English 108M – Youth & Adolescence
Winter Term 2003
Wednesdays 6-9 p.m.

COURSE SYLLABUS

Instructor: Catherine Scott
Office: PAS 1059
Office Hours- Tuesdays 2-4 pm and by appointment
E-Mail: catherinescott@sympatico.ca
Phone: 743-9335 (9 a.m – 11 p.m)

Calendar Description:

English 108M studies the portrayal of young protagonists as they respond to the mores of adult society; their own physical, mental, and psychological development; and the expectations placed upon them by themselves and by others.

Course Description:

English 108M is a single semester course focusing on youth and adolescence in literature. During the course, we will explore youth and adolescence as constructed categories that are defined differently by various cultures and historical time periods. As we will see, the dividing lines between the young and the adult have often been, and continue to be, blurred because the characteristics that distinguish the young and the adult are continually changing.

We will explore how each writer manifests different stages of adolescence. We will concentrate on the following questions throughout the course: What is the distinction between childhood and adulthood? How is youth represented in different texts? In what ways has youth been idealised and/or demonised in literature?

By the end of the course, we will hopefully have a better understanding of these works, their authors, and their impact within the current literary and social context.

Required Texts:
Jan Truss. Jasmin
Jamaica Kincaid. Lucy
Rodman Philbrick. The Mighty.
Wayne Johnston. The Divine Ryans
Ursula K. Leguin. A Wizard of Earthsea
CourseWare Book
Also Recommended:
(Royalties from the sale of this book go towards the English Department’s scholarship fund)

*You may alternatively select a writing guide of your choice.

(A) Course Requirements

**Essay 1:** 1000 words (4-5 pages) Due February 12 - 25%
**Essay 2:** 2000 words (8-9 pages) Due March 26 - 35%
**Discussion Questions** – See Handout for more Info – 10%
**Final Exam** – 30%

In addition to required reading of each text, you will be expected to produce 5 sets of discussion questions throughout the term, with the aim of improving your close reading skills. This course will be heavily discussion based with lectures serving as a guide; thus, you must be prepared before you come to class to discuss the text at hand.

(B) Participation

Class participation is an essential component in my courses. I will take into account attendance, evidence of preparedness, as well as the quality versus the quantity of your remarks. While you will not receive a specific grade for attendance, students who participate generally receive higher grades in their courses. Group work will allow for participation from those who are less likely to speak to the class as a whole.

(C) Completion of Assignments:

You are required to complete all of the assignments and submit them on the above due date. Unexcused late assignments will be penalized by a 2% deduction daily, weekends and holidays included. For example, an assignment that receives an original grade of 80% will instead receive a mark of 78% if submitted one day late. If there are exceptional circumstances which prevent you from handing in an assignment on time, please see me at least 2 days before the assignment is due to make alternative arrangements.

If you must submit a paper late, please submit it to the drop box in the English department – Hagey Hall, 2nd floor, but you must first have one of the secretaries in the English department sign and date it (therefore, work must be submitted during business hours). Also, please note that I will not accept essays after the term’s last day of classes.
(D) Marking system - See Handout

(E) Presentation of Papers

Please consult the MLA Handbook for proper documentation style and other requirements. Papers should be stapled or paper-clipped and your name should appear in the top-right corner of each page. Papers are required to be typed and double-spaced with one-inch margins on the top, bottom and both sides of the sheet.

Discussion Questions should be submitted electronically by email.

(F) Plagiarism

Plagiarism is an extremely serious academic offence. Essentially, plagiarism involves submitting or presenting work in a course as if it were the student's own work done expressly for that particular course, when, in fact, it is not. Penalties for plagiarism range from a failing grade on the assignment to expulsion from the University of Waterloo. For more detailed information regarding the University's policy on plagiarism and other forms of academic misconduct, students are referred to the University of Waterloo Calendar.

