

Dr. Karen Roggenkamp
English 506
Problems in Adolescent Literature
Fall 2015

Office: 315 HL
Hours: MWF 1:00-2:00 and by appointment
Email: Karen.Roggenkamp@tamuc.edu

**Course
Description**

This course is named “Problems in Adolescent Literature,” and the idea of “problem” will, indeed, serve as a core issue for the semester. Drawing on some of the key pieces of fiction written for younger readers (as well as some written not explicitly for younger readers, but that feature adolescents and are often read by adolescent), we’ll be looking at “problem novels” or works for “social realism,” historical novels, dystopian fiction, and apocalyptic literature.

Along the way, we’ll want think about a few ongoing questions, including:

- What is adolescent literature? How did it develop as a genre, and why?
- Why is twentieth-century adolescent literature so often, well, *problematic*?
- How do various kinds of ideology permeate adolescent literature? What do these novels convey about social institutions and forces, like school, government, race, class, and gender?
- How are common themes like “coming of age” reflected--and often problematized--in these novels?
- Why is adolescent literature so prone to trouble; why is it a frequent target of adult censors?

**Student
Learning
Outcomes**

SLO
Students will demonstrate satisfactory completion of an annotated bibliography, as measured by a checklist for this assignment.

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| <p>Required Texts</p> | <p>The following works are required for this course. In addition, you will have a few readings to download from eCollege (details provided in syllabus and in class). In general, you may use any edition you like. The ISBNs listed correspond with the editions ordered through the bookstore.</p> <ul style="list-style-type: none"> ● Louisa May Alcott, <i>Little Women</i>, ISBN 9780553212754 (1868-69) ● Sherman Alexie, <i>The Absolutely True Diary of a Part-Time Indian</i>, ISBN 9780316013697 (2007) ● Robert Cormier, <i>The Chocolate War</i>, ISBN 9780375829871 (1974) ● William Golding, <i>Lord of the Flies</i>, ISBN 9780399501487 (1954) ● Lois Lowry, <i>The Giver</i>, ISBN 9780440237686 (1993) ● Robert O'Brien, <i>Z for Zachariah</i>, ISBN 9781416939214 (1974) ● Sylvia Plath, <i>The Bell Jar</i>, ISBN 9780061849909 (1963) ● J. D. Salinger, <i>The Catcher in the Rye</i>, ISBN 9780553250251 (1951) ● Mildred Taylor, <i>Roll of Thunder, Hear My Cry</i>, ISBN 978-0142401125 (1976) ● Mark Twain, <i>Adventures of Huckleberry Finn</i>, ISBN 9780393966404 (1885) <p>You will have some additional readings which you download from eCollege's Doc Sharing section (details in the assignment schedule).</p> | | | | | | | | |
| <p>Grading</p> | <p>Your final grade for this course will be weighted as follows:</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">Paper 1, annotated bibliography, 7-8 pp.</td> <td style="text-align: right;">20%</td> </tr> <tr> <td>Paper 2, Research paper, 12-15 pp.</td> <td style="text-align: right;">30%</td> </tr> <tr> <td>Class discussion (4-5% each week/12 weeks)</td> <td style="text-align: right;"><u>50%</u></td> </tr> <tr> <td>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 only 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 (90-100%), B denotes work above the level necessary to meet basic requirements (80-89%), C is for work that meets basic requirements in every way (70-79%), D indicates work that meets only some of the requirements yet is still deserving of minimal credit (60-69%), and F results if work is not completed or if it fails to meet the requirements of the assignment and/or course (0%).</p> | Paper 1, annotated bibliography, 7-8 pp. | 20% | Paper 2, Research paper, 12-15 pp. | 30% | Class discussion (4-5% each week/12 weeks) | <u>50%</u> | TOTAL | 100% |
| Paper 1, annotated bibliography, 7-8 pp. | 20% | | | | | | | | |
| Paper 2, Research paper, 12-15 pp. | 30% | | | | | | | | |
| Class discussion (4-5% each week/12 weeks) | <u>50%</u> | | | | | | | | |
| TOTAL | 100% | | | | | | | | |
| <p>Course Structure</p> | <p>This course makes use of reading notes, online discussions, and written passage analysis assignments.</p> <p><u>Reading Notes</u> These will be brief "lecture notes" designed to introduce and contextualize many of the novels. You should always read the Reading Notes before you begin reading and discussing the novel.</p> <p><u>Online Discussions</u></p> | | | | | | | | |

This is the most substantive part of your work, week-to-week. Some guidelines for posting:

