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# AML 2410: FROM NOVELS TO TELEVISION TO TIK TOK: THE MAKING OF AMERICAN SCHOOLS

## CLASS 10428, SECTION 8974, FALL 2020

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INSTRUCTOR:  
**NICOLE GREEN**



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**SYNCHRONOUS/ASYNCHRONOUS**  
(SEE COURSE SCHEDULE)



T/R T: PERIOD 8-9 3:00-4:55 PM  
R: PERIOD 9 4:05-4:55 PM  
ONLINE (VIA CANVAS/ZOOM)



**OFFICE HOURS**  
ON ZOOM  
TUESDAY 2-3 PM

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### COURSE DESCRIPTION

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This proposed AML 2410 course explores American school stories, with a focus on how school is constructed and what that means for those within it. I begin by grounding students in the basic history of American education and introduce foundational literary and archival theory so that students may gain a background in analyzing primary sources. Students will explore how schools are constructed through fiction, and in turn, how schools shape the identities of those within them. Topics such as discipline, race, gender, sexuality, immigration, disabilities, gun violence, and politics are experienced through and within schools. Students will experience how school stories take on different genres--from adult thrillers, graphic novels,

memoirs, YA literature, the works of the American canon, to school reform satire. Students will also explore different mediums, such as tv shows, memes, vines, and tik toks, and how they function as non-traditional school stories. One of the main objectives of this course will be to investigate how schools as institutions both reinforce and subvert societal norms. This course will appeal across majors because everyone will have experienced schools as an institution in some form, and the ways in which they are constructed.

Online class meetings provide students with the opportunity to participate in ongoing discussions about assigned readings and writing projects, to work closely with the instructor, to work with peers in writing and revision workshops, and to collaborate with peers on projects.



SCHOOL HOUSE 1870



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## COVID-19 STATEMENT

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This class will be comprised of a mix of asynchronous and synchronous learning (via Zoom), with instances of the latter explicitly identified in the **Course Schedule** section of this syllabus, and on Canvas. This format has been chosen after considering the various challenges of online instruction in general, as well as the specific challenges of teaching a literature class online.

Also, I am fully cognizant that current events have had different and disproportionate effects (health, financial, etc.) on all of us and those close to us so I want to advocate for a mutual sense of understanding and communication as we work through this term. As your instructor, my role is to introduce you to our class material, help you understand it, and support you in the successful completion of the term as you develop your own insights and arguments. Please reach out to me if there are ever any outside circumstances impacting your work in this class and we will work together on finding a solution.

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## COURSE OBJECTIVES

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By the end of ENC2210, students will be able to...


- Students should learn to organize complex arguments about American schools in their writing by using thesis statements, claims and evidence, and analyzing writing for errors in logic.
- Students will read multiple forms of school stories demonstrating effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts.
- Students will investigate how schools as institutions both reinforce and subvert societal norms.
- Students will learn how a genre is formed and reformed and what constitutes a “school story”.

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## GENERAL EDUCATION OBJECTIVES

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- This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university’s 24,000-word writing requirement (WR).
  - Composition courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
  - Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes, and contexts. Students should learn to organize complex arguments in
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writing using thesis statements, claims, and evidence, and to analyze writing for errors in logic.

- The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

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## GENERAL LEARNING OUTCOMES

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At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication, and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories, and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas, and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

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## REQUIRED TEXTS

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### To Purchase:

*Speak: The Graphic Novel* by Laurie Halse Anderson

*The Teacher's Funeral: A Comedy in Three Parts* by Richard Peck

*This Is Where It Ends* by Marieke Nijkamp

*Common Core: A Story of School Terrorism* by Joel Spring (available on Kindle for \$5.00)

### To Rent from Overdrive/Libby at No Cost:

*The Miseducation of Cameron Post* by Emily Danforth

*The Hate U Give* by Angie Thomas

*Islandborn* by Junot Diaz

*The Landry News* by Andrew Clements

### Provided:

*What Katy Did at School* by Susan Coolidge [Project Gutenberg]

