

## **ENGL 40723: YA Literature in American Culture**

### **Reed 223; MW 2:00-3:20 Spring 2014**

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### **Course Description:**

Examines individual texts, authors, and recurring themes to explore Young Adult (YA) literature's place within American culture. Students will analyze its position in literary history; its major writers from diverse ethnic, class, and gendered backgrounds; and the impact YA texts have on social issues, particularly those related to diversity and inclusiveness. Students will also evaluate the material contexts of YA publication and of reading practices in diverse contexts.

### **English Studies (discipline-focused) Learning Outcomes:**

- Students will distinguish the themes and conventions of literature written for young adults as distinct from literature written for children and for adults (rhetoric and audience);
- Students will situate/position YA Lit as a genre—and particular texts from the genre—in relation to key disciplinary categories such as “high” and “popular” literature (literary history);
- Students will aptly employ key terms (e.g., author function, genre, marketplace, censorship) in their writing to demonstrate an understanding of recent literature's prominent yet fluid place within American culture (discipline-based writing conventions; text-based and culturally-oriented literary analysis).
- Students will demonstrate skill in describing and analyzing literacy practices associated with the production and consumption of literary texts (literacy's link to literature; writing/reading connections).

### **Cultural Awareness Learning Outcomes:**

- a) Students will demonstrate an ability to analyze diversity within (or) across cultures.
- b) Students will demonstrate an understanding of the interconnectedness of society, culture and individual identity.

### **Related action steps and learning activities:**

- a) Through in-class discussion and online dialogue, students will analyze the role of YA literature in the development of a young adult's world view from a diversity of cultural, ethnic, gender, and sexual perspectives;
- b) Through small-group interaction on collaborative projects, students will identify goals for promoting a climate of understanding around sensitive social issues addressed in young adult literature.

### **WEM Learning Outcomes**

- a) Students will demonstrate working knowledge of the rhetorical conventions of the target discipline (i.e., in this case, English Studies).
- b) Students will exhibit the ability to use writing as a means of gaining and expressing an understanding of discipline-specific content.

### **Related action steps and learning activities:**

- a) Students will produce writing reflecting rhetorical conventions associated with literary interpretation; students will use writing to describe and analyze literacy practices associated with the production and/or consumption of literature;
- b) students will use visual rhetoric to support an argument related to reading a literary text; students will generate writing making informed use of discipline-specific terminology to convey an argument about YA literature's place in American culture.

## **I. Texts to purchase for whole-class readings:**

J.D. Salinger, *The Catcher in the Rye* [history of YA in 20thc American culture, social class]

[http://www.amazon.com/Catcher-Rye-J-D-Salinger/dp/0316769177/ref=sr\\_1\\_1?s=books&ie=UTF8&qid=1362857681&sr=1-1&keywords=catcher+in+the+rye](http://www.amazon.com/Catcher-Rye-J-D-Salinger/dp/0316769177/ref=sr_1_1?s=books&ie=UTF8&qid=1362857681&sr=1-1&keywords=catcher+in+the+rye)

Jamaica Kincaid, *Annie John* [gender, post-colonial culture]

[http://www.amazon.com/Annie-John-Novel-Jamaica-Kincaid/dp/0374525102/ref=sr\\_1\\_1?s=books&ie=UTF8&qid=1381882498&sr=1-1&keywords=annie+john](http://www.amazon.com/Annie-John-Novel-Jamaica-Kincaid/dp/0374525102/ref=sr_1_1?s=books&ie=UTF8&qid=1381882498&sr=1-1&keywords=annie+john)

Francisco Jimenez, *The Circuit* [gender, ethnicity, cross-cultural power relations]

[http://www.amazon.com/The-Circuit-Stories-Migrant-Child/dp/0826317979/ref=wp\\_bs\\_1\\_B00CKCWK7M\\_paperback](http://www.amazon.com/The-Circuit-Stories-Migrant-Child/dp/0826317979/ref=wp_bs_1_B00CKCWK7M_paperback)

Sherman Alexie, *The Absolutely True Diary of a Part-time Indian* [ethnicity, social class, hybridity]

[http://www.amazon.com/Absolutely-True-Diary-Part-Time-Indian/dp/0316013692/ref=pd\\_sim\\_sbs\\_b\\_1](http://www.amazon.com/Absolutely-True-Diary-Part-Time-Indian/dp/0316013692/ref=pd_sim_sbs_b_1)

John Green, *The Fault in Our Stars* [contemporary author using social media; authorship]

[http://www.amazon.com/Fault-Our-Stars-John-Green/dp/0525478817/ref=sr\\_1\\_1?s=books&ie=UTF8&qid=1362858068&sr=1-1&keywords=The+Fault+in+Our+Stars](http://www.amazon.com/Fault-Our-Stars-John-Green/dp/0525478817/ref=sr_1_1?s=books&ie=UTF8&qid=1362858068&sr=1-1&keywords=The+Fault+in+Our+Stars)

## **II. Selections for small-group readings:**

[Note: You will select one from group A, one from group B, one from group C, and one from D.]