- When you post in a thread, you should title your post with words that tell your fellow students exactly what the topic of your post is about. For instance, the post title "Huck Finn" tells us virtually nothing about what you have written, as opposed to, say, "Huck's Love of Nature." We want to keep our discussions as organized as possible, so let your title indicate where your post is going; that way others who have similar ideas to share can add them to that thread, rather than start a whole new thread about the same topic.
- Show me that you are either introducing a new idea/new observations when you start a new post, or that you are responding to the ideas and observations that other people have posted about. When I teach online courses, I am often frustrated by posts that end up starting a new post that repeats exactly what someone else has already said because it suggests that that student has not looked at other people's writing and thus is not really participating in the discussion.
- I expect you to read everything that your fellow students write, even if you are not writing on that thread. Otherwise, you will miss a huge amount of the class discussion, and that would defy the central purpose of the course.
- You can start posting even if you are not yet finished with the book--it's absolutely fine to post about the issues that you see and your interpretations as you are going along. In fact, if you just wait until the very last minute to post, you aren't going to be getting the full value of discussion because you won't have time to read other people's posts, and other people will not have time to respond to your posts, either.
- I have not set a specific quota for how many posts you must provide for each week's discussion. However, as a very general guideline, you might shoot for perhaps four substantive posts per week to earn a C+/B- for that week's discussion. A-level posters will post more than that. By substantive, I mean posts that are more than a couple of sentences in length, posts that are detailed and specific, posts that work to enrich the conversation, and posts that show the student has read and considered other comments already. Obviously, you want to avoid short, overly-generalized posts that simply say, "I really like/didn't like this story."
- Having said that, you don't have to do a quazillion long paragraphs every week--it's perfectly ok to do quick responses. But make sure you are also doing more substantive ones as well. Balance is the key!
- I will provide occasional comments myself, and I will read everything you write, but I will not respond to each and every post or in each and every thread.

Writing

You will complete two papers for this class. The first will be an annotated bibliography, drawn from a number of scholarly articles about a subject of interest--a subject that you anticipate to be the topic of your final research paper. This assignment is intended to jump-start the research that you will need to complete your second paper, which will be a roughly conference-

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| | <p>length work of scholarly research, based on an original thesis argument (meaning, other scholars have not already published articles about your exact topic). The instructions and rubric for the annotated bibliography appear at the end of the syllabus; I will provide information on the second paper in a few weeks.</p> <p><u>And of course plenty of reading.</u></p> <p>Each week you should review the schedule on the syllabus carefully and make sure you are looking at the "Reading Notes," and "Discussion" areas under the "Week" tabs on the left side of the screen. Be thorough in looking over relevant areas of the eCollege website, and let me know if you can't locate something or if you spot an error.</p> |
| <p>Late Assignments</p> | <p>I will not grant extensions for weekly discussion posts. All posts need to be submitted by the deadlines stated on the schedule of assignments. I grant extensions on papers under the <u>most 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> |
| <p>Policies and Procedures</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 Graduate School and 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 us 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 |

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| | <p>veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.</p> <ul style="list-style-type: none"> ● Students should also consult the Rules of Netiquette for more information regarding how to interact with students in an online forum: http://www.albion.com/netiquette/corerules.html ● 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: 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/ ● 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”). |
| <p>Schedule of Assignments</p> | |
| <p>Aug 31 - Sept 6 (Week 1)</p> | <ul style="list-style-type: none"> ● Read syllabus in entirety ● Introduce yourself on the discussion board ● Look at the the “Reading Notes” ● Read James William Johnson, “The Adolescent Hero: A Trend in Modern Fiction,” <i>Twentieth-Century Literature</i> 5, no. 1 (1959): 3-11 (download from Doc Sharing, folder named “Week 1 Reading”) ● Read Preface and Chapter 1 from Roberta Trites, <i>Disturbing the Universe: Power and Repression in Adolescent Literature</i> (U of Iowa P, 2000) (download from Doc Sharing, folder named “Week 1 Reading”) ● Participate in discussion by posting in the Week 1 “Discussion” area. ● Start reading ahead, because the pace is about to pick up! |
| <p>Sept 7 -</p> | <ul style="list-style-type: none"> ● Look at the Reading Notes |