"The School Days of an Indian Girl" by Zitkala-Sa

*Ferris Bueller's Day Off*


*Glee*: Season 3, Episode 15 "Big Brother"

*Thirteen Reasons Why*: Season 4, Episode 8 "Acceptance/Rejection"

*Boy Meets World*: Season 5 Episode 24: Graduation

*The Perks of Being a Wallflower* Clips

*High School Musical 3*: "A Night To Remember" (Music Video)





Selections from:

*Schooling Readers: Reading Common Schools in Nineteenth-Century American Fiction* by Allison Speicher

*The American School: From the Puritans to the Trump Era* by Joel Spring

*American Education: 19<sup>th</sup> Edition* by Joel Spring

*Norton Anthology of Children's Literature*, edited by Jack Zipes


*Rampage Violence Narratives: What Fictional Accounts of School Shootings Say about the Future of America's Youth* by Kathryn E. Linder


*Lockdown High: When the Schoolhouse Becomes a Jailhouse* by Annette Fuentes

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## COURSE POLICIES AND COMMUNITY GUIDELINES

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1. You must complete all assignments to receive credit for this course.
  2. **Attendance:** Attendance is tied to participation. **Because this is an online course, attendance will look differently than in-person classes. I will take attendance for synchronous sessions. To that end, please contact me within 1 day of class if you are will not be attending/ or if you will be late to contact you within an established period of time so we can work out an alternative. After six absences you run the risk of failing the course should you not communicate with me about these absences and come up with a plan regarding them.** Absences will be excused in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligations, and those absences covered by UF's twelve-day rule (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>). Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class and for making up all assignments. Students are responsible for all work covered in class, all announcements, and all changes to the syllabus made in class.
  3. **Tardiness:** Latecomers receive partial absences and must see me after class so I know you attended.
  4. **Classroom and digital etiquette.** This classroom affirms diversity, including but not limited to race, gender, sexual orientation, (dis)ability, and intersections therein. Because this is a discussion-based course, students should be willing to approach their peers with an open mind, in-class and online.
  5. **UF's Policy on Sexual Harassment.** The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community:  
<https://titleix.ufl.edu/policy-statement/>
  6. **Paper Format & Submission:** All papers should be formatted according to MLA standards (Times New Roman, 12 font, double-spaced, one-inch margins, MLA header, and MLA citations) and submitted to the assignment on Canvas as a .doc or .docx file.
  7. **Late Papers/Assignments:** Late papers/assignments are acceptable if arranged ahead of time with the instructor.
  8. **Paper Maintenance Responsibilities.** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
  9. **Academic Honesty and Definition of Plagiarism.** UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor
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Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students.

10. Students with *disabilities* who are requesting accommodations legally required by the Americans with Disabilities Act (ADA) are required to register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give the instructor early in the semester. Please note that DRC accommodations will be electronic while UF is online, but are still available. That said, accessibility benefits us all—regardless of diagnosis or documentation. Please reach out to discuss any access needs that will improve this class for you, regardless of whether you identify as having a disability. You may do this early in the semester or later on as it occurs to you.
  11. *Students who are in Distress* or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to you. UF’s Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu>. Should you have trouble receiving services in a timely manner and are in Gainesville, the Alachua County Crisis Center may also be of assistance. Please do not hesitate to reach out to me if you are having a hard time and are not sure how to proceed. I will gladly sit down (virtually) with you and try to figure out a plan to help you succeed. You are not alone.
  12. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
  13. *Grade Appeals*. In 1000- and 2000-level courses, students may appeal a final grade by sending a grade appeal form to Carla Blount via her email address, [cblount@ufl.edu](mailto:cblount@ufl.edu). Grade appeals may result in a higher, unchanged, or lower final grade.
  14. *Course Evaluations*: Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>. In addition to formal evaluations, I will ask for your feedback regularly and informally in class.
  15. *Policy on environmental sustainability*. I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale when it is safe to do so).
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# ASSIGNMENT DESCRIPTIONS

## Participation

10%

Participation includes completing assigned readings, homework, in-class activities, workshops, peer-reviews, and discussions.

