



## Lahore University of Management Sciences

### ENGL 2152

### Gangs, Wizards and Soldiers: A Survey of Young Adult Literature Summer 2024

Instructor	Saba Pirzadeh
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Course Basics				
Credit Hours	4			
Lecture(s)	Nbr of Lec(s) Per Week	4	Duration	110 min
Recitation/Lab (per week)	Nbr of Lec(s) Per Week		Duration	
Tutorial (per week)	Nbr of Lec(s) Per Week		Duration	

Course Distribution	
Core	No
Elective	Yes
Open for Student Category	All

Course Description
<p>The increasing demand and consumption of young adult fiction (both written and visual) indicates its relevance in highlighting the realities, complications, and potentialities of adolescence. Using different genres of young adult texts—fairy tale, historical fiction, fantasy, romance, bildungsroman, graphic novel and dystopia—along with popular culture references, we will explore issues of adolescent identity and agency in real and imagined worlds. Discussions will focus on questions about subjectivity, gender, class, body, ableism, conformity and difference (among others). Close attention will be paid to how young adult narratives reinforce, challenge or subvert common cultural perceptions. The thematic and cultural analysis of chosen texts will also be framed within larger issues of the literariness, didacticism and marketability of the young adult genre. In doing so we will develop a deeper understanding of adolescent growth, identity formation and literary innovation.</p>



## Lahore University of Management Sciences

### Course Evaluation

Class participation 20%  
Group Presentation 20%  
Midterm Exam 30%  
Final Essay 30%

### Required texts

Angie Thomas. *The Hate You Give*. Walker Books.  
G Willow Wilson. *Ms Marvel Vol 1: No Normal*. Marvel.  
J.K Rowling. *Harry Potter and the Prisoner of Azkaban*. Bloomsbury.  
Neil Gaiman. *Coraline*. Bloomsbury.  
Sherman Alexie. *The Absolutely True Diary of a Part-Time Indian*. Little, Brown and Company.  
Sabaa Tahir. *All My Rage*. Razorbill.  
Stephanie Meyer. *Twilight*. Hachette Book Group.  
Suzanne Collins. *The Hunger Games*. Scholastic.

### Class policies

#### Academic Honesty

University has a zero-tolerance policy on plagiarism. Plagiarism is presenting someone else's work or ideas as your own, with or without their consent, by incorporating it into your work without full acknowledgement. All published and unpublished material, whether in manuscript, printed or electronic form, is covered under this definition. Plagiarism may be intentional or reckless, or unintentional. Under the regulations for examinations, intentional or reckless plagiarism is a disciplinary offence.

<https://mgshssadvising.lums.edu.pk/mgshssadvising-faqs>

Instructors are obligated to report any suspected plagiarism to the DC for investigation

#### Sexual Harassment and Bullying

Sexual harassment is prohibited at LUMS and constitutes a punishable offence under the LUMS Sexual Harassment Policy and applicable law (The Protection Against Harassment of Women at the Workplace Act, 2010). Behaviours such as sexual harassment and bullying are unacceptable in a healthy work and academic environment, specifically one in which



## Lahore University of Management Sciences

scholarly pursuit may flourish. LUMS will not tolerate sexual harassment and/or bullying of any member of the LUMS Community and will strive through education and deterrence to create an environment free from such behaviours on its premises. Please inform students of LUMS zero tolerance policy for harassment and bullying and encourage them to report any suspected incidences to [harassment@lums.edu.pk](mailto:harassment@lums.edu.pk) or to the office of accessibility and inclusion - [oai@lums.edu.pk](mailto:oai@lums.edu.pk)

### Office Hours

Virtual office hours will be held from 10am-11:30am on Friday. Zoom link will be shared.

### Detailed Course Requirements

#### Class Participation—20%

Consistent attendance and participation are key requirements for this course. More than three unexcused absences will have a negative impact on your final grade. Students must complete their readings on time and be prepared to write short response papers for the chosen texts.

#### Group Presentation—20%

Groups will choose a young adult text outside of the syllabus and present its major themes and stylistic elements. The group will submit **a one-page writeup** explaining the rationale for text selection.

#### Midterm Exam—30%

The midterm will consist of short essays and will test students' knowledge of texts, concepts, and terms covered in class.

#### Final Essay—30%

Students will write a persuasive and cogent critical analysis of a young adult text. The strongest papers will offer original arguments that develop or go beyond the ideas and issues raised in class discussions. Students must get their topics approved in consultation with the instructor and present them to their peers.

