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5 May 2015

Annotated Bibliography:  
Supernatural Young Adult Fiction

As a teenager, my favorite books to read were of supernatural stories. I went through countless novels dealing with vampires, witches, werewolves, and many other supernatural creatures because the mystery and danger was thrilling. Given the popularity of the entire *Twilight* book and film franchise, as well as TV shows like *True Blood* and *The Vampire Diaries*, it is clear that there is still a well-established fan base for these types of stories.

I believe that what makes this genre so popular is the fact that death is fascinating. Supernatural literature almost always deals with death in one way or another—witches are often hunted, werewolves have to control their animalistic desire to kill, and vampires are living corpses. Even young children find these sorts of stories fascinating. According to *Literature for Today's Young Adults*, Alvin Schwartz's *Scary Stories to Tell in the Dark* won many statewide awards for kids' favorite books (though it also was banned in many libraries).

The books I have compiled for my annotated bibliography are excellent examples of the genre. For my centerpiece work, I have chosen the graphic novel adaptation of Bram Stoker's *Dracula* by Gary Reed and Becky Cloonan. I chose this version because *Dracula* is a canonical text as well as a perfect example of the supernatural genre, and the graphic novel format will help younger readers understand the complex style of the text. I did not include Stephenie Meyer's *Twilight* because it is

already very well-known, and there are plenty of better examples of vampire literature, several of which I have included. I have also included books about witches, werewolves and ghosts, which should hopefully interest a wide variety of readers.

### Annotated Bibliography

Atwater-Rhodes, Amelia. *Demon in My View*. New York: Delacorte, 2000. Print.

As Jessica starts her senior year in high school, she notices two new students who look strikingly similar to two characters from the novel she recently published under a pseudonym. She eventually learns that they are indeed the real versions of her characters, and the stories she thought she was creating are true stories of vampires and witches. As she learns more about the supernatural world, she uncovers her own connection to it.

Not only is this novel about a teenage girl, it was written by one, as it was published when Atwater-Rhodes was only 16 years old. The book has many supernatural creatures and elements, but also deals with social isolation in high school and at home.

Cabot, Meg. *Shadowland*. New York: Pocket Pulse, 2000. Print.

Suze is a medium, meaning she can talk to, touch, and help ghosts. This is tricky, as not all ghosts want to be guided. As Suze struggles to balance life

between her new high school and helping the dead move on, she must deal with a ghost living in her bedroom, and a violent spirit at school.

I included this book because it is another example of a less-common supernatural theme—ghosts and mediums. In addition to the otherworldly aspects of the novel, Suze deals with being a new student in high school, and the novel includes topics such as teen suicide and depression.

Clare, Cassandra. *City of Bones*. New York: M.K. McElderry, 2007. Print.

When fifteen-year-old Clary Fray heads out to the Pandemonium Club in New York City, she hardly expects to witness a murder— much less a murder committed by three teenagers covered with strange tattoos and brandishing bizarre weapons. Then the body disappears into thin air. It's hard to call the police when the murderers are invisible to everyone else and when there is nothing—not even a smear of blood—to show that a boy has died. Or was he a boy? (Summary taken from [goodreads.com](http://goodreads.com))

Though I have not read this book personally, this series is full of supernatural themes and creatures, such as demons and werewolves. This is an example of a supernatural adventure novel, as the main character Clary discovers her new life hunting demons and the danger that she now regularly faces.

Flinn, Alex. *Beastly*. New York: Harper Teen, 2007. Print.

Kyle is rich, good looking, popular, and a jerk. When he plays a trick a girl from his English class, she reveals that she is a witch and curses him to turn into a

beast, and that he has two years to have someone fall in love with him lest he stay that way forever. Locked away in his father's apartment, he must face the dire consequences of his actions.

