

young

adult

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Curs: 2016-2017

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1. Introduction

I heard the term young adult fiction for the first time not a long time ago. It was when I first started reading books in English and I realized most of the books I read belonged to this genre, probably because they are addressed to people my age. To choose these books I usually guided myself through the best-sellers lists I found on the Internet.

When the time came to choose my TR topic I thought about something I liked, and I remembered that I really like books. At first, it seemed too simple and with not many possibilities, but I started researching and discovered that there were, in fact, so many things about those books I read that I had never been aware of and that interested me.

Firstly, I wanted to know how this literature had arrived to the importance it has now, why it is so popular and why so many people fall in love with YA books, even when they are not young adults. In my research project, I explain in a synthesized way the evolution of this literature from its beginning to nowadays.

Secondly, I knew there were different genres inside YA, but I didn't know there were so many, even more than the 7 ones I've studied on my project. As you'll read, the genres are basically the same from adult fiction but, for me, contemporary fiction is truly the differential one. This is why I chose it for my writing part, which I'll explain later.

The choosing of the books to summarize and thematically analyze wasn't easy. Most of them I'd read at some point and had captivated me. Also, they happened to be one of the most successful ones, each of their genre. I chose based exactly on this, their success and influence. There are many books I would have liked to work on, but I knew I had to be realistic so I finally stucked to 7, one for genre.

After reading and studying the 7 books I tried to find something that simplified them all even though the differences, and I did. This part helped me clarify my ideas about YA, which was needed for the next one, the creative part.

The most ambitious part was the writing. I had to sum up everything I had learnt and transform it into YA written by me. I had to create a main character, which had to be a teenager and a girl, and I also had to develop this change in her life. It took me a lot of time

and worrying for it to be good enough, but finally I managed to write what I think could be the first 2 chapters of a contemporary YA novel.

It was the most ambitious but also the most important. It was proof that I had actually learnt something with my project and one of my initial goals: having studied YA deeply, can I create something that could belong to the genre? You can answer that for yourself when you get to part 6. Obviously, it wasn't only what I'd researched, it was also my personal abilities to write YA after all I'd learnt about it.

Writing my whole research project in English was a challenge, but not one I was scared about. A challenge because I had never written something even close to this long in a language which is not my first, but English is not a problem for me now, partly thanks to all the YA books I've read in this language. Anyway, it has been even easier than I had expected. Also, it would have seemed unnatural to talk about English literature in Catalan.

Methodologically, my TR basically had two inputs of information: the Internet and all the YA books I've read, not only the ones I've studied on the project. For the history and evolution part I needed the information, which wasn't always easy to find. You'll find the details in the bibliography. The subgenres part wasn't that complicated, because I had read books belonging to most of them. With the analysis of the 7 books came up a lot of work and time. Finally, the writing was inspiration and a gathering of everything I had learnt about YA thanks to my project.

As I say somewhere above, I didn't think this topic would bring so many things to study and talk about. That's why there are things I would have liked to do that I haven't, but I'll explain that in the conclusions. There too you'll find a summary of all that I've learnt about YA literature and why it was a good decision to choose it as my TR topic.

2. Definition of young adult literature

Young adult literature, often referred to as YA, are fiction books written or published specifically for teenagers or young adults, between ages 12 and 18. Even so, readers and writers define young adults as people from 15 to their early 20s, and this is always variable. The terms young adult fiction, young adult novel or juvenile novel all refer to the YA category.

Generally, young adult books talk about problems and issues that can sound familiar to teenagers and, in some ways, affect them. The main character and the majority of the characters are in this same age group. Another characteristic is that the authors use a simple language, although writing styles range widely.

The fact that the main separation for this type of literature is that it is written for a specific age implies that we can find lots of different subgenres inside the genre. The settings of YA novels have no limits.

The subgenres are usually crossed but it could be said that there is a romantic subplot in almost every story. The most important genres and also the ones that we'll work on are: contemporary, romance, historical, fantasy, science-fiction, paranormal and mystery.

Despite its unique characteristics, young adult literature follows the fundamental elements of fiction: character, plot, setting, theme and style.

The term young adult literature wasn't used regularly until at least the 1970s. Before that, there had been books published for teenagers, but teachers and librarians were slow to accept those as a genre. What's more, some adult's books were much more appealing to young adults than to adults themselves.

The YA category has changed immensely through the years and will continue to change. In the words of author and publisher Lizzie Skurnick, "It's not surprising that YA is always dealing with transformation, whether it be realistic or supernatural. It's the only genre that can always be both. It shows teen life in full chaos. And that means constant change".

3. History

History of young adult literature is tied to the way this age group was perceived through the years. The first time that it became clear to practically everybody that the young were a separate group was in the 1920s, but that doesn't mean that, long before, books within the young category hadn't been written and, afterwards, read by teenagers.

3.1 The 19th century – beginning

British writer Sarah Trimmer was the first to make a separation between books for children and for young adults. In her children's literature periodical, *The Guardian of Education* (1802), she introduced the terms "Books for Children", for those under 14, and "**Books for Young Persons**", for those between 14 and 21.

After the American Civil War, the first books with teenage characters began to appear. A difference between girls and boys was established, and while among the first, the romantic romance type was more popular, the boys preferred Westerns, mysteries and detective stories. *Little Women* by Louisa May Alcott, *St. Almo* by Augusta Jane Evans, Mark Twain's *Adventures of Huckleberry Finn* and *Ragged Dick* by Horatio Alger were some of the most influential books of the second half of the 19th century.

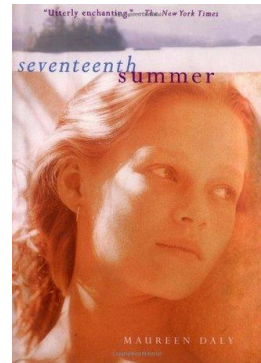
In the same time, teenagers also read other books that weren't specifically for them. Some examples are Charles Dickens' *Oliver Twist* and *Great Expectations*, *The adventures of Tom Sawyer* by Mark Twain or *The count of Monte Cristo* by French author Alexandre Dumas.

3.2 The mid-20th century

Both teen culture and teen literature began to take shape in the 1930s. The American Library Association (ALA) created the **Young People's Reading Roundtable** and began publishing a list of "books for young people". Although the list consisted only of adult titles with teen appeal, librarians and others were beginning to see this age group as its own entity.

Teenagers were officially given their own social demographic group in World War II. In 1942, the first ever book written explicitly for young adults was published. It was a romance novel published by Maureen Daly titled ***Seventeenth Summer***.

Daly's book was largely for girls and talked about first love. It was one of the first to use first person narration, a technique that has continued to characterize YA books. The characters, Angie Morrow and Jack Duluth are two teenagers that fall in love in the summer but have to deal with separation when it ends.



Seventeenth Summer,
by Maureen Daly

This story was followed and imitated by many more teen romances that were popular among girls, like Betty Cavanna's *Going on Sixteen* and Rosamund du Jardin's *Practically Seventeen*. On the other hand, boys preferred popular sports novels. One of the most popular authors of this genre was John R. Tunis, who wrote *The Kid from Tomkinsville* and *All American* among others.

Another important YA publication was the series of books around the character of **Nancy Drew**, created by American author Edward Stratemeyer, which appeared for the first time in the 1930s. Nancy was an attractive and amazingly talented 16-year-old girl that solved mysteries in her free time. Stratemeyer also started publishing another book series for boys, which was titled *Hardy Boys*.

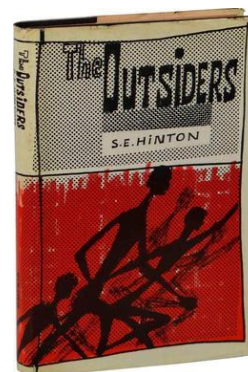
However, there were other books published between 1900 and 1950 that were read by teens, although they had not been written for them. Some of those were *Treasure Island* by R. L. Stevenson, *Black Beauty* by Anna Sewell and J. R. R. Tolkien's *The Hobbit*.

3.3 1950s and 1960s

In the decade of the 1950s, the ALA created a **Young Adult Services Division** in libraries after psychologists Robert Havighust and Erik Erikson defined adolescence as a developmental stage when identity independence takes hold. The term "young adult" didn't come into general use until 1958.

S. E. Hinton's ***The Outsiders*** was published in 1956. It is known for being one of the most popular and best-selling YA books of all time. It changed juvenile literature completely as it was very different from everything that had been written for teens until that moment. Hinton's novel featured a truer and darker side of adolescent life and talked about serious problems, as the plot involved a killing, gangs and a robbery.

The Outsiders inspired authors in the 1970s to write more mature contemporary realistic novels. Robert Cormier's *The Chocolate War* was published in 1974, and it is considered a true YA classic. This controversial dark novel talks about power, corruption and conformity. Other important books of the decade are *Are You There God? It's Me, Margaret* and *Forever*, both by Judy Blume, and *Go Ask Alice* by Beatrice Sparks.



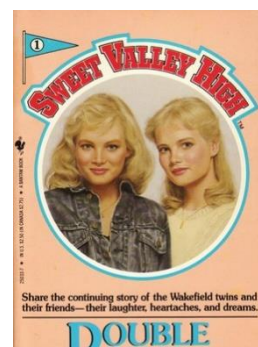
Cover of the first edition of *The Outsiders*.

Publishers began to focus on the emerging adolescent market and so libraries and booksellers began creating young adult section, different from children's and adult's literature.

3.4 1970s and 1980s – The golden age

The 1970s to the mid-1980s are considered the **golden age** of young adult fiction, as novels began talking about interests of the newly-identified adolescent market. The YA books published in these years tried to get closer to the teenager's daily lives and real problems, and introduced **hard-hitting topics** such as suicide, underage drinking, parental death, homelessness, sex, drug use, identity and beauty.

In the 1980s, the first major YA franchise was born as the ***Sweet Valley High*** series was published and became the first ever book of the genre to reach the New York Times' paperback best-seller list. Created by Francine Paschal, the books followed the lives of two identical teenage twins and belonged to the genres of soap opera, romance novel or adventure-fantasy. The series has 603 books to its name.



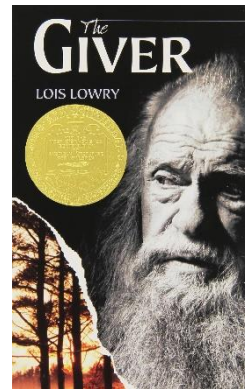
One of the books of the *Sweet Valley High* series

Other notable books published in the 1980s are *Fallen Angels* by Walter Dean Myers, *The Baby-Sitters Club* by Ann M. Martin and *The Hero and the Crown* by Robin McKinley. The horror genre also became very popular with the publication of *The Goosebumps* series in the next decade.

