

**Fayetteville State University**  
**College of Arts and Sciences**  
**Department of English and Foreign Languages**  
**ENGL 301-01: Adolescent Literature**  
**Fall 2009**

**I. Locator Information:**

Professor: Brooksie Harrington  
Course Title: ENGL 301-01 (Adolescent Literature)  
Office Location: Butler 135  
Semester Credit Hours: 4  
Office hours: M – T—W—Th 10 - 2; Tu Th 12-2, F 2-5  
Office Phone: 672-1931  
Total Contact Hours for Class: 45  
Email address: [bharrington@uncfsu.edu](mailto:bharrington@uncfsu.edu)

The following statement should appear on the first page of each course syllabus:

**FSU Policy on Electronic Mail:** Fayetteville State University provides to each student, free of charge, an electronic mail account ([username@uncfsu.edu](mailto:username@uncfsu.edu)) that is easily accessible via the Internet. The university has established FSU email as the primary mode of correspondence between university officials and enrolled students. Inquiries and requests from students pertaining to academic records, grades, bills, financial aid, and other matters of a confidential nature must be submitted via FSU email. Inquiries or requests from personal email accounts are not assured a response. The university maintains open-use computer laboratories throughout the campus that can be used to access electronic mail.

Rules and regulations governing the use of FSU email may be found at  
<http://www.uncfsu.edu/PDFs/EmailPolicyFinal.pdf>

## **II**

### **Course Description**

**Adolescent Literature 301 examines the written and oral expression of the Adolescent experience as evidenced in the fictional and nonfictional works of diverse authors of the western and non-western worlds. Course emphasis is the study of the content, form and points of commonality inherent in the literatures of diverse authors. Also included are the filmic texts which will illustrate the adolescent “spirit” in all of its multifarious forms. Students will demonstrate knowledge of the genre, analytical skills inherent in interpreting that genre, and the ability to write and speak about this genre in a manner representative of a university student. When writing students must use the MLA format for documenting papers. Student’s paper must be free of blatant grammar and rhetorical errors. Papers will be graded for content and form. Numerically, the student’s grades will be assessed as follows: class participation, midterm, final and a major project. All work must be presented in oral and written formats. Late work speaks for itself and will not be accepted, unless adequate justification is presented.**

### III.

**Disabled Student Services: In accordance with Section 504 of the 1973 Rehabilitation Act and the Americans with Disabilities Act (ACA) of 1990, if you have a disability or think you have a disability to please contact the Center for Personal Development in the Spaulding Building, Room 155 (1<sup>st</sup> Floor); 910-672-1203.**

**TEXTBOOKS:** Nilsen - Literature for Today's Young Adults, 8th edition: copyright 2009 ISBN 9780205593231. Pearson Education. Please note that several different texts will be used for the course: Supplemental Text: LITERATURE FOR TODAY'S YOUTH; THE PLEASURES OF CHILDREN'S LITERATURE; CHILDREN'S LITERATURE and countless secondary and primary cinematic and non-cinematic texts.

### V. FSU LEARNING OUTCOMES

Upon completion of this course, students will be able to:

- 1) Arrange African American literature between 1900 and the present in a chronology.
- 2) Understand characteristics of the genres used in African American literature, such as political speeches, essays, autobiographies, sermons, testimonies, riddles, proverbs and cinema.
- 3) Defend the view that some modern and postmodern African American literature has at its center political empowerment.
- 4) Question the promise of the documents on which this country is founded, particularly as these documents relate to African Americans.
- 5) Write a researched analytical paper on a topic related to African American literature after 1900.

### VI. Course Requirements and Evaluation Criteria -

- a. Grading Scale – The class grading scale must be consistent with the university catalog.

#### ***Final Grades – This policy becomes effective on August 16, 2007***

Final grades are calculated on a four-point system and affect a student's grade point average as indicated below. Faculty members will delineate in each class syllabus the methods and evaluative criteria for determining final grades in the class.