Plagiarism includes

(a) 'Forgetting' to cite a source. Cite your sources!!
(b) Copying someone else's work and passing it off as your own
(c) Having someone else write your essay for you.
(d) Paraphrasing ideas and/or sections of an author's work.
(e) Taking ideas/phrases off the Internet – this IS plagiarism!
<table>
<thead>
<tr>
<th>DATE</th>
<th>READINGS</th>
<th>ASSIGNMENTS</th>
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<tbody>
<tr>
<td>Class One: January 8</td>
<td>Opening Class</td>
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<td>Class Two: January 15</td>
<td><em>Hansel &amp; Gretel</em></td>
<td>*Essay Topics Assigned</td>
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<td>&quot;The Goblin Market&quot;</td>
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<td>Class Three: January 22</td>
<td><em>Jasmin</em></td>
<td>*Discussion Questions Due January 21</td>
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<td>Class Four: January 29</td>
<td><em>Lucy</em></td>
<td>*Discussion Questions Due January 28</td>
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<td>Class Five: February 5</td>
<td>T.B.A</td>
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<td>Class Six: February 12</td>
<td>&quot;Teen Sniper&quot;</td>
<td>ESSAY ONE DUE</td>
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<td>Reading Week – No Class</td>
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<td>February 19</td>
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<td>Class Seven: February 26</td>
<td><em>Freak the Mighty</em></td>
<td>*Discussion Questions Due February 25</td>
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<td>Essay Topics Assigned</td>
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<td>Class Eight: March 5</td>
<td><em>The Divine Ryans</em></td>
<td>*Discussion Questions Due March 4</td>
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<td>Class Nine: March 12</td>
<td>T.B.A</td>
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<td>Class Ten: March 19</td>
<td><em>Wizard of Earthsea</em></td>
<td>*Discussion Questions Due March 18</td>
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<td>Class Eleven: March 26</td>
<td><em>Buffy the Vampire Slayer</em></td>
<td>FINAL ESSAY DUE</td>
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<td>*2 Articles in CourseWare</td>
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<td>Class Twelve: April 2</td>
<td>Final Class – T.B.A</td>
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Discussion Questions – 10%

Each student will submit 2 discussion questions the night before we begin a new novel. See your schedule for specific due dates. The discussion questions must be submitted to me electronically via email by midnight the night before class. If there are exceptional circumstances, please call me at home.

My Expectations:

This assignment has three basic principles.

(1) Firstly, it is designed to help you, the reader, to develop your close reading skills. That is to say, you are no longer just reading for plot and action. You are expected to look deeper within the language of the novel to probe levels of meaning and understanding.

(2) Secondly, you are expected to craft your discussion questions using the Glossary of Literary Terms as a guide. As such, you will become familiar with a list of terms often employed in the study of English Literature. You will be expected to use at least 2 different terms in each of your assignment sets.

For example, if you use ‘irony’ for your first question/comment, you must then use a different term for your second question/comment.

(3) Finally, these questions will be used, from time to time, to steer class discussion and help your fellow students to consider angles they had not previously considered.

Format:

You should expect to submit anywhere from 1/3 to 1/2 page for the total assignment. I am not expecting a mini-essay, but I would like to see some thought and effort behind the creation of your discussion questions. Push yourself – try to create questions for which you honestly have some interest in finding out the answer. : )

You MAY craft your question as a comment. However, I would urge you to frame the comment in such a way as to encourage further discussion.

Example:

*Buffy the Vampire Slayer* is filled with *intertextual* references to pop culture, classical literature, world religions, and various other source texts. What are some of the other intertextual references in the episode we watched for tonight's class? And what might be some of the possible meanings for these references beyond simply being ‘clever’?
Glossary of Literary Terms

**Allegory** – a work in which concrete elements (a pilgrim, a road, a splendid city) stand for abstractions (humanity, life, salvation), usually in an unambiguous relationship. The literal items, thus convey a meaning, which is usually moral, religious or political.

**Alliteration** – repetition of consonant sounds, especially at the beginnings of words (free, form, phantom).

**Allusion** – an indirect reference to a work of art, religion, literature, or culture outside the text; hence, a reference to the Bible or a well-known painting.

**Characterization** – the presentation of a character, whether by direct description, by showing the character in action, or by the presentation of other characters who help define each other.

**Cliché** – an expression that through overuse has ceased to be effective. E.g. Think of the movie *Scream* (played on clichés in horror films)

**Comparison and Contrast** – to compare is strictly to note similarities; to contrast is to note differences.

**Fable** – A short story with an easily grasped moral (usually presented with animals)

**Foreshadowing** – suggestions of what is to come in the story.

**Hyberbole** – figurative language using overstatement, as in “He died a thousand deaths”

**Image/Imagery** – Imagery is established by language that appeals to the senses, especially sight (‘deep blue sea’) but also to other senses (‘tinkling bells, perfumes of Arabia).
Intertextuality – All works show the influence of other works. If an author writes (say) a short story, no matter how original she thinks she is, she inevitably brings to her own story a knowledge of other stories, for example, a conception of what a short story is, and more generally, what a story is. Intertextuality refers to connections with a vast context of writings and indeed all aspects of culture, and in part depending on what the reader brings to the work.

