

**CHL 451-W Writing about Controversy in Literature for the Young**  
**Academic Service-Learning Course**  
**Section 000, Winter 2014**

Professor: Dr. Ramona Caponegro

Time: Tuesdays and Thursdays 2:00-3:15 PM

Class Location: Pray-Harrold 329

Office Location: Pray-Harrold 603D

Office Hours: Tuesdays 12:00-1:30 PM, Thursdays 12:00-1:30 PM and 3:30-5:00 PM, and by appointment

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**Catalog Description:**

This course will deal with strategies for the collection, organization and presentation of materials dealing with controversial issues in literature for young adults. Prereq: ENGL 121 and CHL 207, or department permission. Meets Writing Intensive Requirement for Majors.

**Course Rationale:**

Controversies about children's and young adult books are almost always initiated by adults. Children and adolescents may react differently to different books, and they may make their reading selections or even self-censor accordingly. But adults are much more likely than the young readers to become invested in ideas about the appropriateness of certain books and topics. Indeed, some of the biggest debates within the field of children's and young adult literature involve the contents of the books that are written for, sold to, taught to, and read by children and teenagers. Parents, teachers, librarians, psychologists, and scholars differ in their beliefs about what content is appropriate for different age ranges. Opinions also differ about how sensitive subjects, particularly those involving social injustices and atrocities, should be introduced to young readers. In this course, we will examine different works of children's and young adult literature that address sensitive and controversial issues, exploring the effectiveness of different books, as well as larger questions and debates about if, how, and when to introduce these issues to a young audience. We will also consider what our objections, reservations, and concerns about introducing certain topics to young readers say about our understandings of childhood and adolescence, as well as about our values as individuals and as a society.

**Writing Intensive Rationale:**

In this course, students develop critical reading, writing, and research strategies that are central to effective analysis and communication within the field of children's literature. Writing is understood as a process of inquiry and reflection, both for oneself and for others, as well as a mode of communication, and, throughout the semester, we will engage in different genres of writing for different audiences, while exploring the various writing conventions within the field. We will also work on assessing and revising our own work, as well as the work of our colleagues, so that aspects of the writing process will be collaborative. We will develop these

strategies throughout the course by writing weekly, by producing at least 20-30 pages of written work, and by sharing frequent feedback on written work.

### **Academic Service-Learning Rationale:**

Since this is an academic service-learning course, students are required to complete at least 15 hours of community service over the course of the semester. Academic service-learning is “a *teaching and learning* strategy that integrates meaningful community service with instruction and reflection to enrich the learning experience, teach civic responsibility, and strengthen communities.” Throughout the semester, we will form a reciprocal relationship with community partners, providing needed services for the organizations and people that they serve and receiving practical experiences and hands-on learning from them. By working with community partners, we will gain a deeper understanding of the ideas and debates that we are exploring in class, the target audiences for the books that we are reading, and ways in which potential readers and books can be brought together. We will also be searching for and addressing possible disconnects between understandings of theoretical and fictional children and the actual children we will get to know through our service. Throughout this work, we will always remain respectful of everyone we encounter, regardless of whether their values, worldviews, and ideas differ from our own.

### **Learning Beyond the Classroom Course Rationale:**

The Learning Beyond the Classroom (LBC) general education requirement is intended to provide experiences that extend beyond the traditional classroom environment. The spirit of LBC is to provide students with exposure to university and community programs, people, departments, experiences, and events, which reinforce both course objectives and LBC outcomes. Each course approved for LBC credit, regardless of category, must meet stated outcomes for the designated LBC category, and must demonstrate substantial beyond the classroom activity. The Gen Ed LBC subcommittee suggests a minimum of 15 contact hours (or the equivalent of one credit hour) of beyond the classroom experiential activity.