### Required texts

Texts and critical readings will be uploaded on LMS.



## Lahore University of Management Sciences

Lecture	Texts/Reading
1.	Introduction to the course
2.	Literary analysis guidelines
3.	Philip Pullman. “Children’s Literature and the Critics Who Disdain It”. Sotter and Conners. “Beyond Relevance to Literary Merit: Young Adult Literature as “Literature”. pg 1-9. Janet Alsup “Why Read YAL.” Pg 1-16.
4. Fairy Tales	Neil Gaiman. <i>Coraline</i>
5.	Neil Gaiman. <i>Coraline</i> “A Girl in the Dark with Monsters: The Convergence of Gothic Elements and Children’s Literature in Neil Gaiman’s <i>Coraline</i> .” José Roberto Saravia Vargas. <i>Revista de Lenguas Modernas</i> 21 (2014): 77-94 .
6.	Charles Perrault, “The Sleeping Beauty in the Wood”; Maria Tatar, “Why Fairy Tales Matter: The Performative and the Transformative.” <i>Western Folklore</i> 69.1 (2010): 55–64.
7. Bildungsroman	Sherman Alexie. <i>The Absolutely True Diary of a Part-Time Indian</i>



## Lahore University of Management Sciences

8.	<p><i>The Absolutely True Diary of a Part-Time Indian.</i> Brian Ripley Crandall. “Adding a Disability Perspective When Reading Adolescent Literature: Sherman Alexie’s <i>The Absolutely True Diary of a Part-Time Indian</i>.” <a href="https://scholar.lib.vt.edu/ejournals/ALAN/v36n2/crandall.html">https://scholar.lib.vt.edu/ejournals/ALAN/v36n2/crandall.html</a></p>
9. Romance	Stephanie Meyer. <i>Twilight</i> . pg. 1-303
10.	<p><i>Twilight</i>. pg. 304-434</p> <p>Silver, Anna. ‘Twilight’ is Not Good for Maidens: Gender, Sexuality, and the Family in Stephanie Meyer’s ‘Twilight’ Series.” <i>Studies in The Novel</i> 42. ½ (2010):121–138.</p>
11.	<p>Jarvis, Christine. “The Twilight of Feminism? Stephenie Meyer’s Saga and the Contradictions of Contemporary Girlhood.” <i>Children’s Literature in Education</i> (2014) 45:101–115.</p>
12. Fantasy	J.K Rowling. <i>Harry Potter and the Prisoner of Azkaban</i> pg. 1-243
13.	<p><i>Harry Potter and the Prisoner of Azkaban</i> pg. 244-448</p> <p>Ward, Renée. “Shape-shifting, identity, and change in <i>Harry Potter and the Prisoner of Azkaban</i>”. <i>Accio</i> 2005, 29-31 July 2005, University of Reading, Reading, UK.</p>
14.	<b>Mid term</b>



## Lahore University of Management Sciences

15.	Sabaa Tahir. <i>All My Rage</i>
16.	<i>All My Rage</i>
17. Realism	Angie Thomas. <i>The Hate You Give</i> pg. 1-330
18.	<i>The Hate you Give</i> pg. 331-438. Owen, Gabrielle. "Adolescence, Blackness, and the Politics of Respectability in <i>Monster</i> and <i>The Hate U Give</i> ." <i>The Lion and the Unicorn</i> , vol. 43 no. 2, 2019, p. 236-260.
19.	<b>Presentations</b>
20.	<b>Presentations</b>
21. Dystopia	Suzanne Collins. <i>The Hunger Games</i> pg. 1-250
22.	<i>The Hunger Games</i> pg. 251-436; Hansen, Kathryn Strong. "The Metamorphosis of Katniss Everdeen: The Hunger Games, Myth, and Femininity." <i>Children's Literature Association Quarterly</i> , vol. 40 no. 2, 2015, p. 161-178.



## Lahore University of Management Sciences

23. Graphic narrative	G Willow Wilson. <i>Ms Marvel Vol 1: No Normal</i> .
24.	<i>Ms Marvel Vol 1: No Normal</i> . Adnan Mahmutovic. "Ms. Marvel: transnational superhero iconography." <i>Journal of Graphic Novels and Comics</i> ." 13:6 (2022): 869-883.
25.	<b>Presentation on final essay topics</b>
26.	<b>Presentation on final essay topics</b>
27.	Writing workshop
28.	Concluding remarks