## Short Responses (5 x 250 words, 1250 words total)

15%

To develop our analytical skills, students will complete a minimum of **five short responses** to the texts (books, short stories, tv shows, films, etc.) over the course of the semester. These responses should not summarize the text but offer brief argumentative analysis of specific moments or motifs. Particularly thoughtful responses will link our texts to our secondary source readings, but all responses should engage with the particular school story told in the text. These responses will be due before the class where the text is discussed. Each response will be due at the end of each unit, so you must complete one response in each unit. You can choose any day to do a short response within each unit.

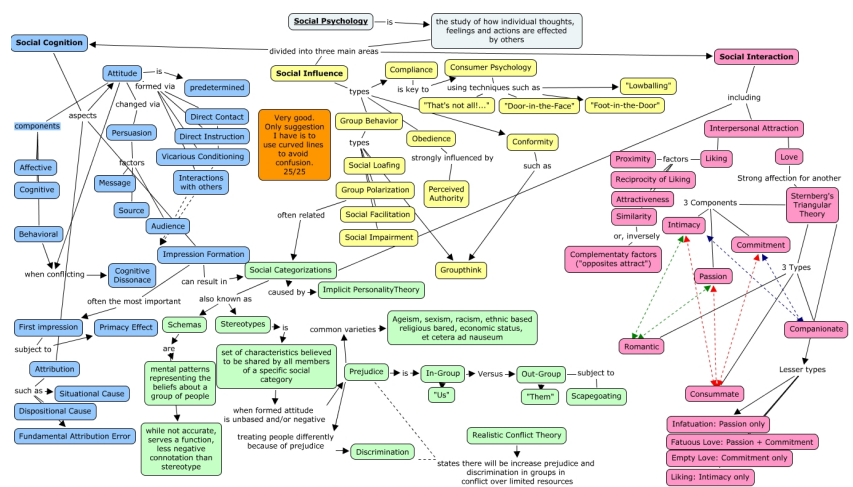
## Short Analysis Essay (1200 words total)

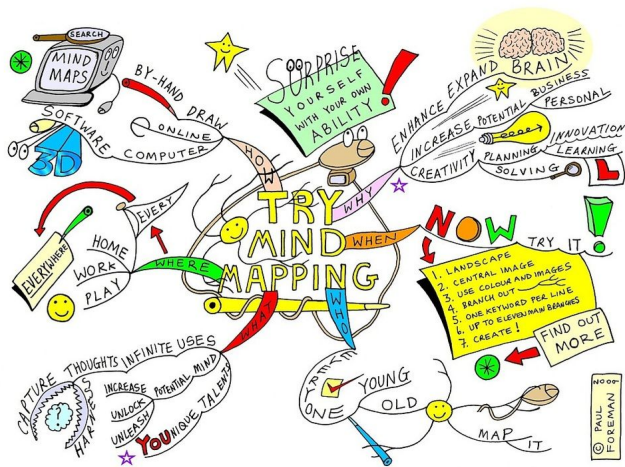
25%

Students will develop a sustained, researched analysis of a text of their choosing we have read in class. You may choose to **focus more on the motifs/tropes of school stories, the historical context of the text itself, or a mix of both**. This essay should clearly state an argument and use close-reading and secondary sources to support the argument, as this is an assignment designed to prepare you for the final paper. **This analysis essay will include at least one scholarly and peer-reviewed source.**

## Mind-Mapping Journal (250 words/entry, 5 entries, 1,250 words)

The mind-mapping activity is a drafting assignment designed to help you narrow down and explore a topic and argument for your final paper, the school story analysis. Mind-mapping will be cumulative—we will work on these all semester. You'll start with an idea you want to focus on in the center (i.e., school stories, violence, etc.), and from there, choose how you'd like to map this concept out. You may decide to focus on certain texts/characters





© Paul Foreman <http://www.mindmapinspiration.com>

and their experiences with the theme, historical context that relates, your own school experiences, etc., and work towards connecting these ideas. These should contain phrases versus just single words as you branch out, and should move past plot/character recap and relationships. You might also make connections between the way school stories are presented in different texts. You can choose to do this on paper or use a mind-mapping tool online. If you choose to do it online, [bubbl.us](http://bubbl.us) is a free tool that is very user-friendly. The mind-mapping journal can be as creative as you'd like (you can include outside media like Tik Toks, Vines, Vlogs, pictures, quotes), as long as you hit the word count.