<b>Grade</b>	<b>Credit Hours</b>	<b>Quality Points</b>	<b>Meaning</b>
A	Hours attempted and earned	4 per credit hour;	Exceptionally high

B	Hours attempted and earned	3 per credit hour	Good
C	Hours attempted and earned	2 per credit hour	Satisfactory
D	Hours attempted and earned	1 per credit hour	Marginally passing
F	Hours attempted – Not earned	0 per credit hour	Failing
FN	Hours attempted – Not earned	0 per credit hour	Failing due to non-attendance. (Student registered, but <u>never</u> attended.)
W	Hours attempted – Not earned	No impact on GPA	Class withdrawal prior to deadline (see Academic Calendar)
P	Hours attempted and earned	No impact on GPA	Satisfactory - Assigned only in classes specified as Pass/Fail
WU	Hours attempted – Not earned	No impact on GPA	Withdrawal from all classes for semester or term
AU	Hours attempted – Not earned	No impact on GPA	Auditing

b. Attendance Requirements: Fayetteville State University no longer has a WN grade. So, for this course, **if you miss more than five (5) classes you will receive an F for the course.** If you miss a class when an assignment is due, not only will that count as an absence, but also there will be a lateness penalty attached to the assignment. If something important occurs, *negotiate with the instructor as soon as possible*, preferably in advance: maybe something can be worked out. Missing your conference appointment will count as **THREE** absences.

Graded Assignments:

Two major essays and Two Oral Presentations	@ 12%	=72%
<b>Major Project</b> @ 2% (Video- Recording) ***	=12%	
Midterm Examination the week of October 12 @ 5%	= 5%	
Miscellaneous In-class and Homework Exercises @5%	=5%	
Final Examination @6%	=6%	

**V. Course Outline and Assignment Schedule:**

SCHEDULE OF READINGS AND ASSIGNMENTS  
(subject to adjustment)

The schedule is arranged by **week**, not by individual class days, and is deliberately designed to be flexible. More precise specifications will be furnished as we go along. Due dates for Essays refer to when to start working on them; the final turn-in dates will be set later. Department requirements, in-class exercises,

and other readings might be assigned as the professor sees necessary. Numbers in the reading assignments refer to pages in your assigned text book.

Please complete? **ALL THE READINGS BEFORE CLASS BEGINS.** That is so you can be prepared to discuss—and often write about—the works in class. Operate on the assumption there might be a quiz: even if there is not a quiz, when people are prepared and aware, less time is wasted doing the basics and—most important of all—class is more engaging. Much of the in-class assignments (analysis, summaries, comparison-and-contrast) will be based on the reading selections assigned. Please know that each discourse of study has its own jargon. Therefore, if you don't know what a word means, **LOOK IT UP.** Don't be embarrassed: nobody—**NOBODY**, not even an English teacher—knows every word there is; and learning new concepts and the words that go with them is one good reason to go to college in the first place.

—? **ALL WRITING ASSIGNMENTS ARE DUE AT THE BEGINNING OF CLASS.** That is so you can share (and sometimes work on) your writings with your classmates. Papers turned in after the beginning of class count as **LATE** and will be **PENALIZED.** All versions must be typed or (preferably) done on a computer. Double space. Use standard, default margins, fonts, and point size (11 or 12).

➤➤ Do not wait until the night before the paper is due to begin writing. The night before is for proofreading and, even more important, to insert ideas that occurred to you after you started writing.

***ENGL 301 Adolescent Literature seeks to explore the following initiatives:***

- 1) Utilize technology and library materials to identify examples of adolescent literature.
- 2) Select and evaluate children's literature for students in sixth through twelfth grade.
- 3) Demonstrate literature response strategies.
- 4) Identify and execute various methods of, and approaches to, presenting young adult literature in the classroom.
- 5) Design classroom materials incorporating young adult books.
- 6) Create multimedia projects OR write book reviews, articles, or blogs to demonstrate an understanding of adolescent literature.

