

English 508
Children's Historical and Realistic Fiction
Spring 2014
Dr. Roggenkamp

Office: 315 HL
Hours: MWF 10:00-11:30, and by appointment
Email: Karen.Roggenkamp@tamuc.edu

<p>Course Description</p>	<p>This course examines realistic, historical fiction, written primarily for younger readers, and questions its place in the genre of children's and adolescent literature. We will read several works of predominantly twentieth and twenty-first-century novels, which were written for and/or marketed to adolescents. As an organizing framework, we will study novels that take as their subject matter several events in America's history. Some key thematic touchstones will also run throughout the course. We'll repeatedly turn, for instance, to some of the most pressing questions about historical fiction, "realism," and literature for younger readers. How does a work of historical fiction function both as a story about the past, as well as a story about the author's own present? How does historical fiction reveal ideological—and corresponding pedagogical—aims through its vision of race, class, gender, ethnicity, and history itself? And how does historical fiction dramatize the typical "coming of age" theme of adolescent fiction?</p>
<p>Student Learning Outcomes</p>	<p>For the purpose of measured Student Learning Outcomes Assessment:</p> <p><u>SLO 1</u> Students will demonstrate satisfactory completion of a critical review of scholarly literature, as measured by a checklist for this assignment.</p> <p><u>SLO 2</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 the final paper.</p>
<p>Required Texts</p>	<p>The following works are available at university bookstores. You may also obtain them from other sources or use editions other than the ones I have ordered through the bookstore (ISBNs refer to copy ordered via bookstore).</p> <ul style="list-style-type: none"> ▪ <i>Adventures of Huckleberry Finn</i>, by Mark Twain (ISBN 9780142437179) ▪ <i>The Birchbark House</i>, by Louise Erdrich (ISBN 9780786814541) ▪ <i>Extremely Loud and Incredibly Close</i>, by Jonathan Safran Foer (ISBN 9780618711659) ▪ <i>The Good Lord Bird</i>, by James McBride (ISBN 9781594486340) ▪ <i>I, Tituba, Black Witch of Salem</i>, by Maryse Conde (ISBN 9780813927671) ▪ <i>Johnny Tremain</i>, by Esther Hoskins Forbes (ISBN 9780547614328) ▪ <i>Little House on the Prairie</i>, by Laura Ingalls Wilder (ISBN 9780060581817) ▪ <i>My Brother Sam is Dead</i>, by James Lincoln Collier (ISBN 9780439783606) ▪ <i>Roll of Thunder, Hear My Cry</i>, by Mildred Taylor (ISBN 9780140348934)