## Final Project

30%

### Research Proposal (300 words)

In your short research proposal, you will propose what your final school story paper will be about. You will clearly state the texts you will work with, your argument, and the ideas you will focus on in the essay. You will receive feedback on the proposal to help you move forward with the school story analysis paper.

### Long School Story Analysis Paper (2,000 words)

The Long Critical Analysis Paper will be a critical analysis of any one text on our texts (or a pre-approved school story of your choice), **on a theme or issue in a school story (traditional or non-traditional)**. You will use your close reading as the foundation and a critical lens for your thesis statement. For this assignment, you will need a formal, finalized thesis that should gesture to a bigger pattern, theme, or meaning in the text, drawing upon ideas about American schools at-large. Your position must be insightful and arguable. In your essay, support your thesis with evidence from the text and from 1 scholarly research source on your text. **Your paper must include at least 3 scholarly texts, textual support (with in-text citations), and a Works Cited page.**



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## GRADING SCALE

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A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

**Note:** A grade of C- is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

<http://www.isis.ufl.edu/minusgrades.html>

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## GRADING/ASSESSMENT RUBRIC

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**A work** shows a clear, well-thought out thesis (or idea in the case of short responses/mind-mappings). Analysis papers will be supported by specific, adequately cited primary and secondary sources. Additionally, this work engages with the rhetorical, formal, historical, and in some cases, visual properties of the primary sources, is original in its approach, and demonstrates mastery over grammar and writing conventions (a few errors are acceptable).

**B work** shows a clear thesis (or idea in the case of short responses/mind-mappings), supported by adequately cited primary and secondary sources (for analysis essays). Additionally, this work engages with the rhetorical, formal, and when applicable, historical or visual properties of the primary sources, and mostly demonstrates mastery over grammar and writing conventions.

**C work** contains a thesis (or idea), though it may not be clear or fully realized yet, and attempts to support it with primary and secondary sources. Additionally, this work references the rhetorical and formal properties of the primary sources. Grammar and writing conventions may not be fully mastered.

**D work** may not yet present a thesis (or cogent/connected ideas), but does attempt to engage with primary and secondary sources, and reference the rhetorical and formal properties of the primary sources. Grammar and writing conventions may not be fully mastered.

**E work** does not engage with the formal or rhetorical properties of the primary sources.





## SCHEDULE

**Readings and Assignments are due by the start of class time on the date listed.**  
 This schedule may be subject to change – refer to Canvas for the most up to date schedule.  
**If the meeting is highlighted, we will be meeting synchronously at class time, on Zoom.**