By the end of the course, students who complete experiences in the Community Service, Citizenship, and Leadership area will

- participate in the development, maintenance, and/or change of community standards and norms
- participate in service/volunteer activities
- develop leadership skills
- develop skills and habits that aid in future life and career pursuits
- develop and practice empathy for others
- acquire skills for working cooperatively with others

CHL 451-W is an academic service-learning course that allows students to integrate knowledge learned through class readings and discussions with service in the community. By working with a community-based organization that shares the course’s own focuses on reading and writing, CHL 451-W requires students to draw on their knowledge of children’s literature and writing, find and evaluate specific and relevant research pertaining to the presentation of controversial

issues in children's and young adult literature, and demonstrate appropriate and effective leadership, interpersonal, small group, organizational, and verbal and written communication skills. Because this is an academic service-learning class and students will be actively engaged in community service, CHL 451-W meets the General Education requirements for Learning Beyond the Classroom (LBC), specifically within the category of "Community Service, Citizenship, and Leadership."

### **Expected Course Outcomes:**

In this class, students will

- explore the depth and breadth of controversial issues that are presented in works of children's and young adult literature
- examine the similarities and differences among various genres and formats and how they introduce issues to young readers of different ages
- acquire a thorough understanding of the arguments and debates about the presentation of social justice issues in works for young readers and be able to participate articulately in these debates
- analyze relevant works, critical theories, and awards within the field
- consider the history, as well as the future, of books about controversial issues and their significance within the field of children's and young adult literature and society

Aided by the academic service-learning component of the course, students will also

- connect classroom discussions with community experiences in order to reduce the disconnect between the theoretical and fictional children encountered in the course readings and the actual children met during service work
- reflect on the "real world" experiences and concerns of the people who are potentially affected and influenced by books about controversial issues, including children, teenagers, teachers, librarians, and parents, and factor these considerations into their understandings of the literature, its purposes, and its roles in society

The interactions with children and teenagers and/or with children's and young adult literature at our service site can give us additional insights into the material that we will be reading over the course of the semester. The increased awareness of how the young people we encounter live, think, and interact with one another and with us, as well as how they respond to the books that are offered to them and to the world around them, will enhance our class discussions about the depth and breadth of controversial issues presented in children's and young adult literature and will allow us to evaluate these books more thoroughly. Likewise, our "real world" experiences will aid us in considering the future of controversial books within the field and in identifying possible gaps where new books are needed to address identified concerns that are not yet written about or not yet written about effectively and fully. In these ways, meeting the academic service-learning outcomes will also help us to fulfill other course outcomes.

To accomplish these outcomes, in addition to the time that we will spend together in class, we will also be volunteering at 826michigan, which is "a non-profit organization dedicated to supporting students ages 6 to 18 with their creative and expository writing skills, and to helping teachers inspire their students to write. [Their] services are structured around [the] belief that

great leaps in learning can happen with one-on-one attention and that strong writing skills are fundamental to future success.” You will have several choices of activities for completing your 15 hours of service, including

- participating in one-on-one tutoring
- taking part in creative writing programs and workshops for young writers
- identifying and working to fill gaps in their library
- assisting with office projects, like the publication of students’ work, grant writing, and special programs

For more information about 826michigan, visit their website at <http://www.826michigan.org/>.

### **Required Readings:**

#### **Books:**

Anderson, Laurie Halse. *Speak*. New York: Square Fish, 2011. ISBN 978-0312674397 (**Choice for Week Ten**)

Bartoletti, Susan Campbell. *Hitler Youth: Growing Up in Hitler’s Shadow*. New York: Scholastic, 2005. ISBN 978-0439353793

Collins, Suzanne. *Gregor the Overlander*. New York: Scholastic, 2005. ISBN 978-0439678131

Combres, Elisabeth. *Broken Memory: A Novel of Rwanda*. New York: Groundwood, 2011. ISBN 978-0888998934

de la Peña, Matt. *Mexican WhiteBoy*. New York: Ember, 2010. ISBN 978-0440239383

Lee, Harper. *To Kill a Mockingbird*. New York: Grand Central, 1988. ISBN 978-0446310789

Lynch, Chris. *Inexcusable*. New York: Atheneum, 2007. ISBN 978-1416939726 (**Choice for Week 10**)

Mills, Claudia. *Zero Tolerance*. New York: Farrar, Straus and Giroux, 2013. ISBN 978-0374333126

Paterson, Katherine. *Bridge to Terabithia*. New York: HarperCollins, 1987. ISBN 978-0064401845

Stauffacher, Sue. *Harry Sue*. New York: Knopf, 2005. ISBN 0375832742

#### **Additional Readings on E-Reserves:**

Alexie, Sherman. “Why the Best Kids’ Books Are Written in Blood.” *The Wall Street Journal*. 9 June 2011. Web.

