Youth, n.
“The fact or state of being young; youngness […] The time when one is young; the early part or period of life; more specifically, the period from puberty till the attainment of full growth, between childhood and adult age” (OED).

adolescence, n.
“The period following the onset of puberty during which a young person develops from a child into an adult; the condition or state of being adolescent” (OED).

Course Description
This course studies the portrayal of young protagonists as they respond to the mores of adult society and the expectations placed upon them by themselves and by others. We will be looking particularly at their own sexual and gendered, racial, and religious development in tandem with their physical, mental, and psychological development.

Our reading is primarily focused on contemporary North American literature and culture – i.e. mostly Canadian and American literature from the past (roughly) twenty-five years – but we do briefly visit British literature from the Modern era with Roald Dahl to enable us to explore a variety of places, genres, narrative styles, voices, and literary techniques.

Learning Outcomes/Objectives
This course is intended to introduce you to the prominent literary and cultural place of the coming-of-age narrative and stories of maturation as well as to demonstrate how characteristics of various models (such as novels, short stories, poetry, television, music, etc.) can and do permeate literature and culture. As such, we will garner an understanding of the unique conventions, themes, and techniques not only of the textual narrative but of graphic, visual, and musical narratives to become familiar with these modes of storytelling as well. Throughout this course, we will come to understand the role of the adolescent in our contemporary North American culture and context and begin to see this figure as one that embodies the fears, desires, values, ideologies, and anxieties of our own cultural moment.
This course aims to develop with you the vocabulary and confidence to speak and write intelligently about sex, gender, race, religion, and their crucial place in narratives of growing up physically, mentally, and psychologically as well as in the wider contexts of literature and culture as a whole. This course is also designed to introduce you to the study of literature at the University level; as such, it will provide you with the tools and guidance you need to engage with literature, to read it well, and to write about it. By the end of the term, you yourselves should have grown as interpretative and critical readers, and as more reflective, organized, and effective writers and thinkers.

**Texts**
Middlesex (2002), Jeffery Eugenides
The Amazing Spider-Man Through the Decades (2011), Stan Lee et. al.
Skim (1993), Mariko Tamaki and Jillian Tamaki
Diamond Grill (2006), Fred Wah
Push (1996), Sapphire
Charlie and the Chocolate Factory (1964), Roald Dahl
Room (2010), Emma Donoghue

English 108M Winter 2015 Coursepack

**Evaluation**
Short Essay (min. 3 pages) 10%
Participation 15%
Interpretative Essay (on one text, min. 4 pages) 15%
Quizzes (5 throughout the term) 25% (5% each)
Comparative Essay Project 35%*
  *Comparative Essay Proposal (min. 2 pages) 10%
  *Comparative Essay (on two texts, min. 5 pages) 25%

Participation:
Class participation is worth 15% of the overall grade – please note that the full 15% is attendance and participation. Since attendance is mandatory for successful completion of any University course, purely showing up is not sufficient: active participation (with quality being the focus over quantity) is required. I will be taking attendance each class at the beginning of class by passing around a sign-in sheet.

Quizzes:
I will be administering six “pop” quizzes throughout the term based on the reading(s) and text(s) required of the random quiz days – you will be required to complete five of them, each weighted at 5% of the overall grade for a total of 25%. As long as you are doing the readings and keeping up with the texts, are thinking critically about them, and are coming to class prepared, these quizzes should not be anything to stress about. I am looking for active engagements with the texts as well as your thoughts and questions about them.
Please note that while I will read and comment on every quiz you choose to write, I will only use five of them toward your final grade: if you write more than five of the quizzes, I will take as your grades the highest five quizzes that you submit, but I will give you full feedback on your ideas should you wish to complete all of them.

**Essays:**
Essay writing constitutes a combined 60% of the overall grade. All three of the essays for this course – as well as the essay proposal – while varying in length, subject matter, and critical approach, must adhere to MLA style formatting and citations – i.e. 12 point, Times New Roman font, double-spaced throughout, with a Works Cited page attached and numbered consecutively as well as student name and number, my name, course code, and date submitted in the top, left-hand corner of the first page.

Topics and instructions for the individual essays will be distributed in class, along with grading criteria and essay writing advice.

**Final Exam:**
There is no final exam for this course.

**Late Policy**
Deadlines are indicated in the schedule (see below). Assignments are due in class, at the beginning of class, and will be collected personally. A 3% penalty will be applied for each day an assignment is late, including weekends. Any late assignments must be dropped off in the English Department Drop box (on the second floor of Hagey Hall) to be date-stamped by English Department administration and forwarded to my mailbox.

**Accommodations**
We all do learn in different ways and may need different tools to succeed. I am here to help you succeed, and it is not my job, goal, or life’s passion to hinder your progress and development at all. I will do my best to work with you to meet your learning needs whether they are related to how you participate in class, engage with assignments, or meet deadlines. Please arrange to meet with me to discuss if needed/desired.