Date	Reading(s)	Written Assignments <i>(Due on the day listed)</i>
<b>UNIT 1: CANONICAL AND HISTORICAL SCHOOL STORIES</b>		
<i>Tuesday 9/1</i>	Introduction, Syllabus, Community Guidelines, Getting to Know Each Other	
<i>Thursday 9/3</i>	Introduction to School Stories <i>Norton Anthology of Children’s Literature, “School Stories”</i> <i>Schooling Readers: Reading Common Schools in Nineteenth-Century American Fiction</i> by Allison Speicher, “Introduction”	
<i>Tuesday 9/8</i>	Education History and Ideological Management <i>American Education: 19th Edition</i> by Joel Spring, “Chapter 1: The History and Goals of Public Schooling”	<i>Suggested: Mind-Mapping Entry 1</i>
<i>Thursday 9/10</i>	<i>What Katy Did at School</i> by Susan Coolidge	
<i>Tuesday 9/15</i>	<i>What Katy Did at School</i> by Susan Coolidge	
<i>Thursday 9/17</i>	“The School Days of an Indian Girl” by Zitkala-Sa	<b>Unit 1 Short Response Deadline</b>
<b>UNIT 2: SCHOOL VIOLENCE</b>		
<i>Tuesday 9/22</i>	Introduction to Graphic Novels/Form <i>Speak: The Graphic Novel</i> by Laurie Halse Anderson	
<i>Thursday 9/24</i>	<i>Speak: The Graphic Novel</i> by Laurie Halse Anderson	<i>Suggested: Mind-Mapping Entry 2</i>
<i>Tuesday 9/29</i>	<i>This Is Where It Ends</i> By Marieke Nijkamp	
<i>Thursday 10/1</i>	<i>This Is Where It Ends</i> By Marieke Nijkamp	
<i>Tuesday 10/6</i>	<i>Lockdown High: When the Schoolhouse Becomes a Jailhouse</i> by Annette Fuentes, Verso Excerpt	<b>Unit 2 Short Response Deadline</b>

*Rampage Violence Narratives: What Fictional Accounts of School Shootings Say about the Future of America's Youth* by Kathryn E. Linder,  
"Introduction: The Fictionalization of School Shootings"

UNIT 3: MULTICULTURALISM AND IDENTITY IN SCHOOLS

Thursday 10/8	School Stories in Picture Books <i>Islandborn</i> by Junot Diaz	<i>Suggested: Mind-Mapping Entry 3</i>
Tuesday 10/13	<i>The Hate U Give</i> by Angie Thomas	<b>Mind-Mapping Project Deadline: 2 Entries minimum</b>
Thursday 10/15	<i>The Hate U Give</i> by Angie Thomas	
Tuesday 10/20	<i>The Miseducation of Cameron Post</i> by Emily Danforth	
Thursday 10/22	<i>The Miseducation of Cameron Post</i> by Emily Danforth	
Tuesday 10/27	<i>Glee: Season 3, Episode 15 "Big Brother"</i>	<b>Unit 3 Short Response Deadline</b>

UNIT 4: SCHOOL POLITICS, COMMENTARY, AND SATIRE

Thursday 10/29	<i>The Teacher's Funeral: A Comedy in Three Parts</i> by Richard Peck	
Tuesday 11/3	<i>The Teacher's Funeral: A Comedy in Three Parts</i> by Richard Peck	<b>Short Analysis Essay Due</b>
Thursday 11/5	<i>The Landry News</i> by Andrew Clements	<i>Suggested: Mind-Mapping Entry 4</i>
Tuesday 11/10	<i>Common Core: A Story of School Terrorism</i> by Joel Spring	
Thursday 11/12	<i>Common Core: A Story of School Terrorism</i> by Joel Spring	<b>Unit 4 Short Response Deadline</b>

UNIT 5: CONTEMPORARY GENRES AND DEPICTIONS OF (NONTRADITIONAL) SCHOOL STORIES

Tuesday 11/17	School Stories in Film <i>Ferris Bueller's Day Off</i>	
Thursday 11/19	Rites of Passage <i>High School Musical 3: "A Night To Remember"</i> (Music Video)	<i>Suggested: Mind-Mapping Entry 5</i>



*Boy Meets World: Season 5 Episode 24, "Graduation"*

*Riverdale: Season 3, Episode 10: "The Stranger" SAT Scene*

*The Perks of Being a Wallflower Party Scene*

**Tuesday 11/24**

School Riots

**Proposal Due**

*Thirteen Reasons Why: Season 4, Episode 8 "Acceptance/Rejection"*

**Thursday 11/26**

**Holiday, No Class**

**Tuesday 12/1**

#school Tik Toks and Vines

**Thursday 12/3**

A Day in My (Student) Life Vlogs

**Tuesday 12/8**

Course-Wrap Up, Final Questions

**Mind-Mapping Project Due**

***Final School Story Analysis Paper Due 12/12***