< <http://blogs.wsj.com/speakeasy/2011/06/09/why-the-best-kids-books-are-written-in-blood/>>.

Barthelme, Thom. “What Makes a Good Picture Book about Loss?” *The Horn Book*. 3 September 2013. Web.

< <http://www.hbook.com/2013/09/choosing-books/horn-book-magazine/what-makes-a-good-picture-book-about-loss/>>.

Burel, Maria. “Censorship in the Home: Yay or Nay?” *Once Upon a Story*. 25 September 2013. Web.

< <http://www.novalibrarymom.com/>>.

Dominus, Susan. “Suzanne Collins’s War Stories for Kids.” *The New York Times*. 8 April 2011.

< [http://www.nytimes.com/2011/04/10/magazine/mag-10collins-t.html?pagewanted=all&\\_r=0](http://www.nytimes.com/2011/04/10/magazine/mag-10collins-t.html?pagewanted=all&_r=0)>.

- Flood, Alison. "Reading Fiction 'Improves Empathy,' Study Finds." *The Guardian*. 7 September 2011.  
<<http://www.theguardian.com/books/2011/sep/07/reading-fiction-empathy-study>>.
- Guccinni, Jill. "Speak and Steubenville: Can YA Help?" *BookRiot*. 11 April 2013. Web.  
<<http://bookriot.com/2013/04/11/speak-and-steubenville-can-ya-help/>>.
- Gershowitz, Elissa. "What Makes a Good 'Bad' Book?" *The Horn Book*. 20 June 2013. Web.  
<<http://www.hbook.com/2013/06/choosing-books/horn-book-magazine/what-makes-a-good-bad-book/>>.
- Gurdon, Megan Cox. "Darkness Too Visible." *The Wall Street Journal*. 4 June 2011. Web.  
<<http://online.wsj.com/article/SB10001424052702303657404576357622592697038.html>>.
- Herron, Carolivia. "Nappier Hair: In Brenda's Own Voice, or Setting the Record Straight." *The Lion and the Unicorn* 37.2 (2013): 188-194.
- Hintz, Carrie, and Eric L. Tribunella. *Reading Children's Literature: A Critical Introduction*. Boston: Bedford St. Martin's, 2013. 425-450.
- Jordan, Sarah D. "Educating Without Overwhelming: Authorial Strategies in Children's Holocaust Literature." *Children's Literature in Education* 35.3 (2004): 199-218.
- Jensen, Kelly B. "Discussing Sex, Sexual Assault, and Rape: A Resource Guide." *Stacked: Librarians, Reviews, Mayhem*. 4 April 2013. Web.  
<<http://www.stackedbooks.org/2013/04/discussing-sex-sexual-assault-and-rape.html>>.
- Knoth, Maeve Visser. "What Ails Bibliotherapy?" *A Family of Readers: The Book Lover's Guide to Children's and Young Adult Literature*. Eds. Roger Sutton and Martha V. Parravano. Somerville, MA: Candlewick, 2010. 280-282.
- Lebeau, Suzanne. *The Sound of Cracking Bones*. Trans. Julia Duchesne and John Van Burek. 2009.
- Lester, Neal A. "Roots That Go Beyond Big Hair and a Bad Hair Day: Nappy Hair Pieces." *Children's Literature in Education* 30.3 (1999): 171-183.
- Louie, Belinda. "Politics in Children's Literature: Colliding Forces to Shape Young Minds." *Shattering the Looking Glass: Challenge, Risk & Controversy in Children's Literature*. Ed. Susan S. Lehr. Norwood, MA: Christopher-Gordon, 2008. 3-14.
- Mills, Claudia. "Hot, For Once." *Smack Dab in the Middle: A Middle-Grade Authors' Blog*. 18 August 2013. Web.  
<<http://smack-dab-in-the-middle.blogspot.com/2013/08/hot-for-once-august-theme-by-claudia.html#comment-form>>.
- Nel, Philip. "Fighting Rape Culture: Steubenville, Activism, and Children's Books." *Nine Kinds of Pie*. 20 March 2013. Web.  
<<http://www.philnel.com/2013/03/20/stoprape/>>.
- Paterson, Katherine. *The Invisible Child: On Reading and Writing Books for Children*. New York: Dutton, 2001. 243-250.
- Quindlen, Anna. *How Reading Changed My Life*. New York: Ballantine Books, 1998. 32-50.
- Reese, Debbie. "AICL Coverage of Arizona Law that resulted in shut down of Mexican American Studies Program and Banning of Books." *American Indians in Children's Literature*. 24 January 2012. Web.  
<<http://americanindiansinchildrensliterature.blogspot.com/2012/01/aicl-coverage-of-arizona-law-that.html>>.
- Robbins, Ted. "Tucson Revives Mexican-American Studies Program." *Code Switch: NPR*.