**Schedule**

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<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>1</td>
<td>January 6</td>
<td>Introduction</td>
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<td></td>
<td>January 8</td>
<td>M.H. Abrams, literary definitions</td>
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<td></td>
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<td>Trish Salah, trans- definitions</td>
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<td></td>
<td>January 9</td>
<td>Emma Donoghue, “Team Men”</td>
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<td>Emma Donoghue, “The Welcome”</td>
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<td></td>
<td>January 15</td>
<td>Shyam Selvadurai, “Pigs Can’t Fly”</td>
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<td></td>
<td>January 16</td>
<td>Shyam Selvadurai, “Pigs Can’t Fly”</td>
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*Growing Up Sexed and Gendered*
RuPaul’s Drag Race, “Here Comes the Bride”

3 January 20  Trish Salah, “Sappho avers”
Trish Salah, “Surgical Diary”

January 22  Trish Salah, “Surgical Diary”
Orange is the New Black, “Lesbian Request Denied”

January 23  Essay Writing “Workshop”
Mariko Tamaki and Jillian Tamaki, Skim

January 27  Mariko Tamaki and Jillian Tamaki, Skim
Guest Lecturer: Emma Vossen

January 29  Mariko Tamaki and Jillian Tamaki, Skim
Guest Lecturer: Emma Vossen

January 30  Jeffery Eugenides, Middlesex [Book 1]  Short Essay due

*Growing Up Racially and Religiously*

5 February 3  Jeffery Eugenides, Middlesex [Book 2]
February 5  Jeffery Eugenides, Middlesex [Book 3]
February 6  Jeffery Eugenides, Middlesex [Book 4]

6 February 10  Stan Lee et. al., The Amazing Spider-Man Through the Decades
February 12  Stan Lee et. al., The Amazing Spider-Man Through the Decades
RuPaul’s Drag Race, “Dynamic Drag Duos”

February 13  RuPaul’s Drag Race, “Dynamic Drag Duos”

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7 February 24  Fred Wah, Diamond Grill  Interp. Essay due
February 26  Fred Wah, Diamond Grill
February 27  Fred Wah, Diamond Grill

8 March 3  K.V. Johansen, Nightwalker: The Warlocks of Talverdin, Book One
March 5  K.V. Johansen, Nightwalker: The Warlocks of Talverdin, Book One
March 6  K.V. Johansen, Nightwalker: The Warlocks of Talverdin, Book One

9 March 10  Sapphire, Push
March 12  Sapphire, Push
March 13  Sapphire, Push

*Growing Up*

10 March 17  Glee, “Born This Way”
Roald Dahl, “Galloping Foxley”
March 19  Roald Dahl, *Charlie and the Chocolate Factory*
March 20  Roald Dahl, *Charlie and the Chocolate Factory*
11  March 24  Steven Millhauser, “The Room in the Attic”
March 26  Steven Millhauser, “Dangerous Laughter”
March 27  Stephen King, “Graduation Afternoon”
12  March 31  Emma Donoghue, *Room*
April 2  Emma Donoghue, *Room*
April 3  [Friday’s class rescheduled: see below]  Good Friday
April 6  Emma Donoghue, *Room*
April 13  ---------------------no class---------------------  Compar. Essay due

*Classroom Expectations*
For this course to run properly and successfully, it is crucial that everyone (including me!) arrives punctually and is ready to begin promptly. Everyone also is responsible for bringing his/her course notes and textbooks to every class, having read and thought critically about the pertinent readings.

The University is a professional institution, and everyone must conduct him/herself in a professional, courteous, and socially acceptable manner. I expect everyone to respect one another’s comments and ideas (as you should expect me to respect yours), and no one will put down and/or judge anyone on his/her comments and ideas. I also will not put up with any discrimination and/or harassment on the grounds of age, ability, race/ethnic background, sex/gender, sexual orientation, religion, etc. – any infractions on this will find the culpable person immediately out of my classroom and potentially in a meeting with Associate Dean Dr. Linda Warley.

On the lighter side, I hope that everyone garners a new (or develops an old) appreciation of English literature, narratives of growing up and, most importantly, has fun this year!

*Contact Policy*
I will do my best to respond to e-mails within 48 hours of receiving them (usually much earlier… sometimes a little later). I will only respond by e-mail to “yes” or “no” oriented questions – I will not provide essay consultations via e-mail, nor will I explicate a text or discuss at length something much easier done in person. I also will not respond to e-mails after 5:30pm on weekdays and will not respond to e-mails at all on weekends.

I am more than happy to arrange meeting times via e-mail, and I am thrilled to consult with students during office hours. I am always available in office hours, so please DO come visit me… even if just to chat and/or to say, “Hi!” – it can get quite lonely all by myself.

*Other Information/University Policies*
**Academic Integrity:** In order to maintain a culture of academic integrity, members of the University of Waterloo are expected to promote honesty, trust, fairness, respect and
Discipline: A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to Policy 71 - Student Discipline. [http://uwaterloo.ca/secretariat-general-counsel/policies-procedures-guidelines/policy-71]

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70 - Student Petitions and Grievances, Section 4. [http://uwaterloo.ca/secretariat-general-counsel/policies-procedures-guidelines/policy-70]

Appeals: A student may appeal the finding and/or penalty in a decision made under Policy 70 - Student Petitions and Grievances (other than regarding a petition) or Policy 71 - Student Discipline if a ground for an appeal can be established. Read Policy 72 - Student Appeals. [http://uwaterloo.ca/secretariat-general-counsel/policies-procedures-guidelines/policy-72]

Academic Integrity website: https://uwaterloo.ca/academic-integrity/integrity-students

Academic Integrity Office: https://uwaterloo.ca/academic-integrity/

Note for students with disabilities: The AccessAbility Services office, located in Needles Hall Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the AS office at the beginning of each academic term. [https://uwaterloo.ca/disability-services/]