### **Group A: YA Lit Representing American History**

Eric Greutens, *The Warrior's Heart: Becoming a Man of Compassion and Courage*

Laurie Halse Anderson, *Fever 1793*

### **Group B: The Rise of Graphic Novels**

Gene Luen Yang, *American Born Chinese* OR *Boxers* OR *Saints* OR *Boxers and Saints* (set)

Lila Quintero Weather, *Dark Room: A Memoir in Black and White*

Derf Backderf, *My Friend Dahmer*

Marjane Satrapi, *Persepolis* (Vol 1)

Kyle Baker, *Nat Turner*

David Small, *Stitches: A Memoir*

### **Group C: Bodies as Sites of Social Anxiety & YA Lit's Cultural Interventions**

Judy Blume, *Are You There, God? It's Me, Margaret*

Patricia McCormick, *Cut*

Laurie Halse Anderson, *Speak*

Walter Dean Myers, *Monster*

R. J. Palacio, *Wonder*

Francisco X. Stork, *Marcelo in the Real World*

Rainbow Rowell, *Eleanor & Park*

### **Group D: LGBTQ Literature** [to be analyzed with a focus on this genre's development over time]

Nancy Garden, *Annie on My Mind*

M. E. Kerr, *Deliver Us From Evie*

Julie Anne Peters, *Luna*

Julia Watts, *Finding H.F.*

David Levithan, *Two Boys Kissing*

## Major Components in Your Grade:

Element	Value
Daily Quizzes; in-class writing exercises; informal presentations in class [various due dates]	10%
Presentation and write-up on a secondary source (on <i>Catcher/Salinger</i> ) [week 3] Note: 10 % oral in small group; 10% individual write-ups	20%
Small-group presentation on a graphic novel [week 7] --with polished handout with visual rhetoric design	10%
Personal reading essay: a "personal record of a reading experience" narrative [week 9] --essay based on your reading of a "YA Bodies"/intervention text	10%
In-class test (including objective questions and timed essay) [week 11]	20%
Small-group presentations on LGBTQ texts [weeks 12 and 13] --with polished PowerPoint or Prezi writing included	10%
Final YA Individual Reading Portfolio project [due exam week, tentatively May 5th] --a) Research report from investigating YA online literacy practices --b) additional portfolio items in response to course readings; oral presentation in exam period	20%



**Yellow highlights on schedule below mark due dates for major projects.**

### Grading Scale:

A+ = 98-100; A = 94-97; A- = 90-93; B+ = 88-89; B = 84-87; B- = 80-83; C+ = 78-79; C = 74-77; C- = 70-73; D+ = 68-69; D = 64-67; D- = 60-63; below 60 = failing grade

**Penalty for late work on major assignments: 5 points per class period late**

## Preliminary Schedule of Assignments and Activities

	<p><b><i>Some notes on using this draft schedule:</i></b></p> <p>For each class meeting date listed, you should have <i>completed</i> the writing and/or reading listed for that day before you come to class. Often, included with a designated reading, you'll find some indicators of topics to be discussed during class: think about those before, during and after your reading.</p> <p><b>Check eCollege/Pearson website regularly for any adjustments!</b></p>
	<p><b>Assignments (whether writing or reading) are due at the beginning of class. If you don't have an assigned piece of writing ready to turn in at the start of class, you should come ahead to class on time so as not to lose the opportunity to participate in shared learning activities—i.e. so as not to lose participation credit or miss an in-class graded activity. The late penalty will apply for any written work turned in after start-up of class, whether during class on the assigned due date or at the beginning of the next class meeting.</b></p>

### I. Historicizing (20<sup>th</sup>-c and 21<sup>st</sup>-c) YA Lit, YA Lit Historicizing

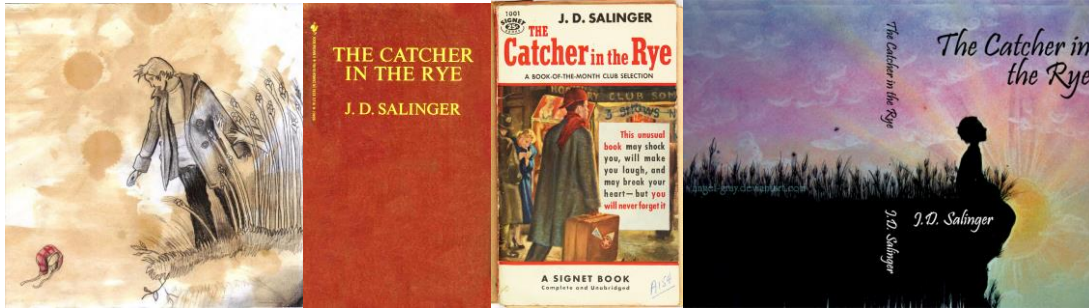
#### Week One: The beginnings of YA as a Popular 20<sup>th</sup>-c American Genre

1/13- course overview; discussion of film clips and/or trailers from such adaptations as *The Outsiders*, *The Giver* and/or *Ender's Game* and/or *Catching Fire*

Read, before class, three short periodical articles about *Catcher in the Rye*:

Goldberg, Matt. "1957 Letter Explains Why *Catcher in the Rye* Wouldn't Work as a Movie." Collider.Com (February 23, 2012): online: <http://collider.com/catcher-in-the-rye-movie-rejection-jd-salinger/147583/>

Two early reviews: Nash, K. Burger. "Books of the Times." July 15, 1951, *The New York Times*  
AND Stern, James. "Aw, the World's a Crummy Place." July 15, 1951. *The New York Times*. [to be provided via an e-mail attachment from Dr. Robbins]



1/15- Salinger, *Catcher in the Rye* and 1950s' US post-WWII culture

We will begin discussion of novel. Please be sure to have read at least through Chapter 8 (page 58 in paperback edition—Holden on train to New York).