	<ul style="list-style-type: none"> ▪ <i>To Kill a Mockingbird</i>, by Harper Lee (ISBN 9780446310789) ▪ <i>The Watsons Go to Birmingham—1963</i>, by Christopher Paul Curtis (ISBN 9780440414124) ▪ <i>The Witch of Blackbird Pond</i>, by Elizabeth George Speare (ISBN 9780547550299) ▪ Additional readings provided through eCollege 										
Grading	<p>Your grade for this course will be based on the following items:</p> <table border="0" style="width: 100%;"> <tr> <td style="width: 70%;">▪ Participation</td> <td style="text-align: right;">20% of course grade</td> </tr> <tr> <td>▪ Scholarly article review & presentation</td> <td style="text-align: right;">30% of course grade</td> </tr> <tr> <td>▪ Preliminary thesis for research paper</td> <td style="text-align: right;">10% of course grade</td> </tr> <tr> <td>▪ Research paper</td> <td style="text-align: right;"><u>40% of course grade</u></td> </tr> <tr> <td></td> <td style="text-align: right;">100% total</td> </tr> </table> <ul style="list-style-type: none"> ▪ <u>Participation</u>: I will enter grades for participation in the eCollege gradebook three at weeks 5, 10, and 15. ▪ <u>Scholarly Article Review and Presentation</u>: Each student will be asked to read, summarize, and evaluate a full-length scholarly article on one text during the semester—you will sign up for a week/book on the first day of class. I have already chosen the articles that I would like you to use for this assignment, and they are available in eCollege Doc Sharing. When it is your turn, you will be responsible for three things: <ul style="list-style-type: none"> ○ Presenting that article’s thesis, main points, supporting arguments, etc. orally in class, providing as well your evaluation of the article’s value and success in making its case. ○ Providing the class with a 2 page handout with this same information (worth 10% of the grade). ○ Writing a 5-6 page, double-spaced review and analysis of the article to turn in to me. In essence, this paper will clearly outline the article’s argument, main points, and structure. Then you will weigh in how successful the author was in making his/her argument. Do you find it convincing? Why or why not? What are the article’s strengths and weaknesses? The written review is worth 20% of the grade). ▪ <u>Research Paper</u>: This paper is a medium-length, research-based paper, based on or inspired by anything we read this semester or any other aspect of American modernist literature (about 12-15 pages). It can, if you like, build upon the work that you did for the first paper, but it does not need to. I will be looking for the skillful and sophisticated incorporation of secondary sources/critical theories in the construction of your thesis. You will need to submit a thesis statement and proposal several weeks before the end of the term (worth 10% of the grade). <p>As a rough guideline for what A-F grades mean, an A is awarded for truly outstanding work, a B denotes work significantly above the level necessary to meet basic requirements, a C is for work that meets basic requirements in every way, a D is given for work that meets only some of the requirements yet is still deserving of minimal credit, and an F results if work is not completed or if it fails to meet the requirements of the assignment and/or course. I will</p>	▪ Participation	20% of course grade	▪ Scholarly article review & presentation	30% of course grade	▪ Preliminary thesis for research paper	10% of course grade	▪ Research paper	<u>40% of course grade</u>		100% total
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▪ Research paper	<u>40% of course grade</u>										
	100% total										

	provide detailed information about paper evaluation at the time of those assignments.
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.
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 <p>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 grade book, etc).</p>
	<ul style="list-style-type: none"> ▪ The Department of Literature and Languages and Texas A&M University-

<p>Additional Statements of Policy</p>	<p>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).</p> <ul style="list-style-type: none"> ▪ The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute 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, StudentDisabilityServices@tamuc.edu. ▪ 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 the items included on this syllabus and on additional materials that you receive from me over the duration of the term. Minor changes to the syllabus may occur during the semester. ▪ The Department of Literature and Languages does not, as a rule, allow an Incomplete for a course except only truly exceptional circumstances, pending Department Head and CHSSA Dean approval. If personal issues of conflicts arise that lead to your missing a substantial amount of class, you will want to consider withdrawing from the class early on.
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SCHEDULE OF READINGS AND ASSIGNMENTS

<p>January 13 Week 1</p>	<p>Introductions, and introduction to historical fiction and children’s literature</p>
<p>January 20 Week 2</p>	<p>MARTIN LUTHER KING HOLIDAY, NO CLASS, but you’ll want to work ahead since I’ve loaded up the reading for next week.</p>
<p>January 27</p>	<p>The Nature of Historical Fiction</p>

