

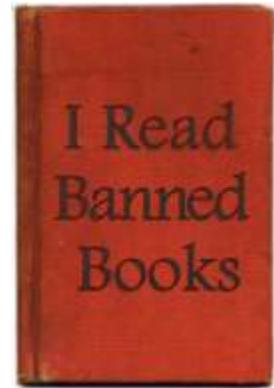
English 406
Adolescent Literature and Censorship
Spring 2013
Dr. Roggenkamp

Office: 315 HL

Hours: MWF 9:30-10:30; M 1:00-3:00 (email only), and by appointment

Email: Karen.Roggenkamp@tamuc.edu

Website: <http://faculty.tamuc.edu/kroggenkamp/English406.html>



Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.
(Constitution of the United States of America, Amendment I, 1791)

<p>Course Description</p>	<p>Of the issues facing high schools today, one of the most pressing involves disputes about what adolescents should (or shouldn't) read. In trying to balance the diverse needs and beliefs of constituents, American schools have strained, especially since the 1980s, with escalating complaints about the literature offered in classrooms and school libraries. The goal of this course is to investigate the issue of censorship as it pertains to literature frequently used in American middle schools and high schools. Our readings will include books that have been either widely challenged or successfully banned in public schools and libraries. While the course will not focus exclusively on "book banning" (after all, this is an English class, not a First Amendment law class), the issue of censorship will serve as a touchstone as we investigate some of the most compelling—and controversial—works written for adolescents and/or read by adolescents in the nineteenth, twentieth, and twenty-first centuries. As we read these literary texts and think about the protests that have been lodged against them, we will want to consider how our own beliefs shape and are shaped by reading, the value of consuming controversial literature, and what limits (if any) should be placed on adolescents' freedom to read—and who should place those limits. We will also want to question why fiction written for and read by 12 to 18-year-olds seems so vulnerable to controversy.</p> <p>Please note: while we may occasionally discuss such issues as adolescent development, educational psychology, reading theory, and pedagogy, this is not a class about teaching adolescent literature in the middle school or high school classroom. Rather, our focus will be on reading and interpreting adolescent literature from an adult, literary point of view.</p>
<p>Course Goals</p>	<p>This course aims to:</p> <ul style="list-style-type: none"> ▪ Familiarize students with the general history and problem of censorship of adolescent literature in American schools; ▪ Assist students in developing their ability to see how an author's use of characterization, setting, point of view, imagery, tone, etc. conveys a sense of meaning in written texts; ▪ Encourage students to read thoughtfully and thoroughly and to express their interpretations both orally and through writing; and ▪ Guide students through researching a particular censorship case and writing a paper presenting that research in a scholarly fashion, or crafting a fictional or creative-