Read this account of the book's being banned in Australia in the 1950s:

<http://blog.naa.gov.au/banned/2013/02/01/the-catcher-in-the-rye/>

Check out this contest on cover illustration for the novel and the entries it generated:

<http://www.forbiddenplanet.co.uk/blog/2012/where-have-all-the-illustrators-gone-a-gallery-of-entries/>

We'll also do in-class work toward preparing reports on secondary scholarship on *Catcher in the Rye*, with a focus on setting the various essays and book chapters in their own historical context, so as to build an understanding of how views of the novel—and of YA literature—have shifted over time in the scholarly community. Representative sources for these essays include *Modern Language Quarterly* (1964), *Critical Inquiry* (1976), Cambridge University Press's *New Essays* series (1992), and *The New England Quarterly* (1997), and *The Catcher in the Rye and Philosophy* (2012). See list at end of syllabus.

## **Week Two: *Catcher in the Rye* in American Culture**

1/20- No class—MLK Holiday.

Continue to read *Catcher in the Rye* and begin to work on your secondary source. You should have completed the novel in time for class on 1/22.

1/22- *Catcher in the Rye*: social class critique, cross-over readership (YA and adult), and the novel across time to today

Read about the recent discovery of a prequel story on Holden's brother:

Kennedy, Maev. "J. D. Salinger's Unpublished Stories Leaked Online." *The Guardian*. November 28, 2013.

<http://www.theguardian.com/books/2013/nov/28/salinger-unpublished-stories-leaked-online>

**EXTRA CREDIT OPPORTUNITY: Track down a copy of the story!**

Part of class time will be devoted to meeting with your partner(s) for the presentation on reading a secondary source.

## **Week Three: *Catcher* and YA Lit in Historical Context**

1/27- *Catcher in the Rye*: **begin secondary scholarship reports** [For description of secondary scholarship report assignment, see appendix at end of syllabus]

1/29- complete secondary scholarship reports and introduction of work on historical representation and cultural issues as depicted in YA lit

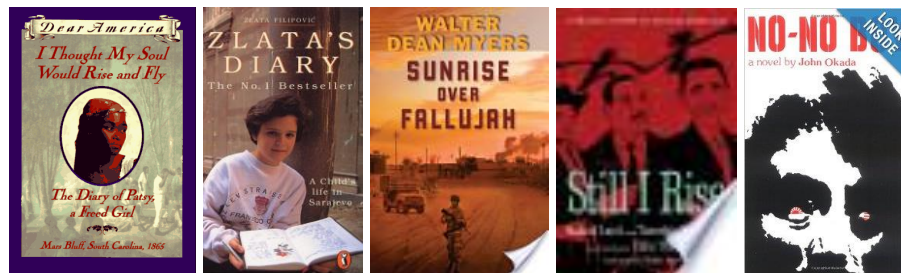
#### **Week Four: The “Growing Up” Novel in a Global, Post-colonial Context**

2/3- Begin discussion of Kincaid, *Annie John*; read at least through Chapter 5 (p 84 paperback)  
Also, we’ll do some in-class analysis of examples of an audio YA text focused on ethnicity and race: Carmen Agra Deedy, *Growing up Cuban in Decatur, GA* [audio CD of NPR radio essays for YA audiences].

2/5- Complete discussion of *Annie John*, including comparison/contrast with *Catcher*

*Note a: Be prepared to turn in your ranked list of preferred reading for the **graphic novels** unit.*

**Note b: FINAL DATE to turn in write-ups for the secondary scholarship reports on *CATCHER IN THE RYE***



#### **Week Five: Representing History for YA Readers: Fiction and/vs Memoir**

2/10- YA and Historical Narrative

Half the class will be reading and discussing Laurie Halse Anderson’s *Fever 1793* and half will be reading Eric Greutens’s YA memoir *The Warrior’s Heart*

- 1) In-class discussion of additional texts representing historical events and trends for YA readers—e.g., the “Dear America” series; Curtis, *The Watsons Go to Birmingham*
- 2) Meeting with others reading “your” book

2/12- Discussion and synthesis: Where is YA going in its quest to examine history?

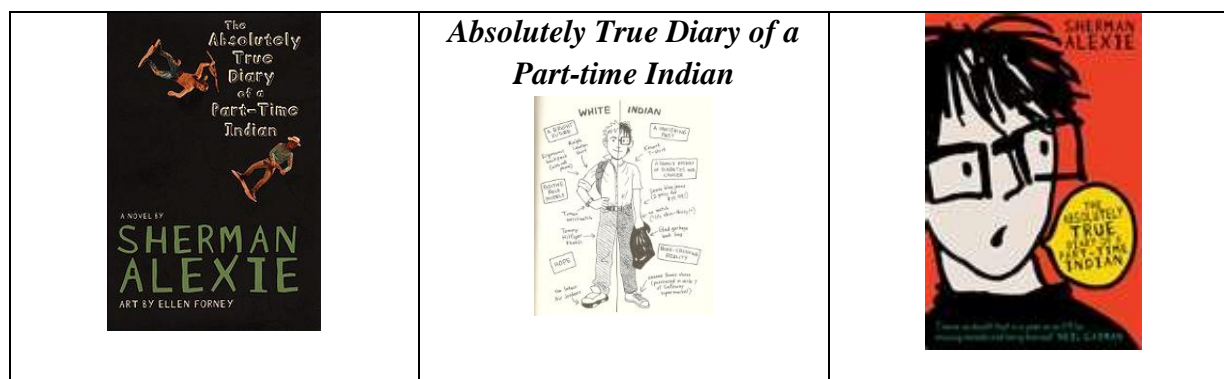
- 1) Meeting with others reading “your” book
- 2) Whole-class comparative analysis