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| Sept 13 (Week 2) | <ul style="list-style-type: none"> • Read Robert Cormier, <i>The Chocolate War</i> (1974) • Read Cormier, "A Book is Not a House: The Human Side of Censorship," in <i>Authors' Insights: Turning Teenagers into Readers and Writers</i>, ed. Donald R. Gallo (Boynton/Cook-Heinemann, 1992) (download from Doc Sharing, folder named "Week 2 Reading") • Participate in discussion |
| Sept 14 - Sept 20 (Week 3) | <ul style="list-style-type: none"> • Look at the Reading Notes • Read Louisa May Alcott, <i>Little Women</i> (1868-69) • Read excerpts from Roberta Trites, <i>Twain, Alcott, and the Birth of the Adolescent Reform Novel</i> (U of Iowa Press, 2007): Introduction (ix-xvi), pages 31-34, and pages 44-53 (download from Doc Sharing, folder named "Week 3 Reading") • Participate in discussion |
| Sept 21 - Sept 27 (Week 4) | <ul style="list-style-type: none"> • Look at the Reading Notes • Read Mark Twain, <i>Adventures of Huckleberry Finn</i>, chapters 1-31 (1885) • Participate in discussion |
| Sept 28 - Oct 4 (Week 5) | <ul style="list-style-type: none"> • Read Mark Twain, <i>Adventures of Huckleberry Finn</i>, chapters 32-end • Read selections from "Critical Controversy: Race and the Ending of <i>Adventures of Huckleberry Finn</i>," from <i>The Norton Anthology of American Literature</i>, volume C, ed. Nina Baym (W. W. Norton, 2012): 310-325 (download from Doc Sharing, folder named "Week 5 Reading") • Read excerpt from Roberta Trites, <i>Twain, Alcott, and the Birth of the Adolescent Reform Novel</i>: pages 34-44 (download from Doc Sharing, folder named "Week 5 Reading") • Participate in discussion |
| Oct 5 - Oct 11 (Week 6) | <ul style="list-style-type: none"> • Look at the Reading Notes • Read J. D. Salinger, <i>The Catcher in the Rye</i> (1951) • Participate in discussion |
| Oct 12 - Oct 18 (Week 7) | <ul style="list-style-type: none"> • Look at the Reading Notes • Read Sylvia Plath, <i>The Bell Jar</i> (1963) • Participate in discussion |
| Oct 19 - Oct 25 (Week 8) | <ul style="list-style-type: none"> • Look at the Reading Notes • Read William Golding, <i>Lord of the Flies</i> (1954) • Participate in discussion |

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| Oct 26 - Nov 1 (Week 9) | <ul style="list-style-type: none"> • Look at the Reading Notes • Read Robert O'Brien, <i>Z for Zachariah</i> (1974) • Read Tamar Hager, "New Miseries in Old Attire: Nuclear Adolescent Novels Published in the United States in the 1980s," <i>Children's Literature Association Quarterly</i> 37, no. 3 (2012): 285-305. (download from Doc Sharing, folder named "Week 9 Reading") • Participate in discussion |
| Nov 2 - Nov 8 (Week 10) | <ul style="list-style-type: none"> • Look at the Reading Notes • Read Lois Lowry, <i>The Giver</i> (1993) • Read Susan Louise Stewart, "Return to Normal: Lois Lowry's <i>The Giver</i>," <i>The Lion and the Unicorn</i> 31, no. 1 (2007): 21-35. (download from Doc Sharing, folder named "Week 10 Reading") • Participate in discussion |
| Nov 9 - Nov 15 (Week 11) | <ul style="list-style-type: none"> • Annotated bibliography due--submit in Week 11 Dropbox by 11:59 p.m., November 15 |
| Nov 16 - Nov 22 (Week 12) | <ul style="list-style-type: none"> • Look at the Reading Notes • Read Mildred Taylor, <i>Roll of Thunder, Hear My Cry</i> (1976) • Read Mildred Taylor's acceptance speech for the 1977 Newbery Award (download from Doc Sharing, folder named "Week 12 Reading") • Read Hamida Bosmajia, "Mildred Taylor's Story of Cassie Logan: A Search for Law and Justice in a Racist Society," <i>Children's Literature</i> 24 (1996): 141-60 (download from Doc Sharing, folder named "Week 12 Reading") • Participate in discussion |
| Nov 23 - Nov 29 (Week 13) | <ul style="list-style-type: none"> • No discussion this week: work on research papers! |
| Nov 30 - Dec 6 (Week 14) | <ul style="list-style-type: none"> • Look at the Reading Notes • Read Sherman Alexie, <i>The Absolutely True Diary of a Part-Time Indian</i> (2007) • Participate in discussion |
| Dec 7 - Dec 13 (Week 15) | <ul style="list-style-type: none"> • No discussion this week: work on research papers! |
| FINAL PAPERS DUE in eCOLLEGE, WEEK 15 DROPBOX BY 11:59 p.m. MONDAY, DEC 14th | |