**TEXTS Nilsen, Alleen and Kenneth L. Donaldson. Literature for Today's Young Adults. New York: Longman Publishers, 2001. **NOVELS** Curtis,**

**Christopher. Bud, Not Buddy. Students are required to read two full-length texts. The Christopher Curtis text is required; the second text is independently chosen. Suggested authors are Dorie Sanders, Gary Soto, Virginia Hamilton, Mildred Taylor, C.S. Lewis, or Robert Cormier. FILMS**

*Harry Potter (TBA) Displaced  
Person (DP)(Kurt Vonnegut) Eve's  
Bayou (Kasi Lemmons)*

### **COURSE OBJECTIVES:**

By the end of the semester, students will have met specific objectives. Student will be able to do the following: (A. Decode language used in the traditional sense to discuss African-American Literature. The following terms will acquire new connotations: minority, majority, canon, Adolescent Literature and myth.

B. Decode figurative speech used to characterize American Literature and apply the traditional figurative language to Adolescent Literature;

C. Construct a literary canon that is counter to that of the traditional American canon in that the old canon is based on a different cultural base; outdated references as opposed to traditional Juvenile Literature.

### **COURSE COMPETENCIES:**

This course will directly address several of the North Carolina State Department of Public Instruction competencies. The instructor will model the following behaviors in order to stress their importance in learning in general and in the teaching of English specifically. The instructor will do the following:

- 4.5. Enhance understanding through various levels of comprehension;
- 4.6 Promote the appreciation of literature and an understanding of the various levels of comprehension;
- 5.1 Stress cultural literacy as well as functional literacy;
- 6.5 Demonstrate effective group discussion skills;
- 7.2 Develop the students' ability to listen with a purpose (literal, interpretive, critical, and creative).

This course will also develop knowledge and competencies consistent with the standards recommended by the National Council of Teachers of English.

Specifically, students will do the following:

- 2.1 Demonstrate a respect for the worth and contributions of all literature and learners;
- 2.4 Develop lifelong habits of critical thinking and judgment;
- 2.6 Recognize the impact that culture, societal events and issues have on teachers, students, the English language arts curriculum, and education in general;
- 3.1.1 Show an understanding of language acquisition and development;

3.1.2 Demonstrate how reading, writing, speaking, listening, viewing and thinking are interrelated;

3.1.3 Recognize the impact of cultural, economic, political, and social environments upon language; 3.1.4 Show a respect for and understanding of diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles;

3.1.8 Show the various purposes for which language is used;

3.2.2 Use writing, speaking and observing as major forms of inquiry, re-election, and expression;

3.3.1 Demonstrate how to respond to and interpret what is read in different ways;

3.3.2 Demonstrate how to discover and create meaning from texts; 3.3.3 Use a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts.

In addition Students will demonstrate knowledge of the following, as recommended by the Department of Public Instruction and stated in “Guidelines and Competencies for Undergraduates in the English/Communication Skills Preparation Program”:

2.2 Basic information concerning the English language: its structure, standards, and variations;

2.6 Various modes of discourse (narration, exposition, description, and persuasion) and their appropriate use in all areas of experience: personal, social, educational, business, and vocational;

2.7 Elements of literature and how these elements affect interpretation;

2.8 The genres common to oral, written, and visual expression.

This course will also develop knowledge and competencies consistent with the standards recommended by the National Council of Teachers of English. Specifically, students will be able to do the following:

1.1 Complete a specific language arts course of study;

2.6 Recognize the impact that culture, societal events and issues have on teachers, students, the English language arts curriculum, and education in general;