3.5 1990s

The early 1990s was a darker time for young adult literature as fewer YA novels were being published. There were less teenagers due to low birth rates in the mid-1970s. Many feared the extinction of the genre but in the end that didn't happen. Indeed, this hard time for YA made the books better, as authors worked harder. The genre matured and **came into its own** with better written, more serious and more varied books for teenagers.

Books published in those years are still best-sellers today. Some examples are *The Perks of Being a Wallflower* by Stephen Chbosky, the education classic *The Giver* by Lois Lowry or LJ Smith's *The Vampire Diaries*; *The Awakening*.



The Giver, dystopian novel published in 1993

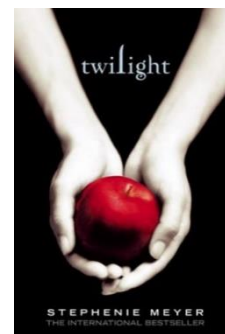
3.6 The second golden age – 00s

A rise in youth culture in the last years of the 20th century helped YA literature come back stronger and, with that, the first book of the **Harry Potter** series (*Harry Potter and the Philosopher's Stone*) was published in 1998. Although graded for children and not young adults, J.K. Rowling's book inspired a whole generation of fantasy series novelists.

With the new millennium and the help of Harry Potter, began what is known as the **second Golden Age** of YA. Book awards were created to honor authors of the genre, such as the Michael L. Printz Award, the Margaret A. Edwards Award or the William C. Morris Award. And 2000 is the year the YA market really begins to make a name for itself in the publishing industry.

First was Stephenie Meyer's vampire romance, *Twilight*, and after it came the futuristic trilogy of *The Hunger Games*. Both of these stories popularized paranormal and dystopian books that reigned in the mid to late 2000s.

But those weren't the only genres being published. Other important books were, for example, Markus Zusak's historical novel *The Book Thief*, and also lots of romance and contemporary novels, such as *Looking for Alaska* by John Green, *The Princess Diaries* by Meg Cabot and Sherman Alexie's *The Absolutely True Diary of a Part-Time Indian*.

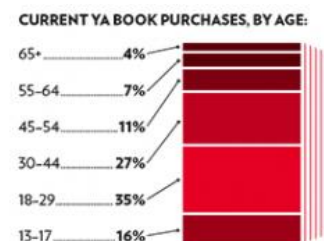


First book of the *Twilight* series

3.7 Now

Nowadays we have YA books and series across all genres being published, that tackle all type of issues and explore numerous new worlds. And the category continues to expand into other media and genres: graphic novels, light novels, mystery fiction and even subcategories such as cyberpunk and techno-thrillers.

The number of YA books published grew a 120 percent between 2002 and 2012. More than 30.000 YA books are published every year and that is an increasing number. A surprising fact is that 62% of those books are bought by adults between 18 and 44 years, so now adults are the ones reading books for young adults and not vice versa, like happened before.



It is also important to note that more than half of the YA books published nowadays are written by women, unlike what we see in most adult genres, where men authors form a vast majority. Young adult novels have come to be one of the most important genres inside literature these days and numerous awards addressed only to YA books prove this.

There are uncountable books of the genre trending right now, but some of the best sellers of the last 4 years are: *Delirium* by Lauren Oliver, *The 5th wave* by Rick Yancey, *The Selection* series by Kiera Cass, Rainbow Rowell's *Eleanor and Park* and *Fangirl*, *Red Queen* by Ava Aveyard, Cassandra Claire's *The Mortal Instruments* series, the *Divergent* series by Veronica Roth and John Green's *The Fault in our Stars* and *Paper Towns*, for example.

4 Subgenres

The young adult category is widely large when it comes to fiction genres, and it could be said that it spans most of those covered by adult fiction. What distinguishes YA, though, is that, unlike adult fiction, juvenile books have teenage protagonists who deal with teenage problems, and are generally addressed to them.

Having said this, it's important to note that there's hardly any YA book that is classified only in one of the following genres, as these books talk about a wide variety of themes. Most of them are included in 2 or more. Furthermore, there are genres that are always tied with others, because there's very little that separates them.

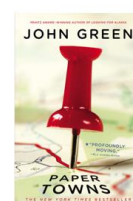
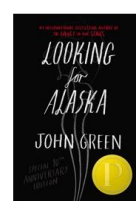
4.1 Contemporary

Usually set in the recognizable modern-day world, contemporary fiction is realistic and has contemporary characters, events and dialogue. It is written from a first-person perspective most of the times and is marked by the emotional, evocative voice of young adult books. Contemporary is one of the most popular YA genres among adults.

This kind of YA fiction can talk about topical issues, creating debate, dealing with anything from the everyday trials of modern life for teenagers. School problems, peer pressure, social media, friendship and even political matters are just some of the issues contemporary books talk about. Contemporary is a genre that tends to overlap with others, commonly romance and comedy.

Many of the books of the genre are usually more focused on the characters than on the plot. They have a greater need for a strong voice and a more than good main character, as they lack the unexpected and impressive things other genres can offer.

Some of the most important authors of this genre are John Green (*Paper Towns*, *Looking for Alaska*), Meg Cabot (*The Princess Diaries*) and Ally Carter (*Heist Society*). Other important titles are *The absolutely true diary of a Part-Time Indian* by Sherman Alexie, *The Perks of being a Wallflower* by Stephen Chbosky and *The Sisterhood of the Travelling Pants* by Ann Brashares.



4.2 Romance

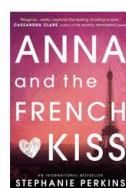
Young adult romance is a category that has a romantic relationship as its core and most important feature. These novels can be set either in a contemporary, past or paranormal world. That's why romance is often a feature of other genres, such as dystopian, supernatural or contemporary.

The feelings and thoughts of the main characters have a special importance in romance YA and novels are usually written in the first person point of view. In this emotional narrative, usually the lovers face certain obstacles that prevent them from being together or expressing their true feelings.

The genre rose to popularity between teenagers in the 1980s, with the publication of the first book of the *Sweet Valley High* and the ones that followed and made it to *The New York Times* bestseller list.

YA romance has been seeing a resurgence in the last years. Some of the authors that have made this possible are John Green (*The Fault in our Stars*), Rainbow Rowell (*Fangirl*, *Eleanor and Park*) and Gayle Forman (*Just One Day*, *If I Stay*, *Where She Went*).

Other important YA romance titles are *Anna and the French Kiss* by Stephanie Perkins, *All the Bright Places* by Jennifer Niven and *I'll Give you the Sun*, by Jancy Nelson. The dystopian novels *Delirium* and *Matched* also belong to this genre, as does the significant paranormal series *Twilight*.



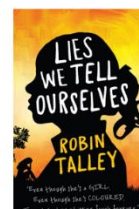
4.3 Historical

Young adult historical books are set in the past and written about the past. The narrative usually occurs in a period of some historical significance, prior to 1970 most of the times. They often feature hard times, such as war, social revolutions or political instability.

The main character is still a teenage and has teenage thoughts. In this genre, historical detail, accuracy and authentic atmosphere are key. Some of the most common times the

books are set in are World War I, World War II, Victorian Era and the Civil Rights Movement in the 1950s.

Remarkable titles include *Code name Verity* by Elisabeth Wein, Michael L. Printz Honor Book of 2013, Markus Zusak's *The Book Thief*, set in WWII, *Lies we tell ourselves* by Robin Talley, and *Between Shades of Grey* and *Salt to the Sea*, both by Ruta Sepetys.



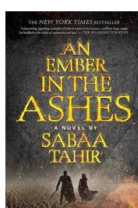
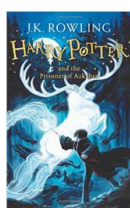
4.4 Fantasy

Young adult fantasy is a category that revolves around magic and myths, is set in an imaginary world, features supernatural elements and usually contains an adventure or quest narrative. Its protagonists are still teenagers.

The most important factor is magic, and elements tend to be more mythological and fantastic than in paranormal YA for example. It is common to find dragons, gryphons, fairies, witches, wizards and three-headed dogs in these stories.

The protagonists are usually on their younger teens, and so the stories have a strong coming-of-age thematic. This translates in the main characters having to deal with strange creatures, magic or superpowers while they discover themselves as young adults. That is the plot in most fantasy young adult books.

It could be said that the genre started with C.S. Lewis' *The Lion, The Witch and the Wardrobe*, but it definitely heightened with the global phenomenon that is *Harry Potter*. Another important title is the *Percy Jackson* series, focused on Greek and Roman gods. The most important fantasy YA books nowadays are *Red Queen* by Victoria Aveyard, *Throne of Glass* by Sarah J. Mass and *An Ember in the Ashes* by Sabaa Tahir.



4.5 Paranormal

Young adult paranormal revolves around magic too and features paranormal creatures, such as vampires, werewolves, angels, demons, ghosts, mediums and telepaths. The difference is that paranormal stories are set in the real world and, when you take away the “magic”, everything is left as our everyday Earth.

The tone of these novels tends to be dark, and world-building is similar to that of adult urban fantasy and paranormal romance. There is significant genre crossover when it comes to this category, and we can find paranormal mixed with fantasy (urban fantasy), romance, horror and mystery more commonly.

The genre exploded with the *Twilight* series by Stephenie Meyer and all its repercussion, and nowadays is one of the most popular in YA literature. Some important titles are: *The Raven Boys* and *Six of Crows* by Maggie Stiefvater, *Beautiful Creatures* by Kami Garcia and Cassandra Clare’s *The Mortal Instruments* series.



4.6 Science Fiction/Dystopian

Young adult science fiction is usually set in the future and its plot often focuses on technology and world-building. Both technology and world-building are crucial to create a scientific frame. Dystopian stories often feature a more sinister version of our own world, with young protagonists that have to overcome the oppressive system they live in.

By definition, dystopias stories are set in a “perfect” world (a utopia), that turns out to be full of corruption, social problems and inequalities. These books are meant to make a criticism to actual society by making the reader question how the future could be.

The tone and mood of novels of this YA genre are dark, as the worlds of these dystopias are characterized by degradation in values, social hierarchy, terror and oppression. Furthermore, the young protagonists have to struggle through adult dilemmas that include loyalty, war, cruelty or the dead of loved ones.