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| Technology Requirements and | <ul style="list-style-type: none"> • If I need to contact class members directly, I will use your university email account, so please check yours daily. • This course will be facilitated using Pearson LearningStudio, the |
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| <p>Student Support</p> | <p>learning management system used by Texas A&M University-Commerce. To get started with the course, go to myLeo. http://www.tamuc.edu/myleo.aspx</p> <ul style="list-style-type: none"> ● You will need your CWID and password to log in to the course. If you do not know your CWID or have forgotten your password, contact Technology Services at 903.468.6000 or helpdesk@tamuc.edu. ● To participate fully in online courses, you will need: <ul style="list-style-type: none"> ● A current Flash enabled browser. For PC users, the suggested browser is Google Chrome or Mozilla Firefox. For Mac users, the most current update of Firefox is suggested. ● In order to ensure that your internet browser is supported, run a browser check through the Pearson LearningStudio Technical Requirements website: http://help.ecollege.com/LS_Tech_Req_WebHelp/en-us/#LS_Technical_Requirements.htm#Browsset. ● Regular access to a computer with a broadband Internet connection. The minimum computer requirements are:512 MB of RAM, 1 GB or more preferred. ● Video display capable of high-color 16-bit display 1024 x 768 or higher resolution ● Sound card, which is usually integrated into your desktop or laptop computer ● Speakers or headphones ● Both versions of Java (32 bit and 64 bit) must be installed and up to date on your machine. At a minimum Java 7, update 51, is required to support the learning management system. The most current version of Java can be downloaded at http://www.java.com/en/download/manual.jsp ● Current anti-virus software must be installed and kept up to date. ● Make sure pop-ups are allowed, and that JavaScript and cookies are enabled. ● You may need some additional free software (plug-ins) for enhanced web browsing. Ensure that you download the free versions of the following software: <ul style="list-style-type: none"> ● Adobe Reader https://get.adobe.com/reader/ ● Adobe Flash Player (version 17 or later) https://get.adobe.com/flashplayer/ ● Adobe Shockwave Player https://get.adobe.com/shockwave/ ● Apple Quick Time http://www.apple.com/quicktime/download/ ● You must have Microsoft Office 2013, 2010, 2007 or Open Office. Microsoft Office is the standard office productivity software utilized by faculty, students, and staff. Microsoft Word is the standard word processing software, Microsoft Excel is the standard spreadsheet software, and Microsoft PowerPoint is the standard presentation software. Copying and pasting, along with attaching/uploading documents for assignment submission, will also be required. If you do not have Microsoft Office, you can check with the bookstore to see if they have any student copies. ● For additional information about system requirements, please see the website detailing System Requirements for LearningStudio, |
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<https://secure.ecollege.com/tamuc/index.learn?action=technical>

Pearson Learning Studio Student Technical Support

Texas A&M University-Commerce provides students technical support in the use of Pearson LearningStudio. Technical assistance is available 24 hours a day/ 7 days a week. If you experience eCollege technical problems, contact the eCollege helpdesk at 1-866-656-5511 (toll free) or visit Pearson 24/7 Customer Support Site:

<http://247support.custhelp.com/>. The student help desk may be reached by the following means 24 hours a day, seven days a week.

- Chat Support: Click on 'Live Support' on the tool bar within your course to chat with a Pearson Learning Studio Representative.
- Phone: 1-866-656-5511 (Toll Free) to speak with Pearson Learning Studio Technical Support Representative.
- Accessing Help from within Your Course: Click on the 'Tech Support' icon on the upper left side of the screen inside the course. You then will be able to get assistance via online chat, email or by phone by calling the Help Desk number noted below.

Note: Personal computer problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, an Internet cafe, or a bookstore, such as Barnes & Noble, etc.