#### **Week Six: From Native to Hybrid Identity: Author Sherman Alexie Moves to YA Writing**

2/17- Alexie, *Absolutely True Diary of a Part-time Indian* (2007): Alexie’s shift to YA



2/19- *Absolutely True Diary*: graphic elements, collaborative writing, publicity; comparison and contrast with *Annie John*



## Week Seven: The Rise of the Graphic Novel in YA Lit

Each student will choose one novel from the list below to read and then to discuss with a small group of others who selected the same text. Each group will prepare a presentation to share with the whole class. For information on the presentation requirements, see the rubric on e-College.

Gene Luen Yang, *American Born Chinese* OR *Boxers* OR *Saints* OR *Boxers and Saints* (set)

Lila Quintero Weather, *Dark Room: A Memoir in Black and White*

Derf Backderf, *My Friend Dahmer*

Marjane Satrapi, *Persepolis* (Vol 1)

Kyle Baker, *Nat Turner*

David Small, *Stitches: A Memoir*

2/24- introduction to graphic novel genre; *MAUS* and genre-shaping of the graphic form; in-class planning sessions for group presentations

*Note: Be prepared to turn in your ranked list of preferred reading for the “YA body” unit.*

2/26- **Group Presentations**

## II. YA Lit and Social Intervention

### Week Eight: YA Lit and American Identity

3/3- Jimenez, *The Circuit*

3/5- YA BODIES & Introduction of final project expectations

[See project description on eCollege].

Note: By today, you should have at least half of your chosen “YA Body” text read in preparation for group meetings and you should have begun work on your “narrative of reading” first-person essay. Part of class time will be devoted to group meetings for discussion.

**Spring Break: March 10-14**

### Week Nine: Contemporary Social Issues in YA: The Adolescent Body as Site of Critique

Students will have chosen one text from the list below; a “narrative of reading” essay will follow guidelines provided on a separate assignment hand-out and will address issues of affiliation and distancing, reading for empathy, rhetorics of engagement, and the YA genre as an avenue for

exploring social issues linked to identity formation. Your narratives should address themes of intersectionality within the text and through your personal response to reading.

Judy Blume, *Are You There, God? It's Me, Margaret*

Patricia McCormick, *Cut*

Laurie Halse Anderson, *Speak*

Walter Dean Myers, *Monster*

R. J. Palacio, *Wonder*

Francisco X. Stork, *Marcelo in the Real World*

Rainbow Rowell, *Eleanor & Park*

3/17- sharing drafts from “narrative of reading” essay—peer feedback toward revision

3/19- “Narrative of reading” essay due for in-class peer editing

- a) Peer editing of papers
- b) In-class discussions: Identify some take-aways from your group’s book (e.g., themes and key characters; major plot developments) AND from your papers that you want to share with the whole class on Monday key scenes from choice readings; recurring themes across texts

3/21-Your finished essay, with your journal, is due to dropbox not later than 5:00 p.m.

### Week Ten: Confronting Disability

3/24- Wrap-up on “YA Bodies” reading and begin John Green, *The Fault in Our Stars*

- a) In-class synthesis discussion of small-group readings on “YA Bodies” as sites for examining social issues: e.g., key scenes from choice readings; characterization techniques used; recurring themes across texts
- b) Start-up discussion of *The Fault in Our Stars*

You should have read the first half of novel before class.

Potential topics: critique the text’s overlap with the sub-genre of the “cancer narrative,” positioning the novel in the context of Green’s larger body of work

- c) Viewing and analysis of examples from Green’s use of social media to promote his authorship

3/26- *The Fault in Our Stars*

Discuss novel as a whole; analyze depiction of the “author” character of Van Houten;



Before class, besides finishing the novel, you should visit John Green's website; track him on twitters; and/or read postings on the blog. Check out Vlog Brothers: <http://johngreenbooks.com/the-fault-in-our-stars/>

Topics of discussion to include: new media and author functions; author John Green in action; genre and audience awareness; multiple dimensions of cultural work in a bestseller

**During class, we will also spend some time outlining potential approaches for addressing the in-class essay portion of the upcoming major test—e.g., how to formulate your argument, gather evidence, organize your presentation.**

### **Week Eleven: Assessing and Bridging**

3/31- Looking Ahead: Planning for Final Course Projects; Preparing for the Test

- 1) Literacy and Social Media Project
- 2) Personal elements for your end-of-course portfolio

**4/2- MAJOR TEST in class (essay plus objective questions)**

### **Week Twelve: LGBTQ Identity in/and YA**

Each student will have chosen one novel from the list below to read and then to discuss with a small group of others who selected the same text. See rubric with presentation requirements on e-College. Note that each group will need to include material on a secondary source relevant to the team's reading of their primary text.



