

Education 616  
**Learning through text**  
 Autumn 2012  
 Online

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**California State University San Marcos**  
**SCHOOL OF EDUCATION**  
**Mission Statement**

The mission of the School of Education Community is to collaboratively transform public education by preparing thoughtful educators and advancing professional practices. We are committed to diversity, educational equity, and social justice, exemplified through reflective teaching, life-long learning, innovative research, and ongoing service. Our practices demonstrate a commitment to student centered education, diversity, collaboration, professionalism, and shared governance.

- REQUIRED TEXTS: Hancock, M. R. (3<sup>rd</sup>) (2008) *A celebration of literature and response*. Upper Saddle River, N.J.: Merrill.
- *Hope and Tears: Ellis Island Voices* by Gwenyth Swain
  - *They called themselves the KKK: The birth of an American Terrorist group* by Susan Campbell Bartoletti
  - *Witness* by Karen Hesse
  - *Moonshot: The Flight of Apollo 11* by Brian Floca
  - *The absolutely true diary of a part time Indian* by Sherman Alexie
  - *The sledding hill* by Chris Crutcher
  - *The Uglies* by Scott Westerfield
  - One "pulp fiction" book (i.e. Babysitter's Club, Sweet Valley High Series, Series of unfortunate events, Goosebumps, Strange Matters, California Diaries, Anamorphs, Junie B. Jones, Bailey School Kids, Magic Tree House, Henry and Mudge, Choose Your Own Adventure, Bereinstein Bears, Disney or the like)

Although it would be worthwhile to have these books in your personal and/or classroom library, it is not essential that you buy them all. They can be found at any public library, the university library, or you could borrow them.

### **Course Description**

This course examines what is considered “text” in today’s multimedia world: multiple sources of information, bridging print and digital literacies. The formats, audiences and purposes of various texts will be explored as well as ways to support students’ reading of those texts. Selecting, interpreting, mediating, understanding and using text across the curriculum with students of various needs and developmental levels will be explored. Techniques for introducing literature texts to students, finding ways to deepen and broaden student's understanding of literature texts, and extend student's interest in literature are included. Specific objectives to be achieved include the following:

### **Objectives:**

#### **Knowledge**

1. Students will become aware of and deepen their own understandings of the range of available texts for children and adolescents and will become familiar with selected examples of various types including: picture books, folk and fairy tales, fantasy, poetry, realistic fiction, historical fiction and informational books in print and digital formats.
2. Students will learn criteria for selection that are appropriate to children's and adolescent literature texts.
3. Students will recognize developmental characteristics of children and adolescents that affect their reading interests, responses and appreciation.
4. Students will understand the role of technology and digital texts in literature studies
5. Develop proficiency for themselves (and their students) with the tools of technology to gather, synthesize, and critically evaluate information.

#### **Attitudes/Values**

1. Students will display a positive, interested stance toward the reading of children's and adolescents texts.
2. Students will display a commitment to the use of children's and adolescent literature in the classroom in various areas of curriculum (reading, social studies, science, etc.)
3. Students will develop a commitment to foster multicultural understanding through the inclusion of literature from diverse cultures
4. Students will value reading as a means of enjoyment as well as means of getting information.
5. Students will value children’s and adolescents' right to read a wide range of literature without censorship.

#### **Skills**

1. Students will practice strategies for bringing students and books together including techniques for :
  - a. encouraging children’s and adolescents' reading and response
  - b. presenting literature to children and adolescents through reading aloud, storytelling, etc.

- c. planning discussions
  - d. designing creative experiences
  - e. choosing and using literature in thematic curricular studies
2. Students will practice responsible decision making in choosing books and in drawing the line between selection and censorship.
  3. Students will use a wide range of texts from traditional print, digital, and online resources for a wide range of purposes and students' needs.
  4. Students will plan, manage, organize and provide literacy instruction through a variety of texts.

#### **SOE Attendance Policy**

Due to the dynamic and interactive nature of courses in the School of Education, all students are expected to attend all classes and participate actively. At a minimum, students must attend more than 80% of class time, or s/he **may not receive a passing grade** for the course at the discretion of the instructor. Individual instructors may adopt more stringent attendance requirements. Should the student have extenuating circumstances, s/he should contact the instructor as soon as possible.

**Students with Disabilities Requiring Reasonable Accommodations.** Students are approved for services through the Disabled Student Services Office (DSS). This office is located in Craven Hall 4300, and can be contacted by phone at (760) 750-4905, or TTY (760) 750-4909. Students authorized by DSS to receive reasonable accommodations should meet with their instructor during office hours or, in order to ensure confidentiality in a more private setting.