24 July 2013. Web.

<<http://www.npr.org/blogs/codeswitch/2013/07/24/205058168/Tucson-Revives-Mexican-American-Studies-Program>>.

Saney, Isaac. "The Case Against *To Kill a Mockingbird*." *Race and Class* 45.1 (July 2003): 99-105.

Spufford, Francis. *The Child That Books Built*. New York: Picador, 2003. 108-148.

### **Course Assignments:**

#### **General Writing Guidelines:**

Assignments are due at the beginning of class or in your electronic journal on the assigned date and will lose 10 points for every class period that they are late. If you know in advance that you will be late to class or absent on the day that an assignment is due, you need to speak to me and either hand the essay in early or email it to me before class.

Assignments other than the electronic journal entries can only be emailed to me if you know that you will be absent or late on the day that they are due, and you want to avoid losing points. Otherwise, papers must be submitted as hard copies, and papers must be stapled.

Papers must be typed, double spaced, in the 12-point Times New Roman font with 1-inch margins on all sides.

Papers must follow MLA guidelines.

You are responsible for keeping hard copies of your papers, as well as a photocopy of all graded papers.

Pay careful attention to the page counts. If you are under the required page count, you will receive a failing grade.

*Below are brief descriptions of the assignments for this class. More detailed directions will be given in class and will be available on e-reserves.*

**Reflective Journaling (entries of at least 300 words are due each week):** You will post one entry a week in an electronic journal, responding to a specific prompt that will ask you to reflect on class readings and discussions, your service work, the goals of the course, and the connections that you are making among these different aspects of the course. For example, one prompt may ask you to consider the different qualities of leadership, based on examples that you have observed in book characters and in people at the service site, and to reflect on how you see yourself emerging as a leader at the service site, in the classroom, or in other areas of your life. Another reflection prompt may emerge from our class reading about the role of literature in promoting empathy. How has reading helped you to develop empathy? How has your volunteer work helped you to develop empathy? How would you compare these two experiences in terms of gaining empathy? We will use these reflections as springboards for further class discussions. You will also use these entries as material for your final reflective essay.

**Research Paper Proposal (1 page):** In preparation for the research paper, you will submit a short description of your intended topic, including a tentative thesis statement and a short bibliography of your sources.

**Research Paper (8-10 pages):** For this paper, you have two options. First, you can do a close reading of the presentation of a controversial issue (or issues) in a book that we read for class. Second, you can evaluate 2-3 books, at least one of which we read for class, that focus on the presentation of the same sensitive and controversial issue. Whether you focus on one or more books, consider some of the following questions: How is the issue presented in the book? What factors may be influencing its presentation? To what extent is the content affected by the intended audience and/or publication date? How do the illustrations and/or jacket art contribute to the book's presentation of the issue? Is the issue shown to be related to other issues and concerns? How would you evaluate the book in terms of its presentation and in terms of its potential for inciting and/or surviving controversy? Or has the book already been the subject of controversy? Would you defend the book? If so, how? Scholarly resources will be required for this paper.