Nancy Garden, *Annie on My Mind*

M. E. Kerr, *Deliver Us From Evie*

Julia Watts, *Finding H.F.*

Julie Anne Peters, *Luna*

David Levithan, *Two Boys Kissing*

4/7- Gender and Romance

- a) guest speaker: Molly Leverenz, TCU doctoral student preparing a dissertation using a Girls' Studies lens for studying the depiction of heteronormative romance in YA novels
- b) whole-class discussion of secondary scholarship on LGBTQ YA Lit  
Jones, Caroline E. "'Jesus Loves Me, This I Know': Finding a Rainbow God in Contemporary Young Adult Literature." *Children's Literature in Education* 43.3 (2012): 223-241.

Latham, Don. "Melinda's Closet: Trauma and the Queer Subtext of Laurie Halse Anderson's *Speak*." *Children's Literature Association Quarterly* 31.4 (2008): 369-382.

Mason, Katherine. "Creating a Space for YAL with LGBTQ Content in Our Personal Reading: Creating a Place for LGBT Students in Our Classrooms." *The ALAN Review* 35.3 (Summer 2008): 55-61.

- c) small-group discussion of primary texts and of secondary scholarship on LGBTQ literature

**For Garden:**

Meyer, Randy. "Annie's Day in Court: Decision from the Bench." *School Library Journal* 42.4 (April 1996): 22-26. AND

Sutton, Roger. "A Second Look: *Annie on My Mind*. *Horn Book Magazine* 83.5 (2007): 543-546.

**For Kerr:**

Abate, Michelle Ann. "From Cold War Lesbian Pulp to Contemporary Young Adult Novels: Vin Packer's *Spring Fire*, M.E. Kerr's *Deliver Us from Evie*, and Marijane Meaker's Fight Against Fifties Homophobia." *Children's Literature Association Quarterly* 32.3 (2007): 231-51.

**For Levithan:**

Pattee, Amy S. "Sexual Fantasy: The Queer Utopia of David S. Levithan's *Boy Meets Boy*." *Children's Literature Association Quarterly* 33.2 (2008): 156-171. OR

Wickens, Corrine M. "Codes, Silences, and Homophobia: Challenging Normative Assumptions about Gender and Sexuality in Contemporary LGBTQ Young Adult Literature." *Children's Literature in Education* 42.2 (2011): 148-164. OR Patee (above)

**For Peters:**

Harper, Helen. "Studying Masculinity(ies) in Books about Girls." *Canadian Journal of Education* 30.2 (2007): 508-530.

Ritchie, Catherine. "Kids Should Feel Free to Dance: An Interview with Julie Anne Peters." *Public Library* 43.5 (2004): 268-270.

**For Watts:**

Packet of book reviews and profiles, available as a PDF on e-College

4/9- more small-group preparation time for presentations

Note: Ms. K and Dr. Robbins will be available for consultation in Dr. Robbins's office. Your small group may meet in the classroom or in another location better suited to preparing the media elements in your presentation.

**Week Thirteen, Session One**

4/14- small-group presentations of LGBTQ texts from choice list above

Introduction of short writing assignment for inclusion in portfolio—researching online literacy in the YA community [See assignment description on e-College.]

### **III. Changing Literacy Practices in Reading, Writing, and Marketing YA**

#### **Week Thirteen, Session Two: Early Magazine Culture for YA**

4/16- “Zines” of Yesterday

Nineteenth-century periodical culture and early YA Lit: visit to the special collections AND work in the library computer classroom with databases such as American Periodicals [Visit to TCU library to view databases of resources for studying early YA literature in periodical formats; meet in the library computer classroom, second floor, near the music library. Our session will be facilitated by Ammie Harrison, TCU Humanities and Theatre Librarian.]

#### **Week Fourteen: Linking Old Media and New**

4/21- websites, blogs, and online networks: YA authors connecting [Guest speaker TBA]

Note: You will have been given a set of questions to guide your engagement with and evaluation of these and other online resources linked to current YA authors. See eCollege and/or your email alert for a copy of these questions. Visit by Jeremy Kratz, TCU alum and YA author.

Sarah Dessen

<http://sarahdessen.com/>

Gary Paulsen

<http://www.randomhouse.com/features/garypaulsen/index.html>

Claire Hennessey

<http://clairehennessey.com/>

Veronica Roth

<http://veronicarothbooks.blogspot.com/>

Christopher Paul Curtis

<http://www.randomhouse.com/features/christopherpaulcurtis/author.php>

4/23- discussion of preliminary findings from researching online literacy practices of participants in YA online writing cultures; discussion of similarities and differences between periodical culture’s engagement with young readers in the 19<sup>th</sup> and early twentieth centuries and/versus today’s social media as a site for readers’ engagement

#### **Week Fifteen: Reading Battles and YA Readers**

4/28- censorship and YA lit

Before class, read the portion of this interview devoted to censorship issues:

<http://www.thewire.com/entertainment/2012/10/conversation-lois-lowry/57604/>

Discuss writings from a range of genres on censorship and YA literature –[Jigsaw]

- 1) Lauren Freedman and Holly Johnson. “Who’s Protecting Whom? ‘I Hadn’t Meant to Tell You This’: A Case in Point in Confronting Self-Censorship in the Choice of Young Adult Literature.” *Journal of Adolescent & Adult Literacy* 44.4 (Dec. 2000 - Jan. 2001): 356-369.

