

English 406
Adolescent Literature and Censorship
Fall 2015
Dr. Roggenkamp

Office: 315 HL
Hours: MWF 1:00-2:00, and by appointment
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*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)*

Course Description	<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>
Course Goals	<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 writing a formal rationale document
Student	<p>For the purpose of measured Student Learning Outcomes Assessment: <u>SLO 1</u></p>

Learning Outcomes	<p>Students will demonstrate effective analysis through the production of a formal rationale document, as measured by a checklist for that assignment.</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) ▪ Ray Bradbury, <i>Fahrenheit 451</i> (Simon & Schuster, ISBN 978145167339) ▪ James Lincoln Collier and Christopher Collier, <i>My Brother Sam is Dead</i> (Scholastic, ISBN 9780439783606) ▪ Robert Cormier, <i>The Chocolate War</i> (Random House, ISBN 9780375829871) ▪ Harper Lee, <i>To Kill a Mockingbird</i> (Harper, 9780061980268) ▪ Lois Lowry, <i>The Giver</i> (Penguin ISBN 978044037686) ▪ J. D. Salinger, <i>The Catcher in the Rye</i> (Hachette, ISBN 9780316769488) ▪ Marjane Satrapi, <i>Persepolis: The Story of a Childhood</i> (Pantheon, ISBN 9780375714573) ▪ Plus some additional readings which you will download from eCollege 										
Grading	<p>Grades will be weighted as follows:</p> <table style="margin-left: 20px;"> <tr> <td>Paper 1</td> <td style="text-align: right;">20%</td> </tr> <tr> <td>Paper 2</td> <td style="text-align: right;">25%</td> </tr> <tr> <td>Final “rationale” project</td> <td style="text-align: right;">35%</td> </tr> <tr> <td>Class participation</td> <td style="text-align: right;"><u>20%</u></td> </tr> <tr> <td style="text-align: center;">TOTAL</td> <td style="text-align: right;">100%</td> </tr> </table> <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.</p>	Paper 1	20%	Paper 2	25%	Final “rationale” project	35%	Class participation	<u>20%</u>	TOTAL	100%
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TOTAL	100%										
Late Assignments	<p>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.).</p>										
Attendance	<p>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.</p>										
	<p>I tend to send several emails over the semester, and I will use your university email</p>										

<p>Communication and Technology Requirements</p>	<p>account (myLeo), so be sure to check it frequently.</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. 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 eCollege technical support representatives ▪ 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>Additional Statements of Policy</p>	<ul style="list-style-type: none"> ▪ You are responsible for reading and understanding all the items included on this syllabus and on additional materials you receive from me over the course of the term. ▪ The Department of Literature and Languages will not tolerate plagiarism or any other form 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 Texas A&M University-Commerce Code of Student Conduct 13.99.99.R0.10 for details: (http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/graduate/13.99.99.R0.10GraduateStudentAcademicDishonesty.pdf). 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). If you are not clear about how to avoid any of these acts, it is up to you to clarify. Unintentional plagiarism is still plagiarism, and I expect all students to understand what constitutes an act of academic dishonesty. ▪ Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained. ▪ 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: Office of Student Disability Resources and Services, Gee Library- Room 132 Phone (903) 886-5150 or (903) 886-5835 Fax (903) 468-8148 Email: Rebecca.Tuerk@tamuc.edu; website http://www.tamuc.edu/campusLife/campusServices/studentDisabilityResourcesAndServices/</p> <ul style="list-style-type: none"> Students who have concerns regarding their courses should first address those concerns with the assigned instructor in order to reach a resolution. Students who are unsatisfied with the outcome of that conversation or have not been able to meet individually with their instructor, whether in-person, by email, by telephone, or by another communication medium, should then schedule an appointment with the Department Head or Assistant Department Head by completing a Student Grievance Form (available in the main office, HL 141). In the event that the instructor is the Department Head, the student should schedule a meeting with the Dean of the College of Arts, Sciences, and Humanities after following the steps outlined above; if the instructor is the Assistant Department Head, students should schedule a meeting with the Department Head. Where applicable, students should also consult University Procedure 13.99.99.R0.05 (“Student Appeal of Instructor Evaluation”).
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English 406: Schedule of Assignments and Readings
(revisions may occur during the semester)