Although it would now be classified as a children's book, Lois Lowry's *The Giver* is considered to have launched the dystopian genre for young readers. After that, *The Hunger Games* series was the massive hit that started a Golden Age of dystopian novels for teens. It is now one of the most popular genres in YA.

The most important YA science fiction/dystopian titles of the last years are the *Delirium* trilogy by Lauren Oliver, *The Selection* series by Kiera Cass, the *Divergent* series by Veronica Roth, Patrick Ness' *The Rest of us Just Live Here*, *The 5th Wave* trilogy by Rick Yancey and *The Maze Runner* books by James Dashner.



4.7 Mystery/Thriller

The characteristics of YA crime and mystery often overlap. Both narratives usually center on a crime, mostly a murder, and the authors of these books know how to create tension and suspense. YA mystery/thriller contains elements of the mystery and thriller adult genres, but usually without some of the gruesome details.

However, there are a few differences between the two genres. The main one is that, while the mystery protagonist focuses on solving the crime to uncover the identity of the villain, the thriller protagonist tries to defeat the villain. Also, thrillers tend to be more fast-paced and action-packed than mysteries.

This genre usually crosses over with others, such as historical YA, like in *Code Name Verity*, by Elizabeth Wein. Other important titles of mystery/thriller are *Heist Society* by Ally Carter, *The Door that Led to Where* by Sally Gardner, *We Were Liars* by Emily Lockhart and Sophie McKenzie's *All My Secrets*.



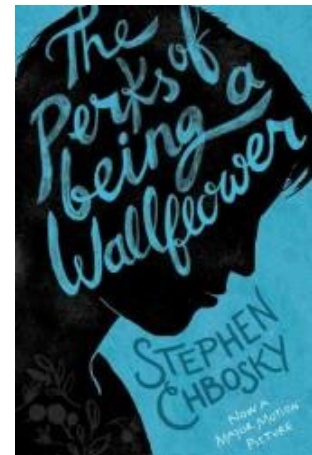
5 Book analysis

Following, 7 YA books will be narrated briefly and thematically analyzed. They all were or are successful books, either when they came out or years later. I've picked these because I believe all these books are important to today's young adult literature. It's important to note too that there's one book of every one of the genres exposed previously.

5.1 The Perks of Being a Wallflower

The Perks of being a Wallflower is a young adult **contemporary** book published in 1999. This coming-of-age epistolary novel was the author's first. When it came out, the critics were generally good, even though it was banned in some US schools and public libraries for its content. The novel is narrated through a series of letters written by Charlie.

The author, Stephen Chbosky, also directed its movie adaptation. With the release of the film in 2012, which was a huge success, the book rose in popularity again and reached *The New York Times* Best Sellers List.



Plot

The book begins with Charlie explaining why he chose to write to the recipient of the letters. He starts his first year of high-school and will need someone who's not judgmental, because he's feeling quite lonely. The fifteen-year-old also introduces us to the two traumatic experiences that have determined how he's now: his best friend's suicide last year and the death of his aunt Helen.

Just at the beginning of the school year, Charlie's English teacher, Bill, starts assigning him extra-work because he sees his potential and his passion for reading and writing. Charlie likes that he's so nice to him. Despite his social awkwardness, the boy befriends two seniors: Sam and Patrick, who are stepsiblings.

At home, the boy's situation is not perfect. He sees how his sister is hit by her boyfriend pretty often, and his parents, though they are there for them, are quite distant. Also, he's

obsessed with his aunt's death, because he thinks it was his fault because she suffered the accident while going to buy a birthday present for him.

In the letters, Charlie talks about his every-day life with his friends but he also reflects the deeper problems in his life. He is a wallflower who constantly worries about other people and tries to understand how absolutely everything works. As the story goes on, Charlie's mental instability and sensitivity becomes clear.

During the school year, the boy makes new friends, loses them and wins them back. Most of those friends have problems Charlie narrates through the year. Patrick has a boyfriend but this boyfriend has a girlfriend because he can't admit he's gay; and Sam was abused as a child and now she's dating a guy who doesn't respect her. Charlie hates this because he's in love with Sam.

With the stepsiblings, Charlie attends parties where everybody is older than him. He experiments with alcohol, tobacco and other drugs. In one of those parties, Sam kisses Charlie to make sure that the first person he kisses truly loves him.

Just before Christmas break, Sam and Patrick celebrate Secret Santa at their house. They exchange presents and Charlie promises Sam that he'll write about her with the typewriter she gifts him. After that night, the boy is left alone because the siblings are on holiday. He spends time with his family and reads the books Bill gave him.

Around February, Charlie starts dating Mary Elisabeth, one of Sam's friends. He doesn't specially like her, because she can't stop talking and is always giving him things that she likes as presents, not even thinking if he will like them.

One day, Charlie's sister confesses him that she's pregnant. In addition, her boyfriend just broke up with her. The boy agrees to go to the clinic with her sister and she has an abortion. The siblings' relationship is much better after this.

In mid-April, everything starts to go wrong for Charlie. At a party with his friends, he kisses Sam in front of everyone, humiliating Mary Elisabeth. They break up and Charlie is devastated because Sam is mad at him. Patrick takes him home. From that day, Charlie feels bad all the time, hardly leaves the house and starts to smoke pot.

A few weeks later, at school, Patrick fights with his boyfriend. Charlie intervenes and gets detention. The good thing is that Sam is waiting for him afterwards. Charlie realizes that his friends just needed time, and now everything is back to normal. He also starts to hang out a lot with Patrick, and they end up kissing.

After the senior's graduation, just when Charlie and Sam are about to have sexual relations, he remembers the reason for his obsession with his aunt Helen: she sexually abused him for years, and his mind made him forget that for all that he loved her. Charlie has a mental breakdown and has to be hospitalized.

Charlie spends 2 months in the hospital. His friends visit him quite often and this helps. Soon after he gets out, Sam leaves for college, but Charlie goes on with his life. He finishes saying that he probably won't have to write anymore, because he feels much better now.

Themes

Drug and alcohol: In this matter, Charlie is quite naive. He takes everything his friends and not-friends give him, whether it's beer, cigarettes or LSD. He learns the consequences afterwards, especially of the drug, when he passes out in the snow after consuming it.

Sex: Charlie was molested as a child and, in addition, it was his aunt Helen, the one he loved so much, who did it. This something that has haunted Charlie forever, even when he didn't know it, the reason for most of the things that are not the way they should be.

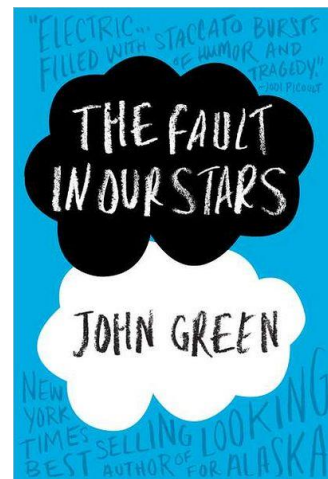
Friendship: Charlie is shy and an introvert, and so he's very lucky to meet Patrick and his sister. Thanks to them he feels much better after the hard time he's had with the suicide of his childhood best friend.

Love: Charlie develops a crush on Sam the minute he sees her. He knows that he shouldn't love her, but he can't stop doing so. He dates Mary Elizabeth just because she asks him, but he never truly loves her. In the end, when he has a chance with Sam, the revelation of his trauma and her leaving for college don't let anything happen.

There's also a difficult situation between Patrick and his boyfriend, Brad. When his father discovers them, he beats him in front of Patrick. Afterwards, Brad rejects him and they break up. Patrick is devastated and that's why he kisses Charlie.

5.2 The Fault in Our Stars

The Fault in our Stars by John Green was published in 2012. The American author is well-known on the genre, after novels like *Looking for Alaska* and *Paper Towns*. *TFIOS* and most of the author's other books could be classified as **contemporary romance** young adult fiction.



The movie adaptation, which came out in 2014, was a huge success and turned the book in one of the most relevant of the genre of all time. Even so, the novel had already spent weeks at #1 of *The New Yorker* Best Sellers list and had won several awards before the film was even announced.

Plot

Hazel Grace Lancaster is seventeen. Also, she has lung cancer. This fact has determined her life since she was 13. Right now, her physical situation is acceptable but her mom thinks she's depressed, so she makes her go to a cancer patients' support group.

In one of those meetings, Hazel meets Augustus Waters. He's there to support Isaac, his friend, who has a tumor in the eye he has left. Gus himself had cancer but he's been OK for almost a year now, after having his leg amputated. He invites Hazel to his house that same evening, and she accepts.

After watching *V for Vendetta*, they exchange books. Gus gives Hazel *The Price of Dawn*, based on a videogame; she recommends him *An Imperial Affliction*, her favorite book of all time. It is about a girl with cancer and Hazel has never felt more identified with any other book. The bad part is it that it ends midsentence. She tried to contact the author asking for what happens after, but the man moved to Amsterdam and isolated himself.

A week after reading *AIA*, Augustus gets in contact with the assistant of Peter Van Houten, the author. Hazel is amazed. She decides to email too, and she gets an answer written by Van Houten himself. Surprisingly for her, the man invites her to stop by his house if she ever visits Amsterdam, to discuss all the questions she has about his book.

Shortly after, Augustus invites the girl on a Dutch-themed picnic. He tells her that they are going to Amsterdam thanks to a foundation that grants wishes to kids with cancer. Hazel can't be happier about this, but she stops herself from even touching him, because she feels she'll hurt him when he dies. In addition, she recently discovered that his girlfriend died of cancer a few months ago.

That same night, Hazel has a severe episode because her lungs are full of fluid. She has to go to the ICU, and she stays there for almost a week. This complicates things around the decision of going to Amsterdam but, in the end, Doctor Maria, Hazel's favorite, says she can go because she needs to live her life.

Along Hazel's mom, the couple heads to the Netherlands. They have a very good time around the streets of Amsterdam but, when it comes to meeting Van Houten, things don't go as expected. Hazel is very disappointed to discover that he's a drunk and that he's not going to answer any of her questions.

After this, the author's assistant feels bad and invites them to Anna Frank's house. Hazel has quite some difficulty going up the stairs with her oxygen tank and his deficient lungs, but at least she and Augustus share a romantic kiss, which is even applauded. That night, they make love for the first time at the hotel room.