**Creative/Applied Project (2 pages and project itself):** Throughout the semester, we will discuss numerous controversial books and topics for young readers, as well as debates about these controversies themselves. Also, through our service-learning project, we will gain a greater understanding of the intended audiences for these controversial books and issues. In this project, you will have the opportunity to express the knowledge that you've gained through one of several creative options. First, you can create your own work for young readers about a sensitive topic, such as a picture book about war or a zine about immigration for teenagers. Second, you can design a workshop, like the ones held at 826michigan, in which you present a controversial book or an issue to a young audience and offer them an opportunity to respond to the book or issue in a creative way. For example, using Suzanne Collins' *Gregor the Overlander*, you can create discussion questions and a writing prompt in which students tell the story from the rats' point of view. Third, you can design lesson plans and assignments for classroom use about a controversial book and/or subject. For example, you could create a unit on the labor movement for middle school students.

Whichever option you choose, your creative/applied project can take many forms: a play, a poem, a musical compilation, a performance, an artist's book, a short story, a debate in which various characters get a voice, etc., but your project must be accompanied by a 2-page paper explaining your artistic choices and/or activities and their meanings and purposes. Also, if you like, you may draw from your research paper in designing this project. You may work on this project in small groups too. Just be sure to discuss your intended project with your professor before beginning it.

**Presentation:** You will give a short presentation based on your creative/applied project, in which you will briefly introduce your project, its purposes, and its relationship to controversy. The audience for this presentation will consist of your classmates and professor, as well as representatives of 826michigan.

**Final Reflective Essay (3-4 pages):** Drawing from the reflections that you've written in your electronic journal all semester, as well as from your readings, service, and participation in class discussions, write a final reflection on what you have learned this semester about controversial children's and young adult books and their roles within the field of children's literature and within the community.

**Graded Class Participation:**

Your participation grade will be based on the role that you take in class discussions, your involvement in in-class group activities, your completion of in-class assignments, and your regular attendance (policy discussed below). **Also, because this is an academic service-learning course, your completion of at least 15 hours of volunteer work will be counted as part of your participation grade as well. Failure to complete some or all of your volunteer hours will result in a lowered or even failing participation grade, particularly since the failure to complete these hours will impede your participation in class discussions, as well as your completion of certain writing assignments.**

You are expected to complete all of the day's readings and assignments before coming to class, so that you can participate fully in that day's discussion. When you are in class, I will expect you to have something constructive and relevant to contribute. A lack of involvement in discussions, group activities, and in-class writing activities will hurt your participation grade. **Furthermore, if students are not participating and I suspect that reading assignments haven't been completed, I will give reading quizzes. If reading quizzes are given, they will also count as part of your participation grade.**

**Class Policies:**

**Respect:**

Our class will be as discussion-based as possible, and we will always respect one another's views, even if we do not agree with them. Controversial topics will arise, and you should treat each other (and your professor) with respect and dignity at all times. It is perfectly acceptable to disagree with the texts that we are reading and with your professor and classmates, but you must be respectful and open-minded when participating in discussions. Similarly, you must be respectful and open-minded when you are participating in your service work. Those who cannot conduct themselves accordingly will be excused from the classroom or service site, counted as absent, and will lose participation points and points from any related assignments.

Also, as a matter of respect, please silence your cell phones and pagers during class. (You may notify me if an emergency arises that necessitates keeping your phone on.) Do not text message, play games on your cell phone, complete work for other classes, or engage in any other behaviors that will keep you from participating fully in class.

**Attendance and Tardies:**

Unlike some of your other classes, this course is skills-based. In other words, practice makes all the difference; the more you analyze literature, discuss it, and write about it, the better you



become. Consequently, the effects of this course are cumulative, and frequent absences will affect your progress and success dramatically.

**There are also additional consequences for missing class.** More than a few missed classes will affect your participation grade significantly. Additionally, you will miss out on information that will be included on the exams and in the written assignments.

It is your responsibility to keep track of your own absences. In addition, if you are absent for any reason, it is your responsibility to take the initiative and find out about class discussions, assignments you missed, and/or class schedule changes that might have been made. You will be accountable for the information that you missed.

Current university policy recognizes the rights of students to observe religious holidays without penalty to the student. Students are to provide advance notice to the instructor in order to make up work, including examinations that they miss as a result of their absence from class due to observance of religious holidays. If satisfactory arrangements cannot be made, the student may appeal to the head(s) of the department(s) in which the course(s) is/are offered.