- 2) Gorlewski, Julie. "Christ and Cleavage: Multiculturalism and Censorship in a Working-Class, Suburban High School." *The English Journal* 97.3 (2008): 26-30.
  - 3) Huston, Kristin, student author. "'Silent Censorship': The School Library and the Insidious Book Selection Censor." *UMKC Law Review* 72.1 (2003): 241-55.
  - 4) Petress, Ken. "The Role of Censorship in School." *Journal of Instructional Psychology* 32.3 (2005): 248-52.
- AND quick look at National Council of Teachers of English (NCTE) resources:  
<http://www.ncte.org/action/anti-censorship>

Whole-group exercise in class:

Listen to (part of) an interview with Judy Blume on Censorship:

"Judy Blume: Often Banned, but Widely Beloved":

<http://www.npr.org/2011/11/28/142859819/judy-blume-banned-often-but-widely-beloved>

AND: Workshop materials from portfolio project

4/30- Additional censorship readings: authors on censorship and connections with readers

**For EACH of the texts below, select at least two phrases or sentences you'd like to discuss in class. Highlight or mark those sections. Consider both what your selections say about the issue of censorship AND what they suggest about the author.**

- 1) Speech by Stephen King, "I Want to be Typhoid Stevie" address to the Maine conference of the National Council of Teachers of English (PDF on course website)

- 2) Judy Blume on censorship:

<http://judyblume.com/censorship.php>

and

Judy Blume: A Leader in the Anti-Censorship Movement

<http://judyblume.com/censorship/leader.php>

- 3) Interview with Sherman Alexie on the frequent banning of *Absolutely True Diary*:

<http://www.guernicamag.com/daily/sherman-alexie-the-value-of-subverting-authority/>

- 4) Katherine Paterson: The Risks of Great Literature:

<http://www.guernicamag.com/daily/katherine-paterson-the-risks-of-great-literature/>

AND

In-class whole-group analysis of scenes from *Americus*, a YA graphic novel depicting a censorship controversy

AND: Workshop final projects

### **Exam Week: finals of portfolio projects due**

5/5 Portfolio projects are due via personal hand-in between 1:00 and 2:30 in Dr. Robbins's office in Reed 317E.

5/9: Students may choose to pick up their final projects by signing up for an "exam appointment" slot during the scheduled exam time of Friday, May 9, 3:00-5:00. Graduating seniors who wish to receive their projects with comments should provide a LARGE envelope with adequate postage when they turn in their projects on May 5. (Underclassmen **may** use mail option too.)

## TCU Campus Resources for Students

TCU Campus Resources for Students: Many resources exist on the TCU campus that may be helpful to students: Mary Couts Burnet Library (257-7117); Center for Academic Services (257-7486, Sadler Hall 1022); the William L. Adams Writing Center (257-7221, Reed Hall 419); Student Development Services (257-7855, BLUU 2003); and Office of Religious & Spiritual Life (257-7830, Jarvis Hall), Campus Life (257-7926, Sadler Hall 2006), and the Counseling, Testing, and Mental Health Center (257-7863, Brown Lupton Health Center).

### TCU Disability Statement

Texas Christian University complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973 regarding students with disabilities. Eligible students seeking accommodations should contact the Coordinator of Student Disabilities Services in the Center for Academic Services located in Sadler Hall, 1010. Accommodations are not retroactive, therefore, students should contact the Coordinator as soon as possible in the term for which they are seeking accommodations. Further information can be obtained from the Center for Academic Services, TCU Box 297710, Fort Worth, TX 76129, or at (817) 257-6567.

### Academic Misconduct (Sec. 3.4 from the Student Handbook):

Any act that violates the academic integrity of the institution is considered academic misconduct. The procedures used to resolve suspected acts of academic misconduct are available in the offices of Academic Deans and the Office of Campus Life. Specific examples include, but are not limited to:

- Cheating: Copying from another student's test paper, laboratory report, other report, or computer files and listings; Using, during any academic exercise, material and/or devices not authorized by the person in charge of the test; Collaborating with or seeking aid from another student during a test or laboratory without permission; Knowingly using, buying, selling, stealing, transporting, or soliciting in its entirety or in part, the contents of a test or other assignment unauthorized for release; Substituting for another student or permitting another student to substitute for oneself;
- Plagiarism: The appropriation, theft, purchase or obtaining by any means another's work, and the unacknowledged submission or incorporation of that work as one's own offered for credit. Appropriation includes the quoting or paraphrasing of another's work without giving credit therefore.
- Collusion: The unauthorized collaboration with another in preparing work offered for credit.

### Additional policies for this class

#### A) Attendance:

Attendance is central to effective performance in the course. Attending regularly supports your learning in a class where much of the work is collaborative and interactive.

Only official university absences and documented illness are excused absences. Students representing TCU in a university-mandated activity that requires missing class should provide official documentation of schedules and turn in work *in advance*. Similarly, students who know they will miss class for an excused absence on a day when a test or other graded exercise is scheduled should arrange make-up plans BEFORE the class meeting in question.

Absences due to undocumented illness (i.e., no health center or doctor's record/note), attending optional university events, or traveling out of town are unexcused and, therefore, would result in any work missed (e.g., a test or quiz) being ineligible for make-up.