This modern retelling of *Beauty and the Beast* shows a great deal of personal growth from the main character, who begins as a spoiled, entitled jerk and, through his curse, is given the gift of self-reflection. This book could be valuable to teens as it showcases how hurtful one student's actions can be to others. Other themes in the novel are redemption and unlikely romance.

Klauser, Annette Curtis. *Blood and Chocolate*. New York: Delacorte, 1997. Print.

Vivian struggles between finding her place in two worlds—the human world in which she grew up, and the werewolf world she is now involved with. When she falls in love with a human boy, she must make the choice between these two worlds, neither of which she truly feels she belongs in.

This book is a good example of a werewolf novel. As Vivian learns the often barbaric ways of her werewolf pack, she must decide whether or not she is the type of person that could participate in these types of activities. In addition to the supernatural elements, the novel also deals with social isolation and self-identity.

Moore, Christopher. *You Suck: A Love Story*. New York: William Morrow, 2007. Print.

Just ask C. Thomas Flood. Waking up after a fantastic night unlike anything he's ever experienced, he discovers that his girlfriend, Jody, is a vampire. And surprise! Now he's one, too. For some couples, the whole biting-and-blood thing

would have been a deal breaker. But Tommy and Jody are in love, and they vow to work through their issues. (Summary taken from goodreads.com)

This is another vampire book, but it differs from the others because of Moore's sense of humor. In addition to the supernatural elements, the story also deals with the struggle for these teens to maintain their relationship.

Reed, Gary, and Becky Cloonan. *Bram Stoker's Dracula: The Graphic Novel*. New York: Puffin, 2006. Print.

A popular bestseller in Victorian England, Stoker's hypnotic tale of the bloodthirsty Count Dracula, whose nocturnal atrocities are symbolic of an evil age old yet forever new, endures as the quintessential story of suspense and horror. The unbridled lusts and desires, the diabolical cravings that Stoker dramatized with such mythical force, render Dracula resonant and unsettling a century later. (Summary taken from goodreads.com)

This was chosen as my centerpiece item because Dracula is the quintessential vampire text, and is an example of supernatural elements in a canonical work. Since Stoker's text can be difficult and intimidating for young adults, this graphic novel format is a great way to use context to make sense of the text, which could improve the reader's comprehension.

Sebold, Alice. *The Lovely Bones*. Boston: Little, Brown, 2002. Print.

When 14 year old Susie is murdered, her family is devastated by her loss. Susie watches from the afterlife as her family grieves and learns to cope with her murder, and she sees those she knew and loved carry on with their lives.

This novel was chosen because it represents a different side of supernatural stories. There are no witches, vampires, or ghosts, but instead we see a young girl who is taken to her own personal version of heaven. Eventually, her soul inhabits the body of another girl back in the living world, so several less-common supernatural themes are explored.

Shakespeare, William. *The Tragedy of Macbeth*. New Haven: Yale UP, 1954. Print.

The infamous “Scottish Play” tells the tale of the murderous Macbeth as he climbs his way to power through means of murder. Haunted by ghosts of those he has slain, Macbeth (and his wife) wrestles with his guilt before his actions lead to his own murder.

This is another example of a canonical work with supernatural elements, as *The Tragedy of Macbeth* is full of ghosts, prophecies, and witches. This is also a great example of supernatural literature being taught in schools, as the play is often taught to high school seniors.

Smith, L.J. *The Vampire Diaries: The Awakening*. New York: Harper Paperbacks, 1991. Print.

This supernatural vampire romance tells the tale of Elena, who is beautiful and popular, and her attraction to two vampire brothers. Stefan is brooding

and mysterious, and resists his desire for Elena for her own safety, while Damon is dangerous and driven by an urge for revenge against Stefan. And so Elena enters a deadly love triangle.

While I have not read this book or series personally, it has been popular for several decades, and has been adapted into a well-known TV show for young adults. The theme of a human girl attracted to a dangerous male vampire is common in vampire novels, and this is a good example of this type of supernatural romance.