Everything seems perfect but, the next day, Augustus has something to say. He confesses that his cancer is back, and it has spread everywhere. They return home. Hazel is devastated to realize that now he's the one who's going to hurt the other.

Augustus is worse every day. He loses most of his charm and confidence, because he's scared of what will happen, but Hazel is still there for him. One day, he decides to celebrate his "prefuneral". Isaac and she read their eulogies. Hazel thanks Gus for their time together and says how much she loves him.

Eight days after this, Augustus Waters dies. At his funeral, Hazel reads a different eulogy, this time for his parents, who are the ones suffering. She's surprised to find Van Houten there. He's there in demand of Gus, to make up for their bad experience in

Amsterdam. The author tries to explain the ending of *An Imperial Affliction*, but Hazel is not interested anymore. He also confesses that he wrote it for her dead daughter.

A few days later, Isaac tells Hazel that Augustus was writing a eulogy for her. Turns out, Van Houten has it. After getting in contact with his assistant, Hazel finally receives her eulogy. The book finishes with Hazel reading it. Augustus says that it's inevitable to get hurt in the world, but we do get to choose who we allow to hurt us, and he's happy with his choice. He finishes hoping that Hazel is happy with hers too.

Themes

Love: Hazel doesn't have many friends. When she meets Gus, everything changes. Now she has a reason for getting out of the house other than doctors' appointments.

Hazel likes Augustus because she feels he understands her for all that he's been through. Even so, at first, Hazel doesn't want to hurt him, but they end up dating anyway. As she writes, "I fell in love the way you fall asleep: slowly, and then all at once". When Gus is dying, she realizes how much she truly loves him.

We also see a bad love experience in Isaac. He and his girlfriend loved each other very much, or at least so it seemed, because when it was announced he'd have to get his other eye out, ergo, go blind, she left him and didn't even try to contact him again.

Family: Hazel's parents are her best friends. They have been with her through everything. She hates that they suffer so much because of her, and worries that they won't be able to go on with their lives after her death.

Sickness and mortality: Hazel has been sick for a long time now. She dropped out school, she lost most of her friends and started spending a lot of time in the hospital. Augustus' experience was different, he had a hard time too but he tried to go on with his life as far as that was possible.

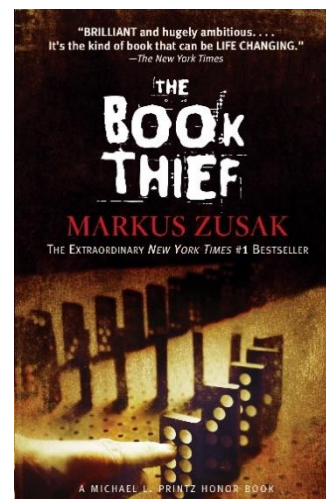
In the support group, every kid tells their experience. Hazel explains that at the end of every meeting, they pray of the attendants that died, who are more every session. Hazel had met people who had died, but it was different for Gus. It was his girlfriend.

When Augustus dies, Hazel is hurt deeply and she knows that his parents are too. Even so, she tries to focus on the great time they spent together, as she puts it in the eulogy she wrote, “You gave me a forever within the numbered days, and I’m grateful”.

5.3 The Book Thief

The Book Thief by Australian author Markus Zusak was published in 2006. The following year, Zusak received the Michael L. Printz Honor Book award for YA books, which is based only on the quality of the writing. Its movie adaptation came out on November 2013 and was received generally well.

This **historical** book is narrated by Death and is set in Nazi Germany, specifically on the years of World War the Second.



Plot

In a cold day of January 1939, Liesel Meminger arrives to the town of Molching, near Munich. She’s there to live with her new foster parents, the Hubermanns. The journey hasn’t been easy. Liesel’s little brother, Werner, died of mysterious causes on the train.

The ten-year-old girl easily gets to like her new father, Hans, but she’s not so sure about the mother, Rosa. One of Liesel’s great embarrassments is she doesn’t know how to read yet, although, on her brother’s burial, she stole a book from a young grave-digger.

Liesel soon meets her neighbor, Rudy Steiner, who becomes her best friend. Together, they play football in the snow, go to school and steal fruit from the local farmers.

One night, during Liesel’s constant nightmares about her brother’s death, Hans goes to wake her up. He discovers the book she stole from the grave-digger and, from that night on, he teaches the girl how to read and write. Liesel soon gets a liking for it and begins to write letters for her biological mother, but they never get answered.

On the day of Hitler’s birthday, April 20, 1940, a book-burning is organized in Molching. Every citizen is obliged to go. Liesel steals a second book, *The shoulder shrug*, which is

almost burnt. She also learns that communists are one of Hitler's big enemies, and begins to feel a deep hatred for him, blaming the Fuhrer for her mother's disappearance.

A young and hungry man arrives to the Hubermanns' door on May 1940. His name is Max Vanderburg, son of the man who saved Hans's life during World War I. He's a Jew and needs shelter, and so Liesel's dad offers it to him, in spite of the danger hiding a Jew during Nazi Germany means.

Liesel and Max soon become friends as the Jew helps with her learning process. They read together, build snowmen, make Rosa angry and Max even writes a book, *The word shaker*, for the girl. Meanwhile, Liesel can also see a change, for the better, in her mother, who's showing more kindness than ever before.

The girl also enters a complicated friendship with Ilsa Hermann, the mayor's wife. After Liesel brings her the laundry done by her mother, the woman lets her stay in the house's library. This changes when Ilsa stops using Rosa's services and, out of spite, the girl commits several robberies on that same library.

In October of 1942, a big group of Jews crosses the main street of Molching on their way to the concentration camp of Dachau. Hans can't help but try to help one of the Jews, who was falling, but the authorities put him back. That same night, Max is forced to leave because Hans is desperately afraid that the Nazis will come to search the house. But, for a long time, nothing happens

After some months, Liesel sees the Gestapo in their street. They have come to take Rudy to a training school, for his physical abilities and good grades, but his parents refuse. Instead, the father, Alex Steiner, is conscripted into the military. Almost that same week, Hans Hubermann is conscripted too.

The war goes on and, during air raids in Molching, Liesel takes her books and reads to the neighbors in the bomb shelter. She also steals with Rudy, keeps reading more books and helps Rosa at home. In February 1943, Hans comes back home.

It's August of 1943 and Max is walking through Molching with other Jews, headed to the concentration camp. Liesel tries to get to him desperately, but she's stopped by the Nazi guards. Rudy also prevents her from following Max any further.

The same day Liesel decides to return the books she stole from the mayor's wife, the woman gives her one with blank pages. Liesel is determined to write there the story of her life, and titles it *The Book Thief*. She writes in the basement and falls asleep.

That same night, part of Molching is bombed. The alarm doesn't ring. Death relates how he takes first Rudy's siblings, then his mother and, afterwards, him. He heads to the Hubermanns' and takes Hans and then Rosa.

When Liesel wakes up, the police are taking her out of the ruins of what was her house. Ilsa Hermann takes care of her for a while, and, a few months later, Alex Steiner comes back home and Liesel stays with him. Max appears in Molching at the end of World War II. Afterwards, all we know is Liesel has lived a happy and long life and Death is taking her soul away while he gives her book back, the one she had left that night in Molching.

Themes

Criminality: one of the first things Liesel and Rudy learn is to steal fruit from the farmers near town. These are bad times and the hunger is almost unbearable. Furthermore, they see how the law is not fair in their own country. Liesel soon begins to steal books from the mayor's library too. At first she does this out of spite but then she starts to enjoy it.

Friendship and love: in such a world, the characters need to express love to feel more human. Liesel and Rudy are friends from the first day and are always together. They grow up, steal books and fruit and fight the bullies together. Liesel and Max's relationship is special, as they are opposed in many things but, in the end, are alike. Max also has an incredible friendship with his friend Walter, who risked his life to save his.

Family: Liesel's mother leaves her because she's a communist. Her brother dies, so she's alone when she has to face the Hubermanns. Soon, she becomes close to her new father, who's caring and kind. Things are more difficult with Rosa, but she ends up loving her as much as she loves Hans.

Mortality: the book itself is narrated by Death. At the beginning of the book, Liesel's brother dies and we see how this affects her. She suffers from nightmares and misses him deeply every day for the first months.

The whole book takes place during a war, and so the characters deal with this issue frequently. It ends with almost everybody Liesel knows dying. We learn, though, that Liesel overcomes this situation and goes on to have a good life

5.4 Red Queen

Red Queen is the first book of the trilogy written by Victoria Aveyard. Its first edition came out in February 2015. It was generally well received by the critics and won the Goodreads Choice Award for Debut Goodreads Author. It could be classified as a **dystopian fantasy** young adult novel.



Plot

The kingdom of Norta is divided by blood. There's the silver blooded, the elite of humans who have special powers and control everything, and then there's the red-blooded, the vast majority that live under the silvers' rules.

Mare Barrow's three brothers are currently fighting at a war between Norta and the northern kingdom of Lakeland, because they are red and had no way to get out of it. Mare also has a sister. Gisa is the one that financially supports the family with her hard work, as their father is unable to get a job. Mare does what she can by pickpocketing with her best friend, Kilorn.

To try and get Kilorn out of going to war like Mare's brothers, they get in contact with Farley, the leader of the Scarlet Guard, an underground group of rebels. Mare involves her sister in a plan to get the money necessary for the escape with Farley, but it goes badly. Gisa ends up with her hand broken, unable to keep doing her job.

That same night, Mare heads to a pub to see if she can at least steal some money, but she finds a young man named Cal, who feels bad for her and promises to do something to

help her. The next day, Mare has been hired to work at the Royal Household, where she's stunned to discover that Cal is son and heir to the throne of King Tiberias the Sixth.

The Queenstrial takes place that same day. It is a competition where teens show their abilities in order to get chosen to be Cal's wife and, later on, queen of Norta. Mare is due to serve during this event but there's an accident and she displays electro kinetic powers, as she emits a massive shield of lighting to protect herself.

The king and queen have no idea what to do with a red with silver powers. In the end, it is decided that Mare will be now Mareena Titanos, the daughter of a silver war hero who died. In exchange, her brothers will come back from war and her family will be taken care of. Besides, she will marry prince Maven, Cal's brother. Thus begins the new life of Mare as a silver, something she never could've imagined just the day before.

She is put into a strict schedule designed by the Queen, Maven's mother. She has to learn how to be a lady and also how to control her powers. She meets with Julian Jacos a few hours a week, and he constantly warns her, saying repeatedly that "anyone can betray anyone". He's the brother of Cal's mother, who died.