Week 1	8/31 Mon	<ul style="list-style-type: none"> Syllabus and Introductions
	9/2 Wed	<ul style="list-style-type: none"> Read syllabus in entirety Articles on censorship (download from eCollege Doc Sharing, folder named “Week 1 Readings”) In class: lecture and discussion on censorship issues and tactics
	9/4 Fri	<ul style="list-style-type: none"> Read Robert Cormier, <i>The Chocolate War</i> (Chapters 1-20)
Week 2	9/7 Mon	<ul style="list-style-type: none"> No class
	9/9 Wed	<ul style="list-style-type: none"> Read <i>The Chocolate War</i> (Chapters 21-39)
	9/11 Fri	<ul style="list-style-type: none"> Read Robert Cormier, “A Book is Not a House: The Human Side of Censorship” (download from Doc Sharing, folder named “Week 2 Readings”) Read excerpt from Roberta Trites, <i>Disturbing the Universe: Power and Repression in Adolescent Literature</i> (U of Iowa P, 2004) (download from Doc Sharing, folder named “Week 2 Readings”)
Week 3	9/14 Mon	<ul style="list-style-type: none"> In class: watch and discuss scenes from film <i>The Chocolate War</i> (1988) – meet in HL 203
	9/16 Wed	<ul style="list-style-type: none"> Read Lois Lowry, <i>The Giver</i> (chapters 1-11)
	9/18 Fri	<ul style="list-style-type: none"> Read <i>The Giver</i> (chapters 12-23)
Week 4	9/21 Mon	<ul style="list-style-type: none"> Read Carrie Hintz, “Monica, Lois Lowry, and Young Adult Dystopias,” <i>Lion and the Unicorn</i> 26, no. 2 (2002): 254-64. (download from Doc

		<p>Sharing, folder named “Week 4 Readings”</p> <ul style="list-style-type: none"> Read Susan Louise Stewart, “A Return to Normal: Lois Lowry's <i>The Giver</i>,” <i>Lion and the Unicorn</i> 31, no. 1 (2007): 21-35. (download from Doc Sharing, folder named “Week 4 Readings”)
	9/23 Wed	<ul style="list-style-type: none"> Read J. D. Salinger, <i>The Catcher in the Rye</i>, chapters 1-7
	9/25 Fri	<ul style="list-style-type: none"> <i>The Catcher in the Rye</i>, chapters 8-14
Week 5	9/28 Mon	<ul style="list-style-type: none"> <i>The Catcher in the Rye</i>, chapters 15-20
	9/30 Wed	<ul style="list-style-type: none"> <i>The Catcher in the Rye</i>, chapters 21-26 Paper 1 due by 11:59 p.m. in Week 5 Dropbox (eCollege)
	10/2 Fri	<ul style="list-style-type: none"> Textbook readings, download from Doc Sharing, from folder named “Week 5 Readings”
Week 6	10/5 Mon	<ul style="list-style-type: none"> In class: watch <i>The Revisionaries</i> – meet in HL 203
	10/7 Wed	<ul style="list-style-type: none"> <i>The Revisionaries</i> – meet in HL 203
	10/9 Fri	<ul style="list-style-type: none"> <i>The Revisionaries</i> – meet in HL 203
Week 7	10/12 Mon	<ul style="list-style-type: none"> Read James Lincoln Collier and Christopher Collier, <i>My Brother Sam is Dead</i>, chapters 1-8
	10/14 Wed	<ul style="list-style-type: none"> Read <i>My Brother Sam is Dead</i>, chapter 9-epilogue
	10/16 Fri	<ul style="list-style-type: none"> Read Harper Lee, <i>To Kill a Mockingbird</i>, chapters 1-6
Week 8	10/19 Mon	<ul style="list-style-type: none"> Read <i>To Kill a Mockingbird</i>, chapters 7-11
	10/21 Wed	<ul style="list-style-type: none"> Read <i>To Kill a Mockingbird</i>, chapters 12-16
	10/23 Fri	<ul style="list-style-type: none"> Read <i>To Kill a Mockingbird</i>, chapters 17-23
Week 9	10/26 Mon	<ul style="list-style-type: none"> Read <i>To Kill a Mockingbird</i>, chapters 24-31
	10/28 Wed	<ul style="list-style-type: none"> Read Isaac Saney, “The Case against <i>To Kill a Mockingbird</i>,” <i>Race and Class</i> 45, no. 1 (2003): 99-105. (download from Doc Sharing, folder named “Week 9 Readings”) Read Jennifer Murray, “More than One Way to (Mis)Read a <i>Mockingbird</i>,” <i>Southern Literary Journal</i> 43, no. 1 (2010): 75-91. (download from Doc Sharing, folder named “Week 9 Readings”)
	10/30 Fri	<ul style="list-style-type: none"> Read Maya Angelou, <i>I Know Why the Caged Bird Sings</i>, chapters Preface-Chapter 10
Week 10	11/2 Mon	<ul style="list-style-type: none"> Read <i>I Know Why the Caged Bird Sings</i>, chapters 11-19
	11/4 Wed	<ul style="list-style-type: none"> Read <i>I Know Why the Caged Bird Sings</i>, chapters 20-24
	11/6 Fri	<ul style="list-style-type: none"> Class will not meet, but read <i>I Know Why the Caged Bird Sings</i>, chapters 25-30