Students whose absences are due to circumstances beyond their control may appeal on a case by case basis by bringing pertinent documentation to an individually scheduled appointment outside of class time. **Please do not discuss any individual attendance issues during class time.**

**Tardies**--Please be on time for class. Students who are tardy are a distraction to the whole class.

#### B) Connecting to the course website

We have a website we'll use for various activities throughout the course, including sharing resources; accessing handouts for the course; and sending announcements. However, some writing projects should be turned in via paper copy during class time, unless special arrangements are made ahead of time (e.g., you are going to be out of town for a TCU-sponsored athletic competition). Securing handouts and other materials on the website is a basic requirement for the course.

**You are responsible for checking the website regularly for updates to the syllabus and adjustments in the assignments for class. In particular, if you are absent, be sure to go to the website for any updates that were announced during a class period you missed.**

### **C) Late Work**

Assignments will be due at the beginning of class and will be considered late thereafter. If you know you will be missing a class, you need to submit the assignment ahead of time.

**Late papers will be penalized five points for each class period** beyond the due date unless a) the student has an official university absence and b) the instructor has agreed to late submission *in advance of the due date*. In other words, if you know you will be missing a class, you need to submit the assignment ahead of time or secure special approval ahead of time for a different submission date.

**Note that the exam/final project will not be accepted after Wednesday, May 8, at noon, due to the deadline your instructor must meet for turning in final grades to the registrar.**

### **D) Technology Access and Late Work**

This course relies heavily on technology, so you will need to have reliable access to the internet, which is always available in several places (including the library) on campus. Problems with technology (e.g., computer crash, printer malfunction, internet connectivity issues) are not acceptable excuses for submitting late work. *Plan ahead to avoid last-minute crises related to due dates.*

## **Readings on *Cather in the Rye's* Place in American Culture**

### **I. Reporting in General-Interest Sources (e.g., Mass Media/Online)**

**Note: These will be read by all class members**

Goldberg, Matt. "1957 Letter Explains Why *Cather in the Rye* Wouldn't Work as a Movie."

Collider.Com (February 23, 2012): online: <http://collider.com/catcher-in-the-rye-movie-rejection-jd-salinger/147583/>

Kennedy, Maev. "J. D. Salinger's Unpublished Stories Leaked Online." *The Guardian*.

November 28, 2013. <http://www.theguardian.com/books/2013/nov/28/salinger-unpublished-stories-leaked-online>

Two early reviews: Nash, K. Burger. "Books of the Times." July 15, 1951, *The New York Times*  
AND Stern, James. "Aw, the World's a Crumby Place." July 15, 1951. *The New York Times*. [to be read via an e-mail attachment from Dr. Robbins]

### **II. Secondary criticism for reports: Note: These texts are organized in chronological rather than alphabetical order. Working with a partner or two, you will read one essay from this list and prepare a presentation. See rubric below.**

Strauch, Carl F. "Kings in the Back Row: Meaning through Structure. A Reading of Salinger's *The Catcher in the Rye*." *Wisconsin Studies in Contemporary Literature* 2.1 (Winter 1961): 5-30. [On Frog scholar]

Jonathan Baumbach, "The Saint as a Young Man: A Reappraisal of *The Catcher in the Rye*." *Modern Language Quarterly* 25.4 (December 1964): 461-472. [On Frog scholar]

Ohmann, Carol and Richard Ohmann. "Reviewers, Critics, and *The Catcher in the Rye*." *Critical Inquiry* 3.1 (Autumn, 1976): 15-37. [On Frog scholar]

Rosen, Gerald. "A Retrospective Look at *The Catcher in the Rye*." *American Quarterly* 29.5 (Winter 1977): 547-562. [On Frog Scholar]

Salzman, Jack, ed. *New Essays on The Catcher in the Rye*. Ed. Jack Salzman. Cambridge: Cambridge U Press, 1991.  
Excerpt: Brookeman, Christopher. "Pencey Preppy: Cultural Codes in *The Catcher in the Rye*." 57-76. [PDF on e-College]

Whitfield, Stephen J. "Cherished and Cursed: Toward a Social History of *The Catcher in the Rye*." *The New England Quarterly* 70.4 (December 1997): 567-600. [On Frog Scholar]

Silverberg, Mark. "'You Must Change Your Life': Formative Responses to *The Catcher in the Rye*." *The Cather in the Rye: New Essays*. Ed. J. D. Steed. New York: Peter Lang, 2002. 7-32. [PDF on e-College]

Takeuchi, Yasuhiro. "The Burning Carousel and the Carnavalesque: Subversion and Transcendence at the Close of *The Catcher in the Rye*." *Studies in the Novel* 34.3 (Fall 2002): 320-336. [On Frog Scholar]

Graham, Sarah. "Language, Style and Form." *Salinger's Catcher in the Rye*. London: Continuum, 2007. 19-30. [On Frog Scholar—available as an e-book and PDF/e-College]  
[Note: This excerpt focuses on other writings—especially stories—by Salinger and on recurring patterns in his style.]

Graham, Sarah, ed. *J. D. Salinger's The Catcher in the Rye: A Routledge Study Guide*. New York: Routledge, 2007.

Three excerpts as listed below, all available as PDFs on e-College.

Robinson, Sally. "Masculine Protest in *The Catcher in the Rye*." 69-76.

Curry, Renee. "Holden Caulfield is not a person of colour." 77-88.

Hekanaho, Pia Livia. "Queering *Catcher*: Flits, Straights, and Other Morons." 89-97.

[Note: If you choose this reading, you may skip the author profiles at the front of each piece.]