Policy for Reporting Problems with Pearson LearningStudio

Should students encounter Pearson LearningStudio based problems while submitting assignments/discussions/comments/exams, the following procedure MUST be followed:

- Students must report the problem to the help desk. You may reach the helpdesk at 1-866-656-5511.
- Students MUST file their problem with the helpdesk and obtain a helpdesk ticket number.
- Once a helpdesk ticket number is in your possession, students should email me to advise me of the problem and to provide me with the helpdesk ticket number.

myLeo Support

Your myLeo email address is required to send and receive all student correspondence. Please email helpdesk@tamuc.edu or call 903-468-6000 with any questions about setting up your myLeo email account. You may also access information at myLeo: <https://leo.tamuc.edu>

Annotated Bibliography

English 506

For the writing assignment due at the end of Week 11, you will prepare an annotated bibliography based on 7-8 scholarly articles or book chapters that you have carefully selected from searching the **MLA International Database**, at Gee Library. Each annotation should be about 200 words in length, not counting the formal citation information, which should be presented in either the most current *MLA Handbook* or *Chicago Manual of Style* format. In addition, you will write an introduction to the articles you have chosen, which should be about 650-700 words in length. This short essay will introduce your reader to the entries that follow by providing an overview of a project that could grow out of these sources and laying out a unifying theme that runs throughout the entries in the bibliography.

In essence, you'll be doing research about a topic about adolescent literature that interests you. This is the kind of background research you would be doing if you were preparing to write about that topic and/or as you were preparing to see what other scholars have already published about it--and how your own perspectives might fit into that scholarly discussion. An annotated bibliography presents your initial ideas about a possible paper topic, and then describes the sources that a person might use to write about that paper in the future. And that is indeed what your **next** step is going to be, following the annotated bib assignment: the final research paper, due at the end of the course, will build upon the work you do for your annotated bibliography. In other words, for the final paper you'll go ahead and use the research you've done in the preparation of a paper that explores a unique, original scholarly thesis.

I have placed a couple examples of annotated bibliographies in Doc Sharing. Take a look at how the essay lays out the issue of superhero comics as literature, and how each source is summarized.

Some very general *ideas* about how you might narrow your topic:

- Focus on an individual book from the syllabus, or a couple in comparison
- Focus on an adolescent novel(s) that we are not reading (just clear it with me in advance)
- Focus on a particular kind of adolescent lit (e.g., apocalyptic literature, historic fiction)
- Focus on a particular theme from adolescent lit (e.g., novels about teens with mental illness, religious growth)
- Focus on a particular time frame (e.g. adolescent novels of the 1940s)
- Focus on a particular theoretical or ideological viewpoint (e.g. books that lend themselves to a Marxist or Feminist reading)

No matter what you choose as your focus, remember that you are looking for scholarly articles and/or book chapters that offer critical commentary on the primary texts. Your bibliography will not describe the primary source material or literature; it will describe some of the secondary, scholarly work that has been published in the field.

Your first stop should be the **MLA International Bibliography**, available through the databases page for Gee Library. Using relevant search terms, you will pull up a list of articles and book chapters related to what you are searching for. For many of these, you will need to request a copy of the article (or book) through our Interlibrary Loan (ILL) department. Our fabulous folks in ILL are fast, but they don't do overnight delivery--you will want to order any necessary articles just **as soon as possible**. You may also have to read several articles to find the ones that are most relevant to your blossoming ideas.

Note: students often ask if they can just use JSTOR or Project Muse rather than the MLA Bibliography. The answer is, actually, **no**. Everything indexed in JSTOR or Project Muse or other full-text databases is **also** indexed in the MLA Bibliography. However, the MLA includes, in addition, many, many other articles and book chapters that are **not** available through JSTOR et al. If you don't search the MLA database, you're not going to be getting a full picture of all that is published about a particular topic. So use the MLA database; you're not doing a complete job of researching if you do not.

If you are not familiar with how to access the MLA database (and other databases) or how to use Interlibrary Loan at TAMU-C's Gee Library, please contact one of the reference librarians there, who will be happy to show you the ropes. Also, it should go without saying, but you need to find **scholarly** articles, published in academic journals and books. Those are not, as a general rule, available via open access on the web, and certainly do use general online information from the web, since that's rarely scholarly.

Annotated Bibliography Rubric

Introductory Essay

- Clear opening sentences provide specific focus for work (10 pts) _____
- Detailed overview of general topic, and of how articles unified/connected (25 pts) _____
- Adequate length (about 650-700 words minimum) (10 pts) _____
- Writing style and editing (15 pts) _____

Annotated Bibliography Entries

- 7-8 scholarly articles discussed (10 pts) _____
- Correct length (150-200 words per entry) (10 pts) _____
- Citations presented in correct MLA or Chicago Style (10 pts) _____
- Clear reiteration of each article's central thesis (10 pts) _____
- Succinct, clear description and summary of each article (20 pts) _____
- Writing style and editing (15 pts) _____

TOTAL (n/135) _____