		<ul style="list-style-type: none"> ▪ Paper 2 due in Week 10 Dropbox by 11:59 p.m., Saturday
Week 11	11/9 Mon	<ul style="list-style-type: none"> ▪ Read <i>I Know Why the Caged Bird Sings</i>, chapters 31-end
	11/11 Wed	<ul style="list-style-type: none"> ▪ Read Sherman Alexie, <i>The Absolutely True Diary of a Part-Time Indian</i>, pages 1-81
	11/13 Fri	<ul style="list-style-type: none"> ▪ Read <i>Absolutely True Diary</i>, pages 82-158
Week 12	11/16 Mon	<ul style="list-style-type: none"> ▪ Read <i>Absolutely True Diary</i>, pages 159-230
	11/18 Wed	<ul style="list-style-type: none"> ▪ Read Marjane Satrapi, <i>Persepolis</i>, first half
	11/20 Fri	<ul style="list-style-type: none"> ▪ Read Marjane Satrapi, <i>Persepolis</i>, second half
Week 13	11/23 Mon	<ul style="list-style-type: none"> ▪ Watch film version of <i>Persepolis</i> (2007) – meet in HL 203
	11/25 Wed	<ul style="list-style-type: none"> ▪ Watch film version of <i>Persepolis</i> (2007) – meet in HL 203
	11/27 Fri	<ul style="list-style-type: none"> ▪ Thanksgiving break
Week 14	11/30 Mon	<ul style="list-style-type: none"> ▪ Read Ray Bradbury, <i>Fahrenheit 451</i>, pages 1-60
	12/2 Wed	<ul style="list-style-type: none"> ▪ Read Bradbury, <i>Fahrenheit 451</i>, pages 61-111
	12/4 Fri	<ul style="list-style-type: none"> ▪ Read Bradbury, <i>Fahrenheit 451</i>, pages 111-158
Week 15	12/7 Mon	<ul style="list-style-type: none"> ▪ Research week
	12/9 Wed	<ul style="list-style-type: none"> ▪ Research week
	12/11 Fri	<ul style="list-style-type: none"> ▪ Research week
<p>FINAL PROJECT DUE WEDNESDAY, 12/16 by 11:59 p.m. in Week 15 Dropbox</p>		