<p>Week 3</p>	<ul style="list-style-type: none"> ▪ From eCollege Doc Sharing, read excerpt from Joanne Brown and Nancy St. Clair, <i>The Distant Mirror: Reflections on Young Adult Historical Fiction</i> (Lanham, MD: Scarecrow Press, 2006): 3-31 and 47-51. ▪ From eCollege Doc Sharing, read excerpt from Jerome de Groot, <i>The Historical Novel</i> (London: Routledge, 2010): 109-113. ▪ Read <i>The Witch of Blackbird Pond</i>, by Elizabeth George Speare ▪ From eCollege Doc Sharing, read “Introduction” from <i>Entertaining Satan: Witchcraft and the Culture of Early New England</i>, by John Putnam Demos (New York: Oxford University Press, 1982). ▪ Supplemental videos: <ul style="list-style-type: none"> ○ “Witchcraft in England in the Seventeenth Century,” part 1 (http://www.youtube.com/watch?v=eTkDGpHWGMQ) and part 2 (http://www.youtube.com/watch?v=FfNSm1ToLk4), a dated but interesting overview of how the English (and thus New Englanders) viewed witchcraft in the 1600s. <p>NOTE: The supplemental videos listed each week are not required, but they may be helpful if you want to review a little about the historical contexts that our authors have chosen to fictionalize.</p>
<p>February 3 Week 4</p>	<p>The Postmodern Salem</p> <ul style="list-style-type: none"> ▪ Read <i>I, Tituba, Black Witch of Salem</i> ▪ Supplemental video: very nice documentary about the Salem Witch Trials (http://www.youtube.com/watch?v=1-dA4Lqifc), including bits on the nature of seventeenth-century childhood and Tituba’s role
<p>February 10 Week 5</p>	<p>Revolutionary Revisions</p> <ul style="list-style-type: none"> ▪ Read <i>Johnny Tremain</i>, by Esther Forbes ▪ Read <i>My Brother Sam is Dead</i>, by James Lincoln Collier ▪ Supplemental videos: <ul style="list-style-type: none"> ○ BBC documentary on the Boston Tea Party, from British filmmaker (part 1, http://www.youtube.com/watch?v=T5u5NVN3whg, part 2, http://www.youtube.com/watch?v=2oZm3csoBrI, and part 3, http://www.youtube.com/watch?v=9jU69_g9E74) ○ Multipart documentary on the American Revolution, beginning here: http://www.youtube.com/watch?v=C3Cwye7lasM&list=PLkOgt9qMgK1-HRxclhbobN5pHjxxeECiH ○ And for fun: http://www.youtube.com/watch?v=Ar6cFIfPFW4
<p>February 17 Week 6</p>	<p>Little Houses on the American “Frontier”</p> <ul style="list-style-type: none"> ▪ Read <i>Little House on the Prairie</i>, by Laura Ingalls Wilder ▪ Read <i>The Birchbark House</i>, by Louise Erdrich
<p>February 24 Week 7</p>	<p>White History And Racial Representation</p> <ul style="list-style-type: none"> ▪ Read <i>Adventures of Huckleberry Finn</i>, by Mark Twain ▪ Supplemental video: PBS documentary on Mark Twain, in a playlist (beginning at http://www.youtube.com/watch?v=d27GqKmc-xo&list=PL0831A1FE1C4C997F)

<p>March 3 Week 8</p>	<p>Re-Presenting The Trickster Slave</p> <ul style="list-style-type: none"> ▪ Read <i>The Good Lord Bird</i>, by James McBride ▪ Supplemental videos: <ul style="list-style-type: none"> ○ Documentary on John Brown and the raid on Harper’s Ferry (http://www.youtube.com/watch?v=-06gy-e4ftM) ○ PBS interview with James McBride (part 1, http://www.youtube.com/watch?v=7GKskSwAEHQ; part 2, http://www.youtube.com/watch?v=OUCzTz88b_k&src_vid=7GKskSwAEHQ&feature=iv&annotation_id=annotation_273313745)
	<p>Naïve Narrators</p> <ul style="list-style-type: none"> ▪ Read <i>To Kill a Mockingbird</i>, by Harper Lee ▪ Supplemental videos: <ul style="list-style-type: none"> ○ Excellent PBS documentary on the Scottsboro trial (http://www.youtube.com/watch?v=yCBV-GhyINY) ○ Another excellent PBS documentary on Emmett Till (http://www.youtube.com/watch?v=bvijYSJtkQk)
<p>March 24 Week 10</p>	<p>Adaptation to Screen</p> <ul style="list-style-type: none"> ▪ In class: watch 1962 film version of <i>To Kill a Mockingbird</i> ▪ From eCollege Doc Sharing, read Rachel Watson, “The View from the Porch: Race and the Limits of Empathy in the Film <i>To Kill a Mockingbird</i>,” <i>Mississippi Quarterly</i> 63, no. 3-4 (2010): 419-443.
<p>March 31 Week 11</p>	<p>Learning Jim Crow</p> <ul style="list-style-type: none"> ▪ Read <i>Roll of Thunder, Hear My Cry</i>, by Mildred Taylor ▪ Supplemental videos: Episode from PBS documentary series, “The Rise and Fall of Jim Crow” (http://www.youtube.com/watch?v=3mF718GsrOI)
<p>April 7 Week 12</p>	<p>Journeys into History</p> <ul style="list-style-type: none"> ▪ Read <i>The Watsons Go to Birmingham— 1963</i>, by Christopher Paul Curtis ▪ Due tonight: preliminary thesis statement for research paper ▪ Supplemental video: documentary on Birmingham church bombing (http://www.youtube.com/watch?v=tJ20BfCNHRI)
<p>April 14 Week 13</p>	<p>Creating (Recent) History</p> <ul style="list-style-type: none"> ▪ Read <i>Extremely Loud and Incredibly Close</i>, by Jonathan Safran Foer ▪ Supplemental video: documentary on WWII Allied bombing of Dresden, Germany (http://www.youtube.com/watch?v=dhFLTP5zKqA)
<p>April 21 Week 14</p>	<p>Adaptation to Screen, part 2</p> <ul style="list-style-type: none"> ▪ In class, watch film version of <i>Extremely Loud and Incredibly Close</i>, directed by Stephen Daldry (2011)
<p>April 28 Week 15</p>	<ul style="list-style-type: none"> ▪ No class: work on final papers
<p>RESEARCH PAPER DUE TUESDAY, MAY 6</p>	