Eventually Mare starts to get close romantically to both Maven and Cal, although she wants to hate them because they support the system that is oppressing millions of reds. After learning that her brother Shade was killed before coming back home, Mare decides to act and join the Scarlet Guard. She's surprised to learn that her husband-to-be also wants to change things and joins her.

Both of them reunite with Farley secretly to discuss the next step of the organization, which involves killing a few important silvers during a royal ball. Things don't go as Mare expected and a bomb explodes killing many innocent. Due to this attack, the reds are punished and Mare is forced to broadcast the bad news of the drop of the age at which boys go to war, from 17 to 15.

Before leaving to move to the capital, Archeon, with the rest of the royal family, Mare gets a chance to speak with Julian. He tells her he's concluded that she's something new, more powerful than reds and silvers, and that there are more like her.

Later on, in Archeon, the Scarlet Guard have another attack planned, which is supposed to be definitive. They want to invade the king's residence and they need Mare to trick Cal into joining them, but he doesn't fall for it. Instead, the prince sends his troops to arrest her and Maven.

When they are brought before the king, he sentences their execution for betrayal, but the truth is revealed. The queen uses her powers to force Cal into killing his own father and Maven finally reveals that he's been manipulating Mare all along. All he wanted was to destroy the Scarlet Guard and get Cal out of the picture, so he would be king.

Just when they are about to be killed, members of the Guard appear and help them fight their way out. They get to the undertrain. Inside it, Mare finds Farley, Kilorn and Shade, that had faked his death to join the rebels, because he's like Mare, a red with silver powers. The 5 of them head to the supposedly abandoned part of the kingdom, as Mare promises to take revenge on Maven.

Themes

Love: Mare is eventually in love with both Maven and Cal. When he meets the younger, she's impressed by his kindness but she feels something different with Cal. When she finds out that Maven's love was all a lie the only thing she can think about is revenge. She even hates herself for believing him.

Power: In Norta, power is decided by blood. The Silvers are the ones with special abilities and so they rule the kingdom. It has always been like this, and so it seems to the Reds that they have nothing to do against this. The Silvers decide over everyone, even though they are a minority.

However, when Mare begins her new life between Silvers, she discovers that not all of them are powerful in the same level. There are silvers that live almost like reds, because their abilities are not very spectacular. She sees that the real power is held by the royal family and only the royal family, and that's why the Queenstrial is such an important event.

Rivalry: Mare feels bad for her sister but she also envies her. Gisa is the one that spends her day working very hard, but it's because she can. Mare wouldn't be able to do

what she does even if she wanted to. When they get caught and Gisa gets her hand hurt, Mare feels like she has let down the whole family.

As a princess-to-be, Mare has to confront Evangeline, the Silver chosen as Cal's wife. She comes from a very important family and she can manipulate metal. Evangeline is always trying to humiliate Mare in front of the other girls and also the other Silvers. At some point, she even tries to hurt her physically.

5.5 The Raven Boys

The Raven Boys is the first book of the 4 that form *The Raven Cycle* series. It came out in 2012 and its writer, Maggie Stiefvater, has already published other 3 book series of the same genre, defined as urban fantasy, a mix between fantasy and **paranormal**.

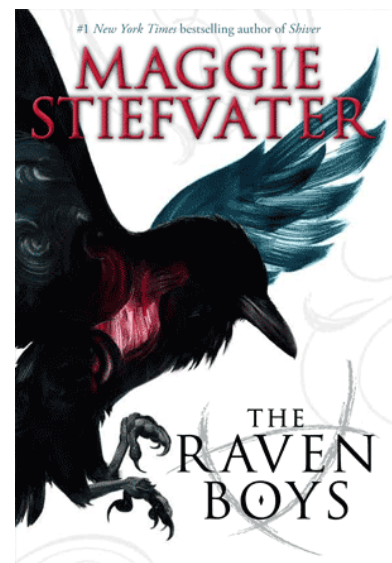
Plot

Blue Sargent is the only non-psychic of an entire family of psychics. She lives with her mother and other two friends of hers, who are also psychics. She has always been told that, if she ever kisses her true love, this person will die. Blue's not the usual 17-year-old.

On St. Mark's eve, she goes to an abandoned church with her aunt, Neeve, who's in town for a while. There, she'll see the spirits of all the people from the village that will die in the next 12 months. Blue has never seen any, but she's forced to go because she has the ability of making other people's powers stronger with her presence.

However, this time, she does see someone, a teenage boy named Gansey. Neeve tells her that the reason she can see him is either she killed him, or he's her true love.

Eventually, Blue meets Gansey at the cafeteria where she works. He's with his three loyal friends: Adam, Ronan and Noah. They all go to Aglionby, the prestigious all-boys school outside their town. Blue doesn't normally get along with raven boys, which is what boys from Aglionby are called, because they are known for their arrogance.



Even so, she slowly develops a friendship with them, especially with Adam, who's in love with her, and also with Noah, the less talkative boy. She joins them on their quest to find the ley lines, defined as invisible lines that connect places and have a mystic energy surrounding them. Gansey's goal is to find a Welsh king named Glendower, who's supposedly buried in one of those lines. When he was a kid, he had a vision in a near-death experience about how he was given a second chance in order to look for this king.

At the same time, we discover that the boys' Latin teacher, Whelk, is looking for Glendower too. He performed a ritual in order to summon him when he was a student at Aglionby, but it didn't turn up well. Whelk ended up murdering his best friend as a sacrifice, and it was for nothing.

Ronan's father died a while ago and he hasn't been the same since then. One night, he disappears from the old warehouse, called Monmouth Manufacturing, where he lives with Gansey and Noah. They are really worried that he'll try to kill himself again, like he had in the past. However, they find him at a church near the warehouse with a baby raven he names Chainsaw.

Later on, as the boys and Blue look for the Ley line in a magical place they've discovered, which is called Cakeswater, they find a corpse and discover that it is Noah's corpse. He was Whelk's friend, the one he murdered. He's been a ghost for 7 years now.

Once they inform the police of the finding of the skeleton and it is buried somewhere else, Noah starts losing strength. His body is further from the Ley line, which was what kept him "alive". After some time, he disappears completely.

At home, Blue and Calla, one of the psychics she lives with, try to find out the real reason Neeve is staying for so long, so they search through her room. They can't find anything and, additionally, they are caught red-handed by Blue's aunt.

The raven boys know that they need to stop Whelk because he'll try to get to Glendower again and probably kill someone else in the process. Adam is the only one that has a scholarship to go to Aglionby because his family is not a rich one, and, in addition,

he's physically abused by his father. He feels like he has to prove himself to Blue and the boys, and so he goes to Cableswater on his own to try to stop Whelk.

When he gets to the magical woods, he finds that Whelk is about to use Neeve as the sacrifice. Originally, she had taken him hostage but things have changed. Adam takes out a gun to threaten him. Later on, Blue, Ronan and Gansey appear and Adam sacrifices his free will to open the ley line. Some magical force that comes from the ground that has opened kills Whelk. At the same time, when the ground opens, the boys and Blue try to get to a safe place. Gansey has a vision that tells him Glendower is looking for him.

Some time later, after Noah's funeral, they dig up his bones and bury them in the ley line. He comes back and, finally, they are all together again. In the end, Ronan reveals that he took Chainsaw, the baby raven, out of his dreams.

Themes

Friendship: All through the book we see the strong friendship between the raven boys. Gansey is the leader and the one who really got them all together. There are many differences between the 4 of them, like social class, willing to live or even if they are alive, but they stick together through everything.

When Blue meets them, she doesn't think for a second becoming their friend, but then she does. She realizes that, unlike what she thought, she has many things in common with the raven boys, and they are not as everybody says they are.

Society and classes: Blue comes from the normal side of town. She goes to public school and has to work and make her own clothes. She knows nothing of the facilities most of the raven boys have.

Gansey and Ronan come from very rich families. Gansey could have anything he wanted and that's why he constantly gives things, like that's nothing. He doesn't do it in bad faith, but sometimes it's hurtful for people like Adam.

Adam has a poor family. He has worked very hard to get the scholarship to Aglionby and he doesn't like people giving things to him. He never accepts anything from Gansey, because he feels that he's pitying him. He feels the class difference more than anyone.

The supernatural: The main character lives with psychics and they play an important part all through the narration. Blue's mum and her friends are constantly performing rituals and warning her about getting close to the raven boys, but she does anyway.

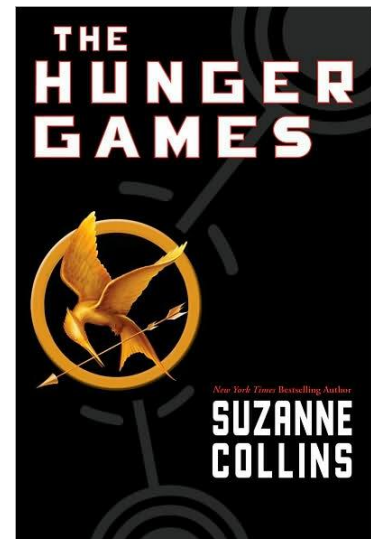
To find the ley line, the boys get into a magical wood, Cableswater. The trees there seem to speak Latin and time doesn't go by when they are there. In addition, when they are there sometimes they have visions about their future.

Noah, one of the main characters, is a ghost. He has a very good relationship with Blue because, with her psychic abilities, she makes him stronger and more solid. He died when he didn't have to and so Glendower kept him as a ghost.

5.6 The Hunger Games

The Hunger Games is the first book of the trilogy that transformed the dystopian genre. Suzanne Collins's book was published in 2008. The American author was inspired by Greek mythology and contemporary television programs and created this **science-fiction** story that changed YA. The novel received numerous awards and recognitions.

With the publication of the other two books, *Catching fire* and *Mockingjay*, and the release in 2012 of the first of the 4 movies, the book and its universe became a worldwide phenomenon.



Plot

Katniss Everdeen is a teenager who lives in District 12 in the country of Panem. She provides food for her little sister, Prim, and her mother with the illegal hunting she does with her only friend, Gale. The father died in an explosion while working at the mine, which is what most people at their District do.

Every year, the government convokes the Hunger Games. In this competition, a boy and a girl from every one of the 12 districts has to fight the rest for their life at an arena.

This is to remind every citizen the causes of the war that almost destroyed the country, and for the entertainment of the privileged too.