Coming to class late disturbs everyone. If you are more than 5 minutes late, you will be counted as absent. Also, *if you are tardy more than three times, each subsequent tardy will count as an absence.* These accumulate quickly, so please show up to class on time.

### **Class Changes:**

The class schedule is only tentative and may change during the semester. You are responsible for checking your university email and e-reserves for updates and for more detailed directions on writing assignments.

### **Office Hours and Conferences:**

My office hours are for you. Please come by and discuss readings, assignments, and your thoughts about the class. Also, please stop by if you want help with brainstorming about papers, developing your arguments, writing, or revising. These visits may help you to better articulate your ideas and improve your writing.

If you are unable to meet during my usual office hours, please email me, and we will set up another time to meet.

### **EMU Writing Support:**

Besides meeting with me during office hours or by appointment, you can also seek help with your writing from the following sources:

The University Writing Center (115 Halle Library) offers one-to-one writing consulting for both undergraduate and graduate students. Students can make appointments or drop in between the

hours of 10 a.m. and 6 p.m. Mondays through Thursdays and from 11 a.m. to 4 p.m. on Fridays. Students should bring a draft of what they're working on and their assignment.

The UWC also offers small group workshops on various topics related to writing (e.g., Reading in College: Tips and Strategies; Incorporating Evidence; Revising Your Writing). Workshops are offered at different times in the UWC. Visit the UWC page (<http://www.emich.edu/english/writing-center>) to see our workshop calendar. To register for a workshop, click the link from the UWC page for the type of workshop you wish to attend.

The UWC has several satellite sites across campus—in Pray-Harrold for students attending classes in that building, in Marshall and Porter for students in College of Health and Human Services programs, in Owen for College of Business students, and in Sill Hall for College of Technology students. We also hope to have an additional satellite location in Porter this year for College of Education students.

The Pray-Harrold satellite is located in room 211 and is open for drop-in writing consultations from 11 a.m. to 4 p.m. Monday through Thursday. The Owen satellite is in room 100 (the former COB bookstore) and is open for drop-in writing consultations Mondays and Wednesdays from 1:30 p.m. to 6 p.m. and Tuesdays and Thursdays from 2:30 p.m. to 6 p.m. The hours in Marshall and Porter for CHHS students will be Mondays 10 a.m. to 1 p.m., Wednesdays and Fridays 12 p.m. to 2 p.m., and Thursdays 2 p.m. to 5 p.m. The rooms for Marshall and Porter, and the times and locations of consulting for our other satellites, will be posted on the UWC web site in early September - <http://www.emich.edu/english/writing-center>.

The Academic Projects Center (116 Halle Library) also offers one-to-one consulting for students on writing, in addition to consulting on research and technology-related issues. The APC is open 11 a.m. to 5 p.m. **Monday through Thursday for drop-in consultations.** Additional information about the APC can be found at <http://www.emich.edu/apc>. Students visiting the Academic Projects Center, or any of the satellite locations of the University Writing Center, should also bring with them a draft of what they're working on and their assignment sheet.

### **Students with Disabilities:**

If you wish to be accommodated for a disability, EMU Board of Regents Policy 8.3 requires that you first register with the Students with Disabilities Office (SDO) in 240 EMU Student Center. You may contact SDO by telephone (734-487-2470). Students with disabilities are encouraged to register with the SDO promptly as you will only be accommodated from the date you register with them forward. No retroactive accommodations are possible.

### **Grades:**

### **Grading Criteria:**

This is the general criteria that I will use in determining your grades. You can use these statements to determine how you might work towards a higher grade.

**A** - You did what the assignment asked for at a high quality level, and your work shows originality and creativity. Work in this range shows all the qualities listed below for a B, but it also demonstrates that you took extra steps to be original or creative in developing content, solving a problem, or developing a style. Since careful editing and proofreading are essential in writing, papers in the A range must be largely free of typos and grammatical or mechanical errors.

**B** - You did what the assignment asked of you at a high quality level. Work in this range needs revision; however, it is complete in content, is organized well, and shows special attention to style.