3.1.2 Demonstrate how reading, writing, speaking, listening, viewing, and things are interrelated;

3.1.3 Recognize the impact of cultural, economic, political, and social environments upon language;

3.1.4 Show a respect for and an understanding of diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles;

3.1.5 Show an understanding of the evolution of English language and the historical influences on its various forms;

3.1.8 Show various purposes for which language is used;

- 3.2.2 Use writing, speaking and observing as major forms of inquiry, reflection, and expression;
- 3.2.5 Apply knowledge of language structure and conventions of creating and critiquing print and non-print texts;
- 3.3.1 Demonstrate how to respond to and interpret what is read in different ways;
- 3.3.2 Demonstrate how to discover and create meaning from texts;
- 3.3.3 Use a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts;
- 3.4.3 Demonstrate how written discourse can influence thought and action;
- 3.5.3 Show knowledge of a broad historical and contemporary spectrum of United States, British, and world literature, including:
  - 3.5.1.1 works from a range of cultures;
  - 3.5.1.2 works from a range of genres.

**The skills taught in Adolescent Literature, English 301-01, should allow students to demonstrate the ability to do the following: A. Interpret significant passages of fiction in order to understand their relationship to the overall meaning of the work: B. Analyze structure as a significant characteristic of prose fiction. C. Define, analyze and question the traditional misconceptions of Literature for Young Adults, especially adolescents. Respect and recognize cultural diversity, gender and ethnicity as reflected in individual works; D. Perceive the recurrence of universal themes in literature of diverse national and cultural origins; E. Distinguish among some major manifestations of the art of prose by citing and explaining pertinent passages from the works of various authors; F. Recognize the effect of literal and figurative language on the tone of literary work: G. Analyze literature in relation to visual texts such as film; H. Position adolescent literature in terms of form and content within the larger adult literary canon;**

a

## **COURSE CONTENTS**

1. **Autobiography-Writing Diagnostic**
2. **Figurative Expression-the words of literature**
3. **Diagnostic on Figurative Language**
4. **Presentation of House of Mango Street ,The Adventures of Huckleberry Finn, Bud, Not Buddy, Tears of a Tiger, and The Chocolate War. Student must present two page original paper on two of the above texts.**
5. **Midterm**
6. **Filmic Review: Finding Forrester, Just Another Girl on IRT, Displaced Person**
7. **Paper due on one of the films**

8. Reading of The Summer of My German Soldier and Naidoo's Journey to Johannesburg
9. Short paper or creative exercise is due.
10. Presentation of Web Project
11. Instructor reserves right to alter the syllabus accordingly.

**Week One:** Week One: Course Introduction  
 Definitions in Question  
 Reading of "Chapter One and Two" in Text

P. Nodelman's of The Pleasure Children's and Adolescent Literature, Nodelman, happens to be additional suggested reading.

**Weeks Two and Three:** Viewing: Cinematic interpretation of children's literature.

Students are introduced to parallel aesthetic tools for "reading" film and literature. Similarities and differences in critical praxis are discussed.

Diagnostic inventory that is not graded is used to assess competency in use of figurative language.

**Week Four** Assignment: Fictional work is generated by students relevant to experience in the "reading" of "A Child's Text." Students will submit written copy of Oral interpretation of film. Videotaping of presentations will take place. Most creative and original work will be compared to FSU's Juvenile Literature Website (TBA)

**Week Five:** Independent Bibliographical Project on "the-cinema"  
 Students compile an annotated bibliography of primary and secondary texts to be submitted a Week Four

MIDTERM. Bibliography may be subdivided not only according to primary and secondary texts, but also according to genre; for example, the categories of autobiography and biography are excellent primary classifications.

4.

**Weeks Six and Seven:** Classroom discussion of BUD, NOT BUDDY by Christopher Curtis. The approach to the text is from the standpoint of genre: text as classic bildungsroman, romance, and historical-social studies text. Before approaching assignment for text, students review the mechanics of MLA format. Assignment: Literary Map of figurative devices for this text is generated by each student. The most extensive assignment is the "thought" paper supported by secondary sources on this text from individual perspective of genre.

**Week Eight: MIDTERM.** Students submit bibliography of "the cinema" and

Complete an in-class essay defining Adolescent Literature, using materials generated in class and at least one secondary source. (If time permits, students will do oral presentation, using overhead projector of their essay exams.)