Irony – A contrast of some sort. For instance, verbal irony refers to the contrast between what is said and what is meant (‘You’re a great guy, meant bitterly). In Dramatic Irony, the contrast between what is intended and what is accomplished (Man is afraid of dying in a plane crash, so he takes his car, and dies in a car accident), or between what the audience knows (a murderer waits in the bedroom) and what the character says (“I’m heading to sleep”).

Magic Realism - a highly stylized form of narrative in which the ‘real’ action and characters are juxtaposed with fantastic or mythical or imaginative characters. The blend stretches the definition of the ‘real.’

Metaphor – a kind of figurative language equating one thing with another. “This novel is garbage” (book=garbage).

Parody – a humorous imitation of a literary work, especially of its style

Satire – literature that entertainingly attacks folly or vice; amusingly abusive writing

Simile – a kind of figurative language explicitly making a comparison – for example, by using ‘as or like’ (She is like a red rose).

Symbol – a person, object, action, or situation that, charged with meaning, suggests another thing (for example, a dark forest may suggest confusion, or perhaps evil), through usually with less specificity and more ambiguity than allegory. A symbol usually differs from a metaphor in that a symbol is expanded or repeated and works by accumulating associations.

Thesis – the point or argument that a writer announces and develops. A thesis differs from a topic by making an assertion. “The fall of Oedipus” is a topic, but not a thesis. “Oedipus falls because he is impetuous” is a thesis – because it is arguable.

Source:
<table>
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<tr>
<th>Marks</th>
<th>General Impression</th>
<th>Organization, Sentence Structure and Diction</th>
<th>Intellectual Content</th>
<th>Errors in Mechanics</th>
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<tbody>
<tr>
<td>A+</td>
<td>Delight; fresh style; provocative, new and challenging ideas and approach.</td>
<td>Evident and effective structure; clear thesis/theme; flawless unity and coherence; varied sentences; forceful diction.</td>
<td>Accurate; documented; inspired moments of original thinking; sophisticated.</td>
<td>Negligible.</td>
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<td>90-100</td>
<td>Delight; excellence in ideas and style.</td>
<td>Evident and effective structure; clear thesis/theme; intact unity and coherence; strong command of sentence structure and diction.</td>
<td>Accurate; documented; genuine perceptions on subject matter; challenging.</td>
<td>Negligible.</td>
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<td>A</td>
<td>Straightforward; effective; interesting.</td>
<td>Well planned; evident unity and coherence; thesis/theme, paragraph essentials present; good sentences and diction.</td>
<td>Accurate; documented; logical, valid perceptions on subject matter</td>
<td>Not more than one major error type and/or four minor errors (4 in total).</td>
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<td>85-89</td>
<td>Competent.</td>
<td>Plan evident; paragraphs correct, if not emphatic; thesis/theme apparent; some sentences reveal good command of structure; competent diction.</td>
<td>Acceptable; logical approach; an occasional perception of interest.</td>
<td>Not more than two major error types and/or six minor errors (7 in total).</td>
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<td>B</td>
<td>Commonplace; lacks vitality.</td>
<td>Basic planning evident; thesis/theme vague; some unity and coherence of thinking; simplistic sentence structure and diction.</td>
<td>Ordinary; often ideas, logic not fully developed.</td>
<td>Not more than three major error types and/or eight minor errors (10 in total).</td>
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<td>70-79</td>
<td>Dull; few redeeming qualities.</td>
<td>Little planning evident; unclear thesis/theme; weak paragraphs and ineffectual sentence structures; limited diction.</td>
<td>Dull; ideas, logic not fully developed.</td>
<td>Not more than four major error types and ten minor errors (14 in total).</td>
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<td>C</td>
<td>Inadequate.</td>
<td>Disorganized; no clear thesis/theme; no grasp of writing essentials.</td>
<td>Unsuitable; immature.</td>
<td>Too many errors.</td>
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