**C** - You did what the assignment asked of you. Work in this range needs significant revision, but it is complete in content. The organization is logical. The style is straightforward but unremarkable.

**D** - You did what the assignment asked of you at a poor quality level. Work in this range needs significant revision. The content is often incomplete, and the organization is hard to discern. Attention to style is often nonexistent or chaotic.

**F** – This grade is usually reserved for people who don't do the work or don't come to class. However, if your work is shoddy and shows little understanding of the needs of the assignment, you will receive a failing grade.

### **Final Grade Calculations:**

Participation	100 points
Reflective Journaling	250 points
20 points per entry plus 10 points for submitting all entries on time	
Research Paper Proposal	25 points
Research Paper	250 points
Creative Project	175 points
Presentation	75 points
Final Reflective Essay	125 points
<b>Total Points Possible</b>	<b>1,000 points</b>

### **Grading Scale:**

A: 1,000-940 points or 100-94%

A-: 939-900 points or 93.9-90%

B+: 899-870 points or 89.9-87%

B: 869-840 points or 86.9-84%

B-: 839-800 points or 83.9-80%

C+: 799-770 points or 79.9-77%

C: 769-740 points or 76.9-74%

C-: 739-700 points or 73.9-70%

D+: 699-670 points or 69.9-67%

D: 669-640 points or 66.9%-64%

D-: 639-600 points or 63.9-60%

F: 599-0 points or 59.9-0%

### **Grade Concerns:**

I am happy to discuss your concerns about grades, but I will not discuss your grade or any of my written comments for at least twenty-four hours after you receive the graded assignment. Also, remember that any in-class assignments or quizzes that take place during class cannot be made up at another time.

### **Academic Honesty:**

I assume that students are honest and that the work that you turn in is your own. I check sources, page numbers, and references only when I think it is warranted. Any student who intentionally plagiarizes an essay, exam, paper, or other piece of work will, at the very least, receive a failing grade on the assignment. That student is also at risk of failing the class and being reported for a violation of the student code of conduct. Students are expected to be familiar with standards regarding academic honesty and to uphold the policies of Eastern Michigan University in this respect. Students are particularly urged to familiarize themselves with the Student Conduct Code ([www.emich.edu/sjs](http://www.emich.edu/sjs)) and to avoid any behavior that could potentially result in suspicions of cheating, plagiarism, misrepresentation of facts, and/or participation in an offense.

All forms of academic dishonesty including but not limited to collusion, fabrication, cheating, plagiarism, and duplication will call for investigation and possible discipline.

-Collusion is defined as the unauthorized collaboration with any other person in preparing work offered for individual credit.

-Fabrication is defined as intentionally falsifying or inventing any information or citation on any academic exercise.

-Cheating is defined as intentionally using or attempting to use unauthorized materials, information, or study aids in any academic exercise.

-Plagiarism is defined as the appropriation of any other person's work and the unacknowledged incorporation of that work in one's own work offered for credit.

-Duplication is turning in the same assignment for multiple classes.

We will discuss issues and examples of plagiarism in more detail during class, but a good rule of thumb is that, if you're wondering if you should cite a source or idea, then you probably should.

### **Class Schedule:**

#### **Week One: Introductions and the Changing Landscape of Controversy**

T 01/07 Syllabus and Introductions; What is Academic Service-Learning?

R 01/09 A History and Background in Controversial Children's Books; Quindlen or Spufford; Louie

F 01/10 *Last date to add courses via the web*

#### **Week Two: Connecting Theory and Practice**

T 01/14 A Continuing Overview of Controversies in Children's Literature; Hintz and Tribunella; Gurdon; Alexie; "Censorship in the Home: Yay or Nay?"