	non-fictional story of censorship.
Student Learning Outcomes	<p>For the purpose of measured Student Learning Outcomes Assessment:</p> <p><u>SLO 1</u> Students will demonstrate effective written analysis through the use of thesis statements that meet or exceed expectations, as measured by the thesis rubric used for evaluating course papers, for the second paper.</p> <p><u>SLO 2</u> Students will demonstrate improved comprehension of censorship issues, as measured by a survey administered at the conclusion of the course.</p>
Required Texts	<p>YOU ARE REQUIRED TO BRING THE RELEVANT BOOK TO CLASS EACH DAY!</p> <p>ISBN information is based on the edition of book ordered through campus bookstore, but you may obtain books from other sources and use other editions.</p> <ul style="list-style-type: none"> ▪ Sherman Alexie, <i>The Absolutely True Diary of a Part-Time Indian</i> (Hachette, ISBN 9780316013697) ▪ Maya Angelou, <i>I Know Why the Caged Bird Sings</i> (Random House, ISBN 9780553380019) ▪ Robert Cormier, <i>The Chocolate War</i> (Random House, ISBN 9780375829871) ▪ Mark Haddon, <i>The Curious Incident of the Dog in the Night-Time</i> (Random House, ISBN 9781400032716) ▪ Harper Lee, <i>To Kill a Mockingbird</i> (Harper, 9780061980268) ▪ J. D. Salinger, <i>The Catcher in the Rye</i> (Hachette, ISBN 9780316769488) ▪ Neal Shusterman, <i>Unwind</i> (Simon and Schuster, ISBN 9781416912057) ▪ Mark Twain, <i>Adventures of Huckleberry Finn</i> (Penguin, ISBN 9780142437179) ▪ Plus a few additional readings which you will download from eCollege
Grading	<p>Grades will be weighted as follows:</p> <ul style="list-style-type: none"> ▪ Midterm examination 25% ▪ Two short papers 30% ▪ Final “rationale” project 30% ▪ Class participation <u>15%</u> <p style="text-align: center;">TOTAL 100%</p> <p>The department of Literature and Languages does not, as a rule, allow an “Incomplete” (X) on the transcript; incompletes are <i>only</i> awarded under extraordinary circumstances, pending Department Head and Dean approval. If personal issues or conflicts arise that lead to your missing a substantial amount of class, you will need to consider withdrawing from the class. As a rough guideline for what A-F grades mean, A is awarded for truly outstanding work, B denotes work significantly above the level necessary to meet basic requirements, C is for work that meets basic requirements in every way, D indicates work that meets only some of the requirements yet is still deserving of minimal credit, and F results if work is not completed or if it fails to meet the requirements of the assignment and/or course. I will provide detailed information about paper evaluation at the time of those assignments.</p>
Late Assignments	I grant extensions on papers and assignments only under the most <u>exceptional</u> of circumstances. I will only accept late papers if you make explicit prior arrangements with me and provide documented proof of your inability to complete the paper on time due to extenuating circumstances (dire illness, death in the immediate family, etc.).

Attendance	Your attendance in class is crucial, and you cannot expect to do well if you do not attend each meeting (and get here on time). According to the TAMU-Commerce student handbook, “students are expected to be present for all class meetings of any course for which they are enrolled.” I will keep attendance, and you can expect your grade to suffer for absences (more than three, for any reason). Students will be permitted to make up work for excused absences, which include, for instance, participation in a required or authorized university activity, a verified severe illness, or a death in the immediate family.
Communication and Technology Requirements	<p>If I need to contact class members directly, I will use your university email account (myLeo), so please be sure to check this account with frequency.</p> <p>This course will be supplemented using eCollege, the Learning Management System used by TAMU-Commerce. You will need your CWID and password to log in to the course page. If you do not know your CWID or have forgotten your password, contact Technology Services at 902-468-6000 or helpdesk@online.tamuc.org. To complete this course successfully, you will need a computer with internet access (high speed recommended, not dial up) and a word processor equipped with Microsoft Word. Our campus is optimized to work in a Microsoft Windows environment. This means our courses work best if you are using a Windows operating system (XP or newer) and a recent version of a browser like Internet Explorer or Google Chrome. Your course will also work with Macintosh OS x along with a recent version of Safari 2.0 or better. Along with Explorer, Chrome, and Safari, eCollege also supports the Firefox browser (3.0) on both Windows and Mac operating systems. You will primarily use eCollege to obtain handouts, to submit papers, and to view the course grade book.</p> <p>TAMU-Commerce provides students with technical support in the use of eCollege. Technology problems are not an excuse for a late assignment—make sure you submit your work in time to allow for any problems accessing the Dropbox. You may reach the help desk by the following means, 24 hours a day, seven days a week:</p> <ul style="list-style-type: none"> ▪ Phone 1-866-656-5511 to speak with eCollege Technical Support Representatives ▪ Email helpdesk@online.tamuc.org to initiate a support request with an eCollege Technical Support Representative ▪ Click on the “Help” button on the toolbar for information regarding working with eCollege (e.g. how to submit something to the Dropbox, how to check the gradebook, etc).
Additional Statements of Policy	<ul style="list-style-type: none"> ▪ The Department of Literature and Languages and Texas A&M University-Commerce do not tolerate plagiarism and other forms of academic dishonesty. Instructors uphold and support the highest academic standards, and students are expected to do likewise. Penalties for students who are found guilty of academic dishonesty include failure of the assignment and/or course, disciplinary probation, suspension, or expulsion. Refer to the <u>Texas A&M University—Commerce Code of Student Conduct 5.b[1,2,3]</u> for details. Examples of plagiarism include but are not restricted to: turning in an essay written entirely by someone else; copying any portion of someone else’s words and presenting those words as your own (e.g. without quotation or citation); copying paragraphs, sentences, or parts of sentences from another source; using the same ideas that you have found in another writer’s essay and presenting those ideas as your own; using someone else’s basic sentences but changing just a few words (again, without quotation or citation). ▪ The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute

	<p>that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact the Office of Student Resources and Services, Gee Library Room 132, (903) 886-5150, (903) 886-5835, StudentDisabilityResources@tamuc.edu.</p> <ul style="list-style-type: none"> ▪ All students enrolled at the University must follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. Higher education provides the opportunity to explore difficult and controversial material in a safe, supportive, non-destructive locale. Additionally, I enforce standards of inclusiveness in my classes and will not tolerate discrimination and disrespect in regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation. ▪ You are responsible for reading and understanding all items included on the syllabus and on additional course materials received during the term.
--	---

English 406: Schedule of Assignments and Readings
(some small revisions may occur during the course of the semester)

Week 1	1/14 Mon	Syllabus and Introductions
	1/16 Wed	<ul style="list-style-type: none"> ▪ Read syllabus in entirety ▪ Miscellaneous readings on censorship (download from eCollege, Doc Sharing) ▪ Herbert N. Foerstel, "Panama City, Florida: Darkness in the Sunshine State" (download from eCollege, Doc Sharing) ▪ Gloria T. Pipkin, "Filthy Little Books" (download from eCollege, Doc Sharing) ▪ In class: lecture and discussion on censorship issues and tactics
	1/18 Fri	<ul style="list-style-type: none"> ▪ Robert Cormier, <i>The Chocolate War</i> (Chapters 1-20)
Week 2	1/21 Mon	<ul style="list-style-type: none"> ▪ No class
	1/23 Wed	<ul style="list-style-type: none"> ▪ <i>The Chocolate War</i> (Chapters 21-39)
	1/25 Fri	<ul style="list-style-type: none"> ▪ Reading Robert Cormier, "A Book is Not a House: The Human Side of Censorship" (download from eCollege, Doc Sharing) ▪ In class: watch ending scenes from film, <i>The Chocolate War</i> (1988)
Week 3	1/28 Mon	<ul style="list-style-type: none"> ▪ Mark Twain, <i>Adventures of Huckleberry Finn</i> (Chapters 1-10_ ▪ Note: librivox.org has a decent free audio version of Huck Finn available at http://librivox.org/adventures-of-huckleberry-finn-by-mark-twain/) ▪ Paper 1 due by 11:59 p.m. on Tuesday, 1/20, in eCollege, Week 3 Dropbox
	1/30 Wed	<ul style="list-style-type: none"> ▪ <i>Adventures of Huckleberry Finn</i> (Chapters 11-16)