**Weeks Nine, Ten, Eleven:** Adolescent Literature in the Context of Popular Culture

A. Lecture, discussion, and informal “reading” of Hollywood and Disney and the impact of celluloid on adolescents as well as a contemporary forms of reading, In class, students view selected films, such as “Princess Diaries,” “Member of the Wedding,” “She’s All That,” “Eve’s Bayou,” or “Finding Forrester.” If time permits, students view “DP” by Vonnegut and Harry Potter.

B. Lecture, discussion, and informal “reading” of Video Game as Narrative: Re-enforcement of traditional narrative frame while commingling genres.

Assignment: Students divide into groups, selecting Topic A or Topic B. They then compile annotated filmographies, subdividing them according to genre, to be submitted in oral and written format to the class.

**Weeks Twelve and Thirteen:** The emphasis is Adolescent Literature and the Web. Presentation of the most educationally acclaimed websites on adolescent and young adult literature. Close in-class scrutiny of the websites of Kay E. Vandergrift, Carol Hurst, the Smithsonian Institute and the University of Calgary will serve as focal points.

5.

**Weeks Fourteen and Fifteen:**

Adolescent Literature in Wider contexts. The contexts.

The emphasis of the lecture and discussion is Nodleman’s essays

On “reading against a text, use of myths and archetypes and the context of structural patterns.”

**FINAL EXAM:** Writing and Oral Presentation of Definition Paper on *The Aesthetics of Adolescent Literature*. Paper must include primary text as focal frame that is supported by limited secondary materials. Paper must be at least five pages.

**EVALUATION:**

Midterm: 25 %

Final: 25%

Assignments: 20%

Class Attendance: 10%

Participation: 20%

## **STUDENT RESPONSIBILITY**

Students must do the following to maximize their chances of successfully completing this course:

1. Reading of all assigned material before class.
2. Following attendance policy as indicated in the University Handbook.
3. Participate and turn in all class assignments on time.
4. Timely taking of all exams and quizzes.
5. Submission of a meaningful project to be placed on the Cultural Kaleidoscope: FSU's Children's Literary Website.

**PLEASE NOTE: THE PROFESSOR RESERVES THE RIGHT TO MAKE ADJUSTMENTS TO ANY INFORMATION THAT APPEARS ON THE SYLLABUS AS HE SEES NECESSARY.**

### **SPECIAL SUPPLEMENTAL NOTES**

#### BILDUNGSROMAN

How does Bud, Not Buddy borrow from the following traditions?

German term from the 19<sup>th</sup> century

Romantic and Classical Traditions

Huckleberry Finn [www.geocities.com/SoHo/Lofts/2588/hucklfinn.html](http://www.geocities.com/SoHo/Lofts/2588/hucklfinn.html)

Song of Solomon

Why the Caged Bird sings

Maud Martha [www.suite101.com/article.cfm/aaw\\_literature/20061](http://www.suite101.com/article.cfm/aaw_literature/20061)

Invisible Man

St. Thomas Moore and Incho  
12<sup>th</sup>-13<sup>th</sup> century Century

Machievelli The Prince

Wilhelm Meister Apprenticeship (Johann Goethe) "bildungsroman"

**\*\*Remember that Bud Not Buddy is an allegory\*\***

Motifs:

Choosing not to go to school

Going through a series of trials

### **Course Evaluation**

**Students will demonstrate knowledge of the genre, analytical skills inherent in interpreting that genre, and the ability to write and speak about this genre in a manner representative of a university student. When writing students must use the MLA format for documenting papers. Student's paper must be free of blatant grammar and rhetorical errors. Papers will be graded for content and form. Numerically, the student's grades will be assessed as follows: 10%--class participation; 50%(midterm): 40%(final. All work must be presented in oral and written formats. Late work speaks for itself and will not be accepted, unless adequate justification is presented.**