Katniss and her sister prepare for the annual ceremony in which the unlucky tributes of their district are chosen by draw. Unfortunately, Primrose Everdeen is selected, and her sister volunteers to take her place. While saying good-bye, Katniss promises Prim that she'll win the Games and come back for her.

Just after this, Katniss and the other tribute selected begin their journey by train to the Capitol. The boy is Peeta Mellark, the baker's son. He and Katniss met each other briefly a long time ago, when she was dying of hunger and he tossed her burnt bread. But they don't talk about this, as they almost don't talk at all. The tributes meet Haymitch, former Hunger Games winner and current drunk and their mentor. They also meet Effie.

Once in the Capitol, Katniss has an appointment with Cinna, her stylist, and they soon develop a very good relationship. Along Portia, Peeta's stylist, Cinna designs the tributes' costumes for the opening ceremonies. Unlike most years, district 12 makes quite an impression on the public with their flammable dresses. They also meet the other tributes, who are mostly luckier than them, as some of them have actually chosen to be there.

During training, Katniss impresses the gamemakers with her archery skills, and gets very good punctuation. Peeta doesn't do that good at training but, during an interview, he reveals he has a crush on Katniss, and she thinks he only does this to gain audience support.

Finally, all 24 of the tributes are taken to the arena and the Hunger Games begin. They are left very close to the Cornucopia, where there are weapons and other supplies, but Katniss doesn't try to take anything and runs, as Haymitch advised.

She spends all day hiking through the woods. Near where she sets camp at night, a young girl lights a fire. Soon enough, a pack of Tributes that have allied comes and kills her. Katniss is astonished to discover that Peeta is in this group. The next day, she goes out looking for water, but ends up exhausted and collapses. She wakes up and the woods around her are on fire, and so she has to run for her life.

She's safe but her leg is injured. It seems that some sponsor likes her, and they send a medicine for the injury. That same night, the pack ends up under the tree where she's set camp. Rue, a girl from District 11, advises her to let a nest of genetically modified wasps fall on them, and so she does. Some of the pack die and the lethal insects also sting Katniss. Luckily for her, Peeta was not there during the nest drop and saves her from Cato who attacks her when she comes down the tree.

The next day, Katniss meets Rue again. She likes her because she reminds her of Prim, and so the two of them form an alliance. They plan to destroy all the supplies the pack have near the Cornucopia. Everything goes well, but when the District 12 girl goes to the place accorded, she finds a tribute stabbing Rue. The little girl dies and Katniss honors her.

The gamemakers change the rules and announce that two people from the same District can be the winners now. Katniss immediately thinks of Peeta and starts looking for him. It takes more than a day, but finally she finds him heavily injured and they set camp at a cave. Seeing that this can help them win, Katniss acts as the audience wants her to and they play the tragic lovers, or at least she does. Indeed, this does help them.

Katniss manages to get the medicine Peeta needed and they stay in the cave for a few days. Eventually, the only other tribute left is Cato. They have to face him while escaping from murderous dogs sent by the gamemakers. In the end, the dogs kill Cato but, just when they thought it was over, the rules are changed again and only one of them can win.

Katniss and Peeta decide to commit suicide together, only when they are about to eat some poisonous berries, the rules change again. They've won the Hunger Games. When they come back, they have to keep the made up romance so the Capitol and President Snow won't punish them for their rebellious trick. This is when Peeta discovers that Katniss was never in love with him. As the winners arrive back in their District, they hold hands and smile one more time for the camera.

Themes

Love: Katniss Everdeen's life has been tough. Since her father's death, her mother became useless and she had to take charge of the family. She's been just surviving for a

long time, and that's why it's so difficult for her to get attached to someone. Prim is the only person she cares about, except maybe for Gale.

In the Games, she allies with Rue because she reminds her of her sister; she's little and quite helpless. There too, she and Peeta play the act of being in love as a way of saving themselves, but this doesn't help Katniss figure out how she really feels.

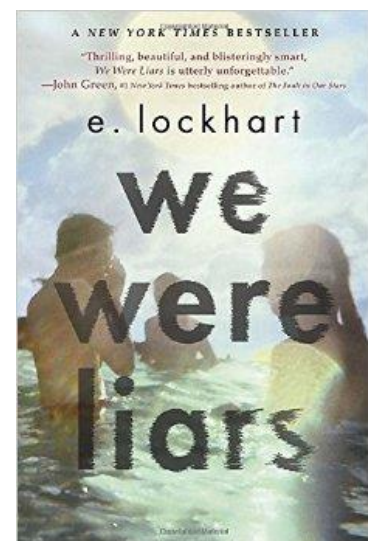
Appearances: Citizens of the Capitol live for appearances. They display their wealth through clothes and body alterations citizens from the Districts can't afford. The Hunger Games is one of their favorite things. They don't care if people die, they just enjoy the thrill of it. The tributes know this, and they also know that if the audience likes you, you have more possibilities of winning. Katniss was reluctant of this at the beginning but, when she realizes this is her only way of survival, she plays along.

Society and power: After the long and devastating war, Panem was founded as a totalitarian and unequal country. All wealth is in the Capitol and, from there, the government controls the 12 (13 before) Districts. There are differences between the districts too. Katniss' is probably the poorest, along 11 and 10. The first Districts are the richest. In these, Tributes actually choose to participate in the Hunger Games. President Snow likes to have all the power and he's not happy about Katniss and Peeta's rebellious act, as we learn in the following books of the series.

5.7 We were Liars

We were liars was published in 2014 and it spent 13 weeks on the top 10 of the *New York Times* Bestseller List. The author, Emily Jenkins, who sometimes uses the pen name of E. Lockhart, has already written other 8 YA novels.

This **mystery** novel uses flashbacks all through the narration of the story, because the protagonist, Cadence, suffers from amnesia but she can't remember what exactly caused it, and no one wants to tell her.



Plot

Cadence Sinclair in seventeen. She spends her life in her big house in Vermont, where she lives with her mom and 3 dogs. Cadence constantly suffers strong migraines, due to an accident she can't remember.

She comes from a wealthy family made of appearances. The Sinclairs spend every summer in grandad's island, Beechwood. The summer Cadence turns 15 is no exception, although it is the first without grandma Tipper. Also, Cadence's parents have just split up, as her father couldn't cope with his wife's family anymore.

And so that summer the island is inhabited by granddad Harris, aunts Bess and Carrie and various cousins, two of them, Mirren and Johnny, are Cadence's age. The three of them plus Gat, nephew of aunt Carrie's Indian boyfriend, are called The Liars by the rest of the family, as they always get into trouble.

Almost the only thing Cadence remembers from summer 15 is waking up at the beach, half-dressed and alone. After that, all she knows is that something happened and that's why none of the Liars answer her emails the following year.

The year after the accident, she starts writing short stories about a king and his three daughters, based on the troubled relations in her family. She also starts giving away most of her possessions, because she believes that other people need them more than her. She's obliged to spend summer 16 traveling Europe with her dad, although she doesn't want to.

Finally, on summer 17 she's allowed to spend a month in Beechwood, and Cadence is determined to find out what happened in summer 15. Mum keeps telling her that she explained everything the first months of recuperation, but the girl kept forgetting everything the next day, because of her amnesia, and so the doctors recommended letting her remember on her own.

Cadence gets to Beechwood and everybody is extremely nice to her, because they have all been warned about her condition. She doesn't understand why grandad would replace Clairmont, his mansion, with a totally new and cold one. Aunt Bess moves there to take care of Harris, and so Cuddledown is left empty, and the Liars decide to move there.

Although her mum doesn't let her take her things there too, Cadence spends most of her time with Mirren, Johnny and Gat, and she tries to convince them to tell her what happened. They don't but, slowly, memories go back to her and finally she finds out.

The aunts spent summer 15 fighting over grandma's possessions, and they kept pressuring their kids to convince grandad that they were the ones who deserved the houses, the clothes or the jewels they were fighting for at the moment. But the Liars didn't want to. They hated this situation and wanted to end it.

Towards the end, Cadence realizes the truth: they were so sick of everything that one night, when the Liars were alone in the island, they got drunk and decided to burn Clairmont down, thinking that destroying the stuff that everyone was fighting about, they would stop and be a family again.

The bad part is Cadence put gasoline where she wasn't supposed to put it, and started the fire before she was supposed to. Being the only one in the first floor, she got out easily to realize that the rest were still inside and so they burned along with the house and two of granddad's dogs, who were trapped too.

Mirren, Johnny and Gat had died that summer, and that's what Cadence hadn't been able to remember. Finally, when she does, towards the end of summer 17 in Beechwood, she goes to talk to them, but they are tired of sticking around. Cadence goes to the beach with them and they disappear in the sea, and she realizes that they had stayed because she needed them, but now she doesn't anymore.

Themes

Love: Cadence falls in love with Gat when she first sees him, at age 8. But their relationship really flourishes at summer 14, though. They tell each other how they feel and everything goes well. Summer 15, she finds out Gat has a girlfriend at home, but after some complications, the two Liars are together before the accident happens.

Like in all love stories there are difficulties. In this one, it is Cadence's grandfather. Harris doesn't like the situation and Cadence's mother can see this, and so she tells her to

end it, because she doesn't want her to get on his bad side. Gat is furious because of Harris's reasons, which are his elitism and racism. He's Indian and she's his first granddaughter.

Family: The Sinclairs share their light skin, their blonde hair and their summers on Beechwood. Even so, they always find something to fight about and, with Tipper's death, things get worse. The aunts pressure their kids to ask their grandad for things, to show him they are worthy, but it doesn't always work. It even seems like he enjoys this situation.

The Liars, though, don't do as their mothers say. They show so much more loyalty between them than to the aunts, their mothers. They hate that they are fighting all the time and want to end it, but their solution is a little too radical.

Mortality: The first death of the book is grandma Tipper's. She was very important to the family and her death leaves them all in a very bad situation, fighting over her things. She was the one that really got them all together, and without her it is much more difficult to do so. The whole family avoids talking about her.

