. *Sang Spell*. New York: Simon & Schuster. 1998.

Peters, Julie Ann. *Luna*. New York: Little, Brown, 2004.
Rowling, J. K. *Harry Potter and the Prisoner of Azkaban*. New York: Scholastic, 2001.
Sachar, Louis. *Holes*. New York: Frances Foster Books, 1998.
Tamaki, Mariko and Jillian. *Skim*. 2008. Toronto, ON: Groundwood Books-House of Anansi Press, 2010.
Volponi, Paul. *Black and White*. New York: Penguin Books, 2005.
Wittlinger, Ellen. *Parrotfish*. New York: Simon & Schuster, 2007.
Yolen, Jane and Bruce Coville. *Armageddon Summer*. New York: Harcourt Brace, 1998.

L. REFERENCES:

(Representative references; references chosen by instructor.)

Alsop, Janet, ed. *Young Adult Literature and Adolescent Identity Across Cultures and Classrooms: Contexts for the Literary Lives of Teens*. New York: Routledge, 2010.
Brown, Joanne, and Nancy St. Clair. *The Distant Mirror: Reflections on Young Adult Historical Fiction*. Lanham, MD: Scarecrow Press, 2006.
Bucher, Katherine, and Kaavonia Hinton-Johnson. *Young Adult Literature: Exploration, Evaluation and Appreciation*. 2nd ed. New York: Allyn & Bacon, 2010.
Clark, Beverly Lyon. *Kiddie Lit: The Cultural Construction of Children's Literature in America*. Baltimore, MD: Johns Hopkins UP, 2003.
Cole, Pam. B. *Young Adult Literature in the 21st Century*. New York: McGraw-Hill, 2009.
Hayne, Judith A. and Jeffrey S. Kaplan. *Teaching Young Adult Literature Today: Insights, Considerations, and Perspectives for the Classroom Teacher*. Maryland: Rowman and Littlefield Publishers. 2012.
Hintz, Carrie and Elaine Ostry. *Utopian and Dystopian Writing for Children and Young Adults (Children's Literature and Culture)*. New York: Routledge, 2003.
Tomlinson, Carl and Carol Lynch-Brown. *Essentials of Young Adult Literature*. 2nd ed. Boston: Allyn & Bacon, 2010.
Trites, Roberta. *Disturbing the Universe: Power and Repression in Adolescent Literature*. Iowa City, IA: U of Iowa P, 2000.
Yenika-Agbaw, Vivian and Mary Napoli. *African and African-American Children's and Adolescent Literature in the Classroom: A Critical Guide*. New York: Peter Lang, 2011.

M. EQUIPMENT: Technology enhanced classroom

N. GRADING METHOD: A-F

O. SUGGESTED MEASUREMENT CRITERIA/METHODS:

- Exams
- Quizzes
- Papers
- Participation

P. DETAILED COURSE OUTLINE: (must use the outline format listed below)

I. Introduction

- A. Defining Contemporary Young Adult Literature
- B. Literary Elements
 - 1. Character
 - 2. Plot

3. Themes
4. Setting
5. Point of View
6. Tone
7. Style

II. Different Genres of Young Adult Literature (not all need be covered in one semester)

- A. The “New Realism” of Life and Problems
 1. E. g., *Whirligig*, *The Facts Speak for Themselves*, *The Miseducation of Cameron Post*
- B. The “Old Romanticism” of Wishing and Winning
 1. E. g., *Armageddon Summer*, *Walk Two Moons*, *Speak*
- C. Adventures, Mysteries, The Supernatural, and Humor
 1. E.g., *The Absolutely True Diary of a Part-Time Indian*, *Holes*
- D. Fantasy, Science Fiction, Utopias, and Dystopias
 1. E.g., *Harry Potter and the Prisoner of Azkaban*, *The Hunger Games*, *Feed*, *Boy Meets Boy*, *The Messenger*, *Sang Spell*
- E. History and History Makers
 1. E.g., *Burning Up*, *The Midwife’s Apprentice*, *I Have Lived A Thousand Years*, *Fallen Angels*, *Eleanor Roosevelt: A Life of Discovery*

III. Social Aspects of Young Adult Literature

- A. Current Trends
 1. Pop Culture and Mass Media
 2. Literary Canon vs. Contemporary Young Adult Literature
- B. Enduring Characteristics
 1. Viewpoint
 2. Realism vs. Formula Fiction
 3. Pacing
 4. Subject Matters
 5. Inclusion of Ethnic/Cultural Differences
- C. Censorship and the Young Adult Novel
 1. Assumptions about Censorship and Censors
 2. Who/What/Why?

IV. Conclusion

- A. Defining Contemporary Young Adult Literature

Q. LABORATORY OUTLINE: None