	2/1 Fri	<ul style="list-style-type: none"> ▪ <i>Adventures of Huckleberry Finn</i> (Chapters 17-20)
Week 4	2/4 Mon	<ul style="list-style-type: none"> ▪ Watch <i>Born to Trouble: Adventures of Huckleberry Finn</i>, part 1
	2/6 Wed	<ul style="list-style-type: none"> ▪ <i>Adventures of Huckleberry Finn</i> (Chapters 17-20)
	2/8 Fri	<ul style="list-style-type: none"> ▪ <i>Adventures of Huckleberry Finn</i> (Chapters 21-28)
Week 5	2/11 Mon	<ul style="list-style-type: none"> ▪ <i>Adventures of Huckleberry Finn</i> (Chapters 29-33)
	2/13 Wed	<ul style="list-style-type: none"> ▪ <i>Adventures of Huckleberry Finn</i> (Chapters 34-End)
	2/15 Fri	<ul style="list-style-type: none"> ▪ <i>Adventures of Huckleberry Finn</i>, catch-up day
Week 6	2/18 Mon	<ul style="list-style-type: none"> ▪ Watch <i>Born to Trouble: Adventures of Huckleberry Finn</i>, part 2
	2/20 Wed	<ul style="list-style-type: none"> ▪ J. D. Salinger, <i>The Catcher in the Rye</i> (Chapters 1-7)
	2/22 Fri	<ul style="list-style-type: none"> ▪ <i>The Catcher in the Rye</i> (Chapters 8-14)
Week 7	2/25 Mon	<ul style="list-style-type: none"> ▪ <i>The Catcher in the Rye</i> (Chapters 15-20)
	2/27 Wed	<ul style="list-style-type: none"> ▪ <i>The Catcher in the Rye</i> (Chapters 21-26)
	3/1 Fri	<ul style="list-style-type: none"> ▪ MIDTERM EXAM
Week 8	3/4 Mon	<ul style="list-style-type: none"> ▪ Textbook readings, download from Doc Sharing in eCollege, from folder named "Week 8 Readings"
	3/6 Wed	<ul style="list-style-type: none"> ▪ In class: watch <i>The Revisionaries</i>
	3/8 Fri	<ul style="list-style-type: none"> ▪ In class: watch <i>The Revisionaries</i>
Week 9	3/18 Mon	<ul style="list-style-type: none"> ▪ Harper Lee, <i>To Kill a Mockingbird</i> (Chapters 1-6)
	3/20 Wed	<ul style="list-style-type: none"> ▪ <i>To Kill a Mockingbird</i> (Chapters 7-11)
	3/22 Fri	<ul style="list-style-type: none"> ▪ <i>To Kill a Mockingbird</i> (Chapters 12-16)
Week 10	3/25 Mon	<ul style="list-style-type: none"> ▪ <i>To Kill a Mockingbird</i> (Chapters 17-23)

	3/27 Wed	<ul style="list-style-type: none"> ▪ <i>To Kill a Mockingbird</i> (Chapters 24-31)
	3/29 Fri	<ul style="list-style-type: none"> ▪ Maya Angelou, <i>I Know Why the Caged Bird Sings</i> (Chapters Preface-Chapter 10)
Week 11	4/1 Mon	<ul style="list-style-type: none"> ▪ <i>I Know Why the Caged Bird Sings</i> (Chapters 11-20)
	4/3 Wed	<ul style="list-style-type: none"> ▪ <i>I Know Why the Caged Bird Sings</i> (Chapters 11-20)
	4/5 Fri	<ul style="list-style-type: none"> ▪ <i>I Know Why the Caged Bird Sings</i> (Chapters 11-20)
Week 12	4/8 Mon	<ul style="list-style-type: none"> ▪ <i>I Know Why the Caged Bird Sings</i> (Chapters 11-20)
	4/10 Wed	<ul style="list-style-type: none"> ▪ In class: watch <i>Maya Angelou, and Intimate Portrait</i>
	4/12 Fri	<ul style="list-style-type: none"> ▪ Paper 2 due by 11:59 p.m. in eCollege, Week 12 Dropbox
Week 13	4/15 Mon	<ul style="list-style-type: none"> ▪ Sherman Alexie, <i>The Absolutely True Diary of a Part-Time Indian</i> (Pages 1-81)
	4/17 Wed	<ul style="list-style-type: none"> ▪ <i>Absolutely True Diary</i> (Pages 82-158)
	4/19 Fri	<ul style="list-style-type: none"> ▪ <i>Absolutely True Diary</i> (Pages 159-230)
Week 14	4/22 Mon	<ul style="list-style-type: none"> ▪ Mark Haddon, <i>The Curious Incident of the Dog in the Night-time</i> (Chapters 1-109)
	4/24 Wed	<ul style="list-style-type: none"> ▪ <i>The Curious Incident</i> (Chapters 113-181)
	4/26 Fri	<ul style="list-style-type: none"> ▪ <i>The Curious Incident</i> (Chapters 193-Appendix)
Week 15	4/29 Mon	<ul style="list-style-type: none"> ▪ Neal Shusterman, <i>Unwind</i> (first half)
	5/1 Wed	<ul style="list-style-type: none"> ▪ <i>Unwind</i> (entire book)
	5/3 Fri	<ul style="list-style-type: none"> ▪ “Wiggle room” day
FINAL PROJECT DUE WEDNESDAY, 5/10 by 11:59 p.m. in Week 15 Dropbox		