

TEACH US WHAT WE DO LIKE TO READ

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Abstract

Reading is a part of regular activity for many of us, especially when we are talking about young readers who have their own choice of books and reading list. But when I have to read some text as a part of the curriculum, it becomes a very complicated and interesting analysis to check the level of engagement these young students can get with their prescribed textbooks as a part of the syllabus. Many departments of language and literature across the world usually start with describing classic literature as the introduction to enter into the world of literature. But at the same time, the new generation of young students are sometimes not directly connect to the classical literature of their culture or sometimes foreign culture.

For example, in the case of Indian colleges and universities, most of the departments of languages like English, start with prescribing classical text ranging from Greek tragedies to Shakespearean drama. Same time most of these students are not directly trained to enter into the world of English literature which is only based on the European culture. Many students are good readers but not necessarily the classical track. The article discusses this complicated relationship between the young adults who read books that are a part of pop culture today but are forced to read the classical literature as a part of their prescribed study book. 'Teach us what we do like to read' provides a glimpse into the world of young adult literature and also suggests the need to introduce such young literature as a part of the curriculum.

WHAT DO YOUNG READERS READ TODAY

A young Reader is between the age group of 10 and 20 years. over the last 20 years, adolescence has been the fastest growing reading community in the world of books. This increased market pushed more products designed for the young adult population which has given rise to young adult literature and other reading materials focus on teenagers. this trend is not only limited to books but also seen websites magazines graphic novel and games as well as web series. Some of the important trends in the current young adult literature are- If we have a look at and other material published during 2019 and 2020 we can see the most significant trends across young adult literature

- Me too movement
- Memes
- Young Black and Queer
- Retro music
- Election as the main theme

I'm not the only person who is starting to question Shakespeare's prominence in our classrooms. In 2016, students at Yale University petitioned the school to decolonize lists, including by removing its Shakespeare requirement. Teachers are realizing that a lot of the curriculum in our classrooms privileges white, male, European voices, and are beginning to question Shakespeare's relevance for students. (Torres, 2019)

WHY SHOULD WE ADD YOUNG ADULT LITERATURE TO THE REGULAR CURRICULUM

Many pictures across departments Universities and colleges have come to acknowledge that the reality of teaching literature through the classic literature only is a very limited and restricted approach. Today's students are asking questions like why we are reading this and why we are not studying what we like to read. They demand to replace the canonical selection of text with more engaging young adult literature. Students believe that their engagement with a work of literature ensures introspective experience-based writing. They like lively discussions from the books they love to read and not only from the prescribed syllabus. Many teachers also believe that young adult literature offers catered reading option for talking about relevant curriculum and can engage 21st-century young adult discussions. India's multicultural; multiethnic and

multilingual socio-culture milieu requires a great deal of equity for learners in various education frameworks. (Oza,2019)

The young adult category has grown immensely in the last 15 years thanks to the Harry Potter mania that had swept kids and adults off their feet across the world. Books such as the Twilight, Hunger Games, Narnia, Veronica Roth series, Heroes of Olympus series, and Alex Rider series have pushed the sales numbers. YA writing by Indian authors is at a nascent stage yet, it is a fairly new genre that is coming up now. Stories from Indian mythology and folk tales, for long the staple of children's and YA books in India, along with tales of summer-holiday adventure, are now getting added on to by modern mythologies emerging out of speculative fiction, and other newer themes like romance and those inspired by gaming and movies. While it was the foreign authors who bridged the gap between Panchatantra, Satyajit Ray's Feluda, Ruskin Bond, R.K. Narayan's Swami, and adult fiction, a new crop of authors are staking a claim to shelf space. (Oza, 2018)

Way back in 1865, Jules Verne portrayed soaring to the moon in his novel, *From the Earth to the Moon*. As right on time as 1942, Isaac Asimov imagined the *Three Laws of Robotics* to keep insightful machines from hurting people. What's more, in 1945, Arthur C. Clarke proposed a geostationary correspondences satellite floating over the earth. For contemporary crowds, such thoughts were extraordinary. Thinking back, be that as it may, these outlandish situations have demonstrated astoundingly judicious. Yet, how were science fiction authors ready to get a handle on this present reality future with such precision? A long way from being forecasting spiritualists, these fundamental writers saddled their insight and creative mind to incite peruses to pose the inquiry, "imagine a scenario where.". From the books of Philip K. Dick to the Marvel Cinematic Universe, sci-fi welcomes the crowd to foresee the future depends on what they as of now comprehend about the past and the present. The quick methodologies of sci-fi immensely affect kids and youngsters for a few reasons. Navigating the ideas of youth and youthfulness can be intense for any understudy, never mind stressing over scholastic concerns like evaluations and schoolwork. Consistently is an expectation to absorb information, and the school can regularly feel overpowering.

Receiving sci-fi in schooling can be an antitoxin to the torments of youth and the pressure of tests. Through distinctive purposeful anecdotes, the class can explain an all the more balanced comprehension of the elements in play for issues in the public arena (like sexism and expansionism). In doing as such, it can give important exercises in zones as different as history, brain research, theory, governmental issues, science, social science, religion, basic reasoning, and even economics. To take one model, Ray Bradbury's 1950 novel, *The Martian Chronicles*, investigates subjects of American excellence, racial isolation in the Jim Crow South, and being human — all through the viewpoint of things to come colonization of Mars. Essentially, James Cameron's 2010 blockbuster, *Avatar*, straightforwardly handles annihilation and natural obliteration as a technicolor space-age dream.

This indirection and feeling of separation permit sci-fi to give understudies the certainty to pose examining inquiries inside a protected setting. Numerous science fiction stories are tales for verifiable or contemporary issues — issues that a few understudies would discover awkward to examine in class or draw in with. Indeed, numerous understudies will have unconsciously investigated inquiries of profound quality, dread, and hubris when perusing Mary Shelley's evergreen 1818 novel, *Frankenstein*; or *The Modern Prometheus*.

Young Adult writing has been "transitioning" for over a fourth of a century on the off chance that you tally from *The Pigman and The Outsiders*, the greater part a century if you tally from *Seventeenth Summer*. Starting in 1992-93, this transitioning has been set apart by semi-authority soul changing experiences—like a broad acknowledgment of the adult name "youthful grown-up"; memorial issues of English Journal and Journal of Youth Services in Libraries; and individual articles in different diaries. As Richard Peck calls attention to, youthful grown-up writing has become "a second-age writing now for the children of our first perusers" (19). Other acts of recognition range from the positive (increased speculation about whether a canon of young adult literature can, or does, exist) to the pessimistic, exemplified by Marc Aronson's "*The YA Novel Is Dead and Other Fairly Stupid Tales*." The field is mature in some ways—here I use the word "mature" as we might speak of a "mature economy"—but unstable or regressive in others. (Hunt, 1996).

By examining how Young Adult Literature—proving to be one of the most meaningful ways to connect with students through text—can be used to develop critical thinking skills. It will help educators to recognize just how simple and essential the implementation of Young Adult Literature into the school curriculum is.

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