Two essays on ways of reading *Catcher* (particularly when teaching high school and college):

Scherff, Lisa and Candace Lewis Wright. "Getting Beyond the Cuss Words: Using Marxism and Binary Opposition to Teach *Ironman* and *The Catcher in the Rye*." *The ALAN Review* (Fall 2007): 51-61. [On Frog Scholar] AND

Svogun, M. duMain. "Repetition, Reversal and the Nature of the Self in Two episodes of J. D. Salinger's *Catcher in the Rye*. *English Studies* 90.6 (December 2009): 695-706. [On Frog Scholar]

Dromm, Keith, and Heather Salter, eds. *The Catcher in the Rye and Philosophy: A Book for Bastards, Morons, and Madmen*. Chicago: Open Court, 2012.

Excerpts available as PDFs on e-College:

Smith, Donna Marie. "Censorship in the Rye." 153-164.

Bruhweiler, Claudia Franziska. "The Case Against Salinger's Trash." 165-74.

[Note: These excerpts focus on issues of censorship.]

## Secondary Scholarship on *Catcher in the Rye*: Oral Presentation and Individual Write-up

YA literature has carved out an increasingly visible place in the American literary marketplace in the twenty-first century. However, long before our present moment, scholars had already recognized the cultural significance of in the genre and individual texts associated with it. The still-growing body of scholarship associated with J.D. Salinger's *The Catcher in the Rye* provides one useful example of how literature “for and about” (early) adolescents and young adults has long claimed—and still demands—the attention of academic researchers. Further, when we read this body of scholarship over time, we can see how the evolving focus of content, theoretical perspectives and methodologies used to study *Catcher* also mirrors related shifts evident in several fields of study. Thus, one goal of this assignment will be to position individual pieces of scholarship on Salinger's novel within the larger context of scholarly work in American studies, literary studies, and cultural/historical studies of education, as well as research on reading practices.

While collaborating with a partner, you will seek in your oral presentation both to summarize and contextualize the particular piece of scholarship, evaluating its content in its own historical moment as well as underscoring its potential use to those of us studying YA today.

In the second part of your assignment—an individualized piece of writing—you will examine your own process of reading the secondary scholarship, offer a personal evaluation of the essay or book chapter your group read, and reflect on your own learning from the collaborative reading and presentation experience.

### Rubric for Presentation on Supplemental Reading

**Reminder: Your oral presentation should be timed to take no longer than 7-8 minutes.**

**Each element below will be assessed qualitatively, not merely for its presence in your presentation.**

Points earned	Points possible
_____ 1. Summary/abstract	____20____
Clear and accurate overview of the content of the secondary source, including explanation of the argument and description of support provided for the thesis	
_____ 2. Course connections and contextualizing	____20____
Appropriate links made to course content, including key concepts; setting source in context of its own time	
_____ 3. Take-aways	____20____
Insightful synthesis and application information, including “usability” features related to our own work on course content, both around specific authors and texts and more broadly	
_____ 4. Evaluation of the supplemental text(s)	____20____
Thoughtful and useful assessment of the secondary material's content, organization, level of clarity and style, and accessibility as rated by group members	
_____ 5. Handout for class members and/or PPT or Prezi	____20____
Apt visual rhetoric, including image(s): (10); Citation: (5); Appropriate keywords and/or bullet list: (5)	
_____ <b>Total</b>	____ <b>100</b> ____

**GLOBAL COMMENTS:**

## Score Sheet for Individual Write-up on Supplemental Reading

\_\_\_\_\_ 1. Introductory paragraph

\_\_10\_\_

*(Give an overview of the secondary scholarship you read—its core argument and main points—and situate yourself as a reader—e.g., by characterizing the experience overall, by describing the work of your team in broad terms, and/or by identifying your standpoint before and/or after the reading and presentation process. In other words, provide a foundation and a forecasting for YOUR reader.)*

\_\_\_\_\_ 2. Summary and analysis of **reading experience**

\_\_20\_\_

*(What was your individual reading process? How did it work? What was easy? What was difficult? **What did you learn about reading a secondary source [vs., for instance, reading primary literary texts]?**)*

\_\_\_\_\_ 3. Evaluation of **secondary text(s)**

\_\_20\_\_

*(What did it contribute to your course knowledge? What were its strengths? What were its weaknesses?)*

Note: This part of your write-up draws on information from the presentation, but provides both a personal/individual perspective and more specific detail than in the oral presentation.

\_\_\_\_\_ 4. Personal assessment of learning from collaboration on the report

\_\_20\_\_

*(What was challenging/rewarding about presenting to the class? How [well?] did your partnership/collaboration work? What did you learn from this collaborative assignment, overall?)*

\_\_\_\_\_ 5. Closing/synthesis paragraph

\_\_10\_\_

*(Wrap up your essay with a meaningful and engaging synthesis. For instance, what are your personal take-aways from this project? What did you learn from the content of the reading and/or the process of reading and presenting, and/or the collaboration, overall? How do you think you can build on this learning experience in the future?)*

\_\_\_\_\_ 6. Attention to style and editing

\_\_20\_\_

*(Does your write-up reflect sustained effort to produce a piece of polished writing, with evidence of work to organize clearly [including using strong transitions], to polish sentence structure, and to select effective diction throughout? Did you avoid editing errors in usage, punctuation, and spelling?)*

\_\_\_\_\_ **Total**

\_\_100\_\_

**GLOBAL COMMENTS:**