W 01/15 *Last date for 100% tuition refund (individual or total withdraw from term)  
Last date to declare pass/fail grading option or select to audit a course*

R 01/16 826michigan Orientation (Guest speaker)  
**Volunteer Forms Must Be Submitted Online**

F 01/17 **Journal Entry #1 Due**

#### **Week Three: Loss and Longing**

T 01/21 *The Hickory Chair; Michael Rosen's Sad Book; My Father's Arms Are a Boat; Nana Upstairs & Nana Downstairs; Today and Today; Bone Dog; Bluebird; Harry & Hopper; Missing Mommy ; Barthelmess; Knoth*

R 01/23 *Bridge to Terabithia; Paterson*

F 01/24 **Journal Entry #2 Due**

#### **Week Four: Loss and Longing**

T 01/28 *Harry Sue*

**Research Paper Proposal and Research Paper Assigned**

R 01/30 *Harry Sue*

F 01/31 **Journal Entry #3 Due**  
*Last date for 50% tuition refund (total withdrawal only) with W grades*

**Week Five: War, Genocide, and Questions of Innocence**

T 02/04 *The Harmonica; Erika's Story; Otto: The Autobiography of a Teddy Bear; Pink and Say; Where the Sunflowers Grow; Silent Music: A Story of Baghdad; One Thousand Tracings: Healing the Wounds of World War II; Patrol: An American Soldier in Vietnam; My Hiroshima; Jordan*

R 02/06 *Gregor the Overlander; Dominus*

F 02/07 **Journal Entry #4 Due**

**Week Six: War, Genocide, and Questions of Innocence**

T 02/11 *Gregor the Overlander*

R 02/13 *Hitler Youth; Flood*

F 02/14 **Journal Entry #5 Due**

**Week Seven: War, Genocide, and Questions of Innocence**

T 02/18 *Hitler Youth*  
**Last Day to Submit Research Paper Proposal**

R 02/20 *The Sound of Breaking Bones; Broken Memory; Gershowitz*

F 02/21 **Journal Entry #6 Due**

**Week Eight: Winter Break**

T 02/25 *No Classes—Winter Break*

R 02/27 *No Classes—Winter Break*

**Week Nine: Headlines and Frontlines**

T 03/04 *Nappy Hair; Happy to be Nappy; And Tango Makes Three; Uncle Bobby's Wedding; Daddy's Roommate; Heather Has Two Mommies; The Stupids; In the Night Kitchen; Lester; Herron*

R 03/06 *Dealing with Children's Books and Controversies (Guest speakers)*  
*Last date for 25% tuition refund (total withdrawal only) with W grades*

F 03/07      **Journal Entry #7 Due**

**Week Ten: Headline Makers: Steubenville, Rape Culture, and YA Lit**

T 03/11      *Speak or Inexcusable*; Guccinni; Jensen; Nel

R 03/13      *Speak or Inexcusable*  
**Research Paper Due**

F 03/14      **Journal Entry #8 Due**

**Week Eleven: Headline Makers: Tucson's Mexican-American Studies Program and YA Lit**

T 03/18      *Mexican Whiteboy*

R 03/20      *Mexican Whiteboy*; Reese; Robbins  
**Creative/Applied Project Assigned**  
**Presentation Assigned**

F 03/21      **Journal Entry #9 Due**

**Week Twelve: Controversy, Conflict, and Choice**

M 03/24      *Last date for individual class withdrawal (with W grades)—No Refund*

T 03/25      *Zero Tolerance*; Mills

R 03/27      *Zero Tolerance*

F 03/28      **Journal Entry #10 Due**

**Week Thirteen: Controversy, Conflict, and Choice**

T 04/01      *To Kill a Mockingbird*; Saney (in conjunction with EMU's performance of the play)

R 04/03      *To Kill a Mockingbird*

F 04/04      **Journal Entry #11 Due**

**Week Fourteen: Writing Time**

T 04/08      *No Class—Conference*

R 04/10      *No Class—Conference*

F 04/11      **Journal Entry #12 Due**

**Week Fifteen: Concluding Thoughts**

T 04/15      **Presentations**  
**Creative/Applied Project Due**

R 04/17      Course Wrap-Up and Final Reflections  
**Final Reflective Essay Assigned**

**Week Sixteen: Exam Week**

M 04/21      *Last Day of Classes*  
*Last date for total withdrawal from term (with W grades)—No Refund*  
*Last date to remove pass/fail grading option and receive letter grade*

T 04/22      Final Exam Period 1:30-3:00 PM  
**Final Reflective Essay Due**