Place in Week 15 Dropbox by 11:59 p.m.

Scholarly Article Presentations:

Week 4, Feb 3: _____

Article:

Jane Moss, "Postmodernizing the Salem Witchcraze: Maryse Condé's *I, Tituba, Black Witch of Salem*," *Colby Quarterly* 35, no. 1 (1999): 5-17.

Article:

Zubeda Jalalzai, "Historical Fiction and Maryse Condé's *I, Tituba, Black Witch of Salem*," *African American Review* 43, no. 2-3 (2009): 413-425.

Week 5, Feb 10: _____

Article:

Neil L. York, "Son of Liberty: *Johnny Tremain* and the Art of Making American Patriots," *Early American Studies* 6, no. 2 (2008): 422-447.

Week 6, Feb 17: _____

Article:

Michelle Pagni Stewart, "'Counting Coup' on Children's Literature about American Indians: Louise Erdrich's Historical Fiction," *Children's Literature Association Quarterly* 38, no. 2 (2013): 215-235.

Week 7, Feb 24: _____

Article:

Edward M. Griffin, "Jim's Secrets: What Mark Twain Knew but Huck Finn Didn't," *Journal of Opinions, Ideas, and Essays*, August 15, 2013.

Week 9, March 16: _____

Article:

Theodore R. Hovet and Grace-Ann Hovet, "'Fine Fancy Gentlemen' and 'Yappy Folk': Contending Voices in *To Kill a Mockingbird*," *Southern Quarterly* 40, no. 1 (2001): 67-78.

Week 10, March 24: _____

Article:

Hamida Bosmajian, "Mildred Taylor's Story of Cassie Logan: A Search for Law and Justice in a Racist Society," *Children's Literature* 24 (1996): 141-160.

Week 12, April 7: _____

Article:

Amini Chaudhri, "Straighten Up and Fly Right': HeteroMasculinity in *The Watsons Go to Birmingham—1963*," *Children's Literature Association Quarterly* 36, no. 2 (2011): 147-163.

Week 13, April 14: _____

Article:

Ilka Saal, "Regarding the Pain of Self and Other: Trauma Transfer and Narrative Framing in Jonathan Safran Foer's *Extremely Loud and Incredibly Close*," *Modern Fiction Studies* 57, no. 3 (2011): 451-476.

Article:

Matthew Mullins, "Boroughs and Neighbors: Traumatic Solidarity in Jonathan Safran Foer's *Extremely Loud and Incredibly Close*," *Papers on Language and Literature* 45, no. 3 (2009): 298-324.