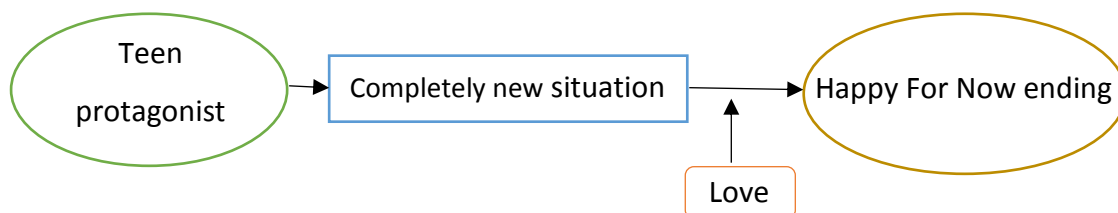
The other deaths we find out almost at the end of the book. Almost half of it, we see Cadence talking and interacting with the Liars, who are dead. They could be hallucinations that her mind creates after the accident. She cannot remember that they died but she cannot deal with them dying either, not at this point.

The book ends with them finding peace, going into the ocean symbolically, leaving Cadence alone at last, but ready to go on with her life without them.

6 What makes a young adult fiction novel?

Having read and thematically analyzed all the books exposed previously, we can say that, although they are all from different subgenres, the stories share some important characteristics and have a common basic structure, which is the following:

A teen protagonist faces a new situation, totally different from anything he or she has experienced before, and, struggling, overcomes this circumstance. Love is always involved.



The teen protagonist needs to have a strong personality and be differentiated from the rest of the characters involved in the plot. This is really important, as we need the reader to connect with this character and care about him or her. Usually their age is around 15 or 16, but there are younger characters, like Liesel, from *The Book Thief*, who at the start of the story is only 10 but then grow through the narration.

It's important to note too that most of the protagonists are girls. In fact, six out of the seven books exposed have a girl as their main character. This is a common phenomenon in YA and maybe it's caused by the majority of female authors or that the books are read mostly by girls, generally.

The point of view is crucial in YA. The main character is usually the narrator of the book, and so that gives us a closer look to the story. We can see this in *The Fault in Our Stars*, where Hazel is the narrator and that helps us understand everything that she goes through. This also happens in *The Perks of Being a Wallflower*, *Red Queen*, *The Hunger Games* and *We were Liars*.

Even if the narrator is in third person, it is always omniscient and really close to the action and the characters' feelings and emotions, so we can empathize with her or him. A different case is *TBT*, which is narrated by Death itself, but this is one of the reasons it is such a good book. The author makes it seem natural and we don't lose track of how Liesel is feeling in any moment of the story.

The new situation the protagonist faces is usually unexpected. Most of the times, the book starts just before she or he is introduced to this circumstance. The transcendence of it varies depending on the genre. In lots of contemporary fictions, like *The Perks of being a Wallflower*, this situation is starting high school.

In other genres this same situation can be usually considered much more dangerous, like having to attend the Hunger Games, becoming a princess or having an accident. We find that in numerous YA the change can be meeting someone. This happens in *The Raven Boys*. Blue becomes friends with the raven boys, which she didn't expect at all, and because of them she goes on numerous adventures which become the center of the narration.

What is really important about these challenges is how the character overcomes them, how he or she struggles to survive and goes on. What the readers want is to see the character grow, learn and internally evolve so that it is possible for them to succeed.

The protagonist probably wouldn't have been able to overcome the circumstances if she had stayed the same. They need to adapt in order to be prepared to do so. This is why numerous YAs symbolize the path between teenage years to adulthood, because it's the character who has to change and evolve to survive and go on.

For example, in *The Perks of Being a Wallflower*, Charlie was almost unable to talk to anyone at the beginning of the school year. Thanks to the older friends he makes by chance and all he learns from them, at the end of the school year he introduces himself to a boy in his own class. Charlie changes because he comes to know his own self better.

Sometimes, love is the center of the plot and others it's not really relevant at all, but it is always present in YA books. In most stories, the protagonist faces the so-told circumstances at the same time of discovering this love interest, and so the two elements develop alongside. In others of the Romance genre basically, love is the new situation that changes things and it is the most important feature.

It is known that love-triangles are a classic of young adult literature. This probably started with the *Twilight* saga and all its repercussion. Later on, we see this kind of

relationship in book series like *THG*, *Divergent*, *The Raven Boys* and *Red Queen*. In all of them, the girl, who's also the protagonist, is the center and the other two are boys.

And all this usually leads to what is known as a Happy For Now ending. The character has won but not entirely, there are usually some losses, but he can go on with his life. It gives hope to the readers who see that, in spite of the difficulties, the character can continue to grow and is ready for new challenges.

As I've said previously, the character is now a little bit more of an adult. She has changed because the situation has made her change and evolve as a better or more capable human. Not everything is perfect most of the times, but she goes on.

To sum it all up no matter the genre, all YA stories have something in common. What may vary is the circumstances the teenager faces and how she or he overcomes them. The important thing is that the character always suffers an inner change and evolves.

On the chart presented below, the 7 books exposed in part 5 are explained in a simple way only picking the important features which I've concluded are basic for a YA novel. There's also the gender of the author, which I believe is important.

	Author	Protagonist	New situation	Love interest
<i>The Perks of Being a Wallflower</i>	male	Charlie	Starting high school	Sam, Patrick
<i>The Fault in our Stars</i>	male	Hazel Grace	Meeting Gus	Augustus
<i>The Book Thief</i>	male	Liesel	World War II	Rudy
<i>Red Queen</i>	female	Mare	Having silver powers	Maven, Cal
<i>The Raven Boys</i>	female	Blue	Meeting the boys	Gansey, Adam
<i>The Hunger Games</i>	female	Katniss	Attending the hunger games	Peeta, Gale
<i>We were Liars</i>	female	Cadence	The accident	Gat

7 Writing young adult fiction

7.1 Why contemporary fiction?

Below, you'll find the creative part of my research project which consists of two chapters of what could be a contemporary YA. I've chosen this subgenre for a few reasons.

The first one is that it's probably the genre I've read the most and so the one I am most prepared for. I like this genre and that's another reason. In my opinion, contemporary fiction books are the most relatable because they are realistic. The characters are always great and very deep, and most stories are very well-constructed too.

Apart from this, I believe that contemporary is where YA characteristics are more relevant, where you can see them more clearly. As there are no other special features, the main thing are the characters and their lives. In these books, basically the most important is how the protagonist feels and how she or he decides to evolve.

Lastly, for me, contemporary is pure young adult. You can find fantasy and science-fiction for adults, but contemporary is truly a genre made for YA books because of its peculiarities. I'm not saying there's no contemporary adult fiction, but it is not as important and influential as contemporary YA.

7.2 Creative part

Chapter one

I'm constantly worrying that I'll lose something. Honestly, I have a really hard time with pens, water bottles and hair ties. I know they are just cheap, stupid things, but they are mine and they are my responsibility and I care about them.

But it's not only things I'm afraid to lose, it's also people. I'm really making an effort to stop caring so much but I just can't. Even so, I try not to stop being myself and saying the things I want to say, but I end up regretting that most times.

I believe I suffer from this constant feeling because I like my life how it is right now. No, it is not perfect and there's many things that could be better but I just can't deal with major changes. I just want everything to stay the same. At least most of it.

That I'm afraid of, too. Change. I like things how they are. I don't want to wake up one day and find everything messed up. I like the walls of my room the color they are, my school grades just fine, my jeans always ready to be worn and my hair long but not too long.

This is why I surprised myself this morning when I was checking my bag and my mom said "So, I forgot to mention this but Maya told me Sarah from the café is finally leaving for college. She asked if maybe you could go and give it a try today. And she said please."

"Yeah, sure."

That was my answer. I said yes. To taking a job. Why would I ever do that? I really don't know.

I wasn't really paying attention to her, honestly, but I was feeling like saying yes and so I did. In that moment I didn't know if I would regret my words this time. "What if I lose the job?", I thought, *that* would be a major change. But then again, taking it already is. I really don't understand myself sometimes.

But indeed, it didn't seem like a big deal. It would've been a few years ago but now I feel ready to take a job because, although I like them, my afternoons are sometimes kind of boring. Besides, I've spent half my life in that café so it'll be just fine.

After thinking all this I realized I had left the house without saying good-bye so I decided to call my mom, because you don't want your mother getting mad at you, especially on a Monday.

"It's me."

"Hi!! You didn't let me finish."

"Yes, sorry mom, busy life."

"Well then it's about to get a little bit busier. Maya said that you should go at around 4.30 and that she'll tell you what you have to do. And, don't worry, you won't be wearing any special costumes for the moment."

"Great news, thank you. But I'm not really sure I want to..."

"You'll do great, sweetie, you'll see."

"Okay, mom. Remember to close the door when you leave, please."

It's just that she usually forgets to do important things so I have to remind her. By the time I hung up, I was already sitting in the third row of my History class.

The morning was long and that's thanks to Amanda, one of my best friends, who's in most of my classes. She casually got sick yesterday. I had to sit alone because I don't like sitting with anyone other than Mandy, honestly.

She knows I don't like to be bothered most times, because the same happens to her and so we have a mutual deal about not talking to each other unless necessary, which mostly happens when one of us is dying of boredom. I missed her today.

I'm a senior in high school and I haven't decided yet what I'm going to do next year. There's just too many things I like. But I'll deal with that eventually, just like I deal with everything.

After my last class, which was Math and felt the longest of them all, I headed home with my neighbor Rudy. Rudy is a year younger but he looks like a freshman. That's because of his short height, which I really don't get seeing his father's good 6.2 feet.

I usually go home on my own but today I bumped into him when I was leaving school and he asked if I wanted some chips. I was really hungry so I said yes. After that, there was no way of denying him the right to walk with me home.

Chapter 2

I've known Maya my whole life. She's been friends with my mom since they were kids and she's – almost - been always there for her. I say almost because she spent a year in South America in a meditation center because she likes that stuff. The problem is I was born that same year and my mom got *really* mad at her for not being here and that's why she's not my official godmother, but as if she were, really.

Then she also spent a whole summer in France studying some kind of cupcake-making thing but she did keep in contact that time. We were actually going to go and pay her a visit but that didn't happen in the end. But that's another story.

I got to the café at 4.26 and Maya was already waiting for me at the door. Her little almond eyes were busy trying to figure out a way to prevent the door of her little establishment from being so hard to open, which had been bothering her lately. Those same eyes lightened up immediately the moment they saw me, though.

“Olive! How have you gotten so beautiful? It seems like ages since I last saw your precious face.” It had only been two weeks but my non-official godmother likes to remind me how rarely I visit her.

“Um, yeah, sorry, but now I’m here and ready to do whatever I have to do.” It sounded even more discouraging than I pretended it to be.

“Oh, don’t worry about it sweetie, you’ll see how easy everything is.”

Then she put her tanned left arm around me and we walked in. I don’t know how she does it, but she keeps her summer tan all through the year. Or maybe she’s like that, although I recall my mom saying that she used to have much fairer skin before.

Maya’s café is called *Maya’s café* because she is very proud of her beautiful little coffee shop. It looks like a nice place from the outside but it is even nicer when you get in. The walls are painted in light pink and have white strips in the corners. There are always fresh flowers on the 6 tables and an excellent variety of just-made cakes displayed in the cupboard.

It’s located downtown but it’s not particularly a popular place, not in normal days. Anyway, it’s easily crowded because of the few tables there are, but you can always find the same people. The good thing is that my house and school are pretty far from this part of town so I don’t think anyone I know will be around, thankfully.

“I’m so happy you came, really, I can’t imagine another day like yesterday on my own. It’s such a pity that Sarah’s leaving... but now I have you, so let’s get into work, shall we?”

First, she lent me Sarah’s old badge and promised to have one with my name on it for the next day, “It’s just so people know that you work here, no one cares about your name anyway”. Maya can be very nice when she wants to.

After this, she showed me the basics and assured me that I would learn watching her through the afternoon. I started cutting cakes and bringing the portions to the tables and,

surprisingly, not a single plate fell from my hands. Now that I've finished my first day, I can say working in a café is not as exciting as you'd think it is.

My mom came to say hi at around 6 because she has Monday afternoons off. The only thing she did, though, was keep Maya busy talking – about me, surely. There was a moment I was making a couple of coffees and a hot chocolate at the same time and I still don't know how I managed.

But generally the afternoon was easy. There weren't many people and, besides, it was only 2 hours and a half because it's cold this time of the year and people don't stay out late.

Truth be told, it was actually quite fun. If Sarah hadn't left for college I would have spent my afternoon and evening doing nothing because we don't get many school work lately, but I'm not going to complain about that.

Chapter three

Amanda did come the rest of the week, so things at school weren't entirely bad. She wasn't at her best, though.

"So you know how my father always says he loves Asia? Well, turns out, he bought us tickets to spend 10 days in Thailand without telling anyone. Isn't that totally crazy?"

That was Tuesday morning at 9 am and since that moment she hasn't talked about anything else. I haven't even been able to tell her that I'm a productive human being now and have a job.

I guess this is one of the reason I'm starting to like my decision of saying yes to it. No, not Amanda, my mom. She's always talking about places she wants to go too, but she hasn't left the country in her whole life. And I know I won't make enough but maybe, saving a little, I can help her take us both somewhere some day.

Well, back to real life, today was Friday and my third day working at *Maya's café*, and I really think I'm getting better at it. I'm trying to memorize the exact size of everything so the establishment is still economically viable and customers don't complain.

Even Maya left me alone for almost half an hour but I don't think that was a good decision

With my boss gone to do God-knows-what, I had to keep an eye on all the tables to check that everything was OK. Just when it seemed that I actually could open a café on my own, I heard someone talking to me.

"My mocha, please"

"What do you mean *your* mocha?"

Then this boy turned and looked at me for the first time, as if I had done something wrong. His hair was brown and it seemed like he had millions of freckles under his also brown eyes. After some moments analyzing my face without even trying to hide it, he spoke again.

"Where's Sarah?"

"She left for college. Well, I think she actually hasn't yet but she will, soon."

He seemed utterly surprised about this but turned to his phone again.

"Okay, then. Well, I'd like a mocha, please."

"Yes, I'm on it, don't worry", then I stopped to think for a second and realized something. "So, I'm new here as you may have observed and Maya just went out to get something, um – could you please tell me what this mocha thing is exactly?"

"Sure, yes, it's just when coffee meets chocolate", he said this last sentence as it was the formula for happiness itself.

"Sorry?"

"When coffee meets chocolate, I said. Well and there's also milk but milk is always there so it really doesn't count."

"Um – ", I need to stop saying *um* all the time, "okay, then I'm just gonna – ".

Just when I was about to grab a chocolate bar from the refrigerator and try to mix it with coffee somehow, Maya entered through the door. I'm quite sure the smile I had on my face in that moment was one of the sincerest of my life thus far.

"Hi, Maya!" I said, probably too loud. When she got closer I could finally ask what a mocha was but she simply said she'd do it. It seemed like something was bothering her but she didn't want to show it, so I just went to do something else.

While I was doing that something else, which was replacing an almost finished brownie with a just-made one, I tried to observe how my almost godmother made the so-called mocha, which looked quite easy, actually.

to be continued

How it'd continue

I stopped here because this is exactly the introduction I wanted to make. The story would develop through the writing, which means that the following is just a slight idea of how the 3 chapters I've written could go on, but this would surely change.

Now we've met the main character, we know how she is and what she does with her life. When the story advances, Olive will finally have to decide about her future, and that won't be easy. We know her mom too, who's very important to our protagonist.

As other characters I added Maya and Amanda. Olive will keep on working at the café, but there'll be problems with something related to it. This is why Maya looks worried. Amanda seems to be an obnoxious teenager but she is more than just that, Olive wouldn't be friends with her if she weren't. I think their friendship will be very important. Besides, the main character has other friends apart from her.

Then there's the mocha boy. He'll keep coming to the café and Olive will be there. They'll meet each other officially because Maya knows him, he's a regular in her establishment. He knew Sarah in some way. Olive and the boy's relationship will develop through the chapters and he might become her love interest.

8. Conclusions

My research project has been generally satisfactory. I've done most of the things I wanted to do and I have learnt even more than I expected to. Below, you'll find the conclusions to my TR and how maybe it could have been better.

Starting with point 1, apart from a definition of what young adult fiction is, I also tried to talk about all the things I explained more extensively later. It is important to know what YA is and who it is addressed to in order to understand why it is like it is.

The history part was surprising and mind-opener, because there were many facts about YA that I hadn't been aware of before. I think its evolution is very important, not only to understand today's literature, but also to understand society's evolution. As I say in that point, YA has always been linked to the way young adults were seen through the years. Because really, YA or juvenile literature wasn't even considered a genre until the 1930s and, before that, teenagers had to choose between children's or adult literature. But this is because before this decade approximately, young adults weren't seen as something different, in society you could only find children or adults, but this changed.

I think it's really surprising that, even though a hundred years ago YA wasn't considered a genre, now it is one of the most important and successful ones. And a fact that I like to remark: now it's adults that read books for teenagers, unlike what happened before, that were teenagers who read adult books.

Point 3 is the genres explanation, evolution in some cases, characteristics and a few examples of each. All subgenres are different and because of that I don't think there's one that's better than the rest. All have their importance, and this depends most times on tendencies. The dystopian genre exploded with *THG*, just as the paranormal one did with the *Twilight* Saga and, before that, the fantastical with *Harry Potter*.

But we cannot say there's one genre which is the most important right now, because there really isn't. It's not like in the past, when there were not many and you could only find romance for girls and sport-like literature for boys. Nowadays, thousands of YA books come out every year and the diversification of the genres is astonishing. There are actually genres that have been created in these last years, such as steampunk or YA in verse.

And so what I did after explaining a little every genre was read a book of each of the 7 genres I worked on. As said in the introduction, it wasn't easy choosing the books. I would have liked to read and analyze other ones in addition, but there was just no time and this is one of the things I regret, not starting earlier with this part.

Between the 7, there were really important and influential ones, books that, from my point of view, have made the genre change and evolve. Those are *The Perks*, *TFIOS*, *The Book Thief* and *THG*. These four books I consider YA classics already. Then there were other three that are more recent, from the last 3 or 4 years and that have been incredibly successful, and this was one of the requirements.

This part I also used to talk about the themes in YA books, and no better way than with examples. It surprised me that quite a few of them have mortality as one of the main topics, but I think this is just a coincidence. Then, of course, all of them have love involved, in different degree but all of them do. Because, as said at some point, love is essential for YA. I found that other common themes are friendship and family.

After the seven books, came a gathering of all I had learnt with them. I tried to simplify all genres into an only sentence, what could be called the YA formula. It is quite simple but it works for all YA books I've read in my life. Later, I explained this sentence as widely as I could. To sum it all up, YA fiction is characterized by its teenager protagonist, mostly a girl, who faces a new situation that she or he has never experienced before.

About the creative part, it took time but I did it. The first thing I thought about, actually, was the conversation in chapter 3 about *when coffee meets chocolate*. After this "idea" came the character of Olive. I knew I wanted her to be a girl and the narrator of the story, because that's contemporary fiction, trusting the books I've read. Olive is determined and tries to stay true to herself, although there's something from her past that doesn't let her do this entirely. I tried to describe her feelings and thoughts as much as possible. The change in her life is supposed to be getting the job but I guess I'd have to write a little bit more to really know if that really changes her situation. The main character's love interest could be the boy she meets while working at the café.

I tried to add many conversations because they are important in YA, especially in contemporary fiction. I made some descriptions but not too many because I think it's important for the reader to be able to imagine some things. I didn't make the chapters long because I like short and easily read chapters.

Now, the initial question I can answer: I am able to write something belonging to YA after everything that I've researched about it. Even so, it hasn't been easy and its quality I cannot assure. What I can say is that I've tried my best with what I had.

I wouldn't say there have been many incidences with my research project. The only thing maybe is the lack of time and space for doing more things. As I have already mentioned a few times, I would've loved to read and analyze other books that I find interesting for YA. I had planned more than seven but, finally, seeing how much time each book took I decided not to force things and be realistic. Apart from that, I would say too that it would have been good to have more time to do the creative part. Even though I'm satisfied with the final result, maybe with a little more time and not that many other things in my mind, it could've been better.

All in all, I can say that I have learnt multiple things about the literature I love so much, things that I hadn't even been aware of before. Now I know why it has the importance it has nowadays and how it has come to this; other genres that maybe I had not been very interested in in the past now seem more appealing; and, one of the things I've liked the most: I've been able to analyze some of my favorite novels.

Another thing I've learnt: to write with an objective. I had written some things in the past, but only isolated thoughts or short stories, but I had never tried starting a whole novel. Now I can say that if I had more time and not so many things to worry about I would love to continue with my story, but that doesn't seem realistic, at least in the near future.

Personally, I'm proud of myself for being able to write in English the whole thing. But not only that, also transforming something that I like into a research project. It could be said that the part I'm more proud about is the creative part because I had serious doubts about if I could finally do it, but I did. The other parts were difficult too, but more easily achievable. In general, I can say that I'm quite satisfied with my work and its results.

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