**All University Writing Requirement:** Every course at the university must fulfill the university's writing requirement of at least 2500 words. CSUSM Academic Honesty Policy "Students will be expected to adhere to standards of academic honesty and integrity, as outlined in the Student Academic Honesty Policy. All written work and oral presentation assignments must be original work. All ideas/materials that are borrowed from other sources must have appropriate references to the original sources. Any quoted material should give credit to the source and be punctuated with quotation marks.

#### **Graduate Writing Requirements**

The California State University maintains a Graduation Writing Assessment Requirement (GWAR) for master's candidates. This requirement must be achieved prior to Advancement to Candidacy. A master's candidate will satisfy the graduate writing requirement by receiving a passing score on a written product as assessed with the GWAR rubric. Toward the goal of providing opportunity for graduate students in the School of Education to satisfy the writing requirement, all papers in all graduate classes must adhere to the writing and format style guidelines detailed in the sixth edition of the Publication Manual of the American Psychological Association. This manual is a required textbook for all CSUSM School of Education graduate-

level courses.

### **CSUSM Academic Honesty Policy**

“Students will be expected to adhere to standards of academic honesty and integrity, as outlined in the Student Academic Honesty Policy. All written work and oral presentation assignments must be original work. All ideas/materials that are borrowed from other sources must have appropriate references to the original sources. Any quoted material should give credit to the source and be punctuated with quotation marks.

Students are responsible for honest completion of their work including examinations. There will be no tolerance for infractions. If you believe there has been an infraction by someone in the class, please bring it to the instructor’s attention. The instructor reserves the right to discipline any student for academic dishonesty in accordance with the general rules and regulations of the university. Disciplinary action may include the lowering of grades and/or the assignment of a failing grade for an exam, assignment, or the class as a whole.”

Incidents of Academic Dishonesty will be reported to the Dean of Students. Sanctions at the University level may include suspension or expulsion from the University.

### **Plagiarism:**

As an educator, it is expected that each student will do his/her own work, and contribute equally to group projects and processes. Plagiarism or cheating is unacceptable under any circumstances. If you are in doubt about whether your work is paraphrased or plagiarized see the Plagiarism Prevention for Students website <http://library.csusm.edu/plagiarism/index.html>. If there are questions about academic honesty, please consult the University catalog.

### **Electronic Communication Protocol**

Email & On-Line Discussion Protocol □ Electronic correspondence (e-mail and on-line discussion) is a part of your professional interactions. If you need to contact instructor or other students, e-mail is often the easiest way to do so. It is my intention to respond to all received e-mails in a timely manner. Please be reminded that e-mail and on-line discussions are a very specific form of communication, with their own form of nuances and meanings. For instance, electronic messages sent with all upper case letters, major typos, or slang, often communicates more than the sender originally intended. With that said, please be mindful of all e-mail and on-line discussion messages you send, to your colleagues, to faculty members in the School of Education, or to persons within the greater educational community. All electronic messages should be crafted with professionalism and care. **Things to consider:** Would I say in person what this e-mail specifically says? How could this e-mail be misconstrued? Does this e-mail represent my highest self? Am I sending this e-mail to avoid a face-to-face conversation? In addition, if there is ever a concern with an electronic message sent to you, please talk to that person face-to-face to correct any confusion. For more guidance see Core Rules of Netiquette at <http://www.albion.com/netiquette/corerules.html>

### **REQUIREMENTS:**

**\*PARTICIPATION (160 points): Participation is key in an online environment.** You will need to participate in online discussion, ask questions, share insights and ideas. Each new module will be available Tuesday and all activities will be due Monday by midnight. Occasionally forum posts may need to be posted earlier in the week so others can read and respond. Be sure to check due dates for each activity in the module. The activities for each module will be worth 10 points for completing them. These will not be qualitatively evaluated. You will receive the points for completing the activities.

**Assessment of Professional Dispositions:** Assessing a candidate's dispositions within a professional preparation program is recognition that teaching and working with learners of all ages requires not only specific content knowledge and pedagogical skills, but positive attitudes about multiple dimensions of the profession. The School of Education has identified six dispositions – social justice and equity, collaboration, critical thinking, professional ethics, reflective teaching and learning, and life-long learning—and developed an assessment rubric. For each dispositional element, there are three levels of performance - *unacceptable*, *initial target*, and *advanced target*. The description and rubric for the three levels of performance offer measurable behaviors and examples.

The assessment is designed to provide candidates with ongoing feedback for their growth in professional dispositions and includes a self-assessment by the candidate. The dispositions and rubric are presented, explained and assessed in one or more designated courses in each program as well as in clinical practice. Based upon assessment feedback candidates will compose a reflection that becomes part of the candidate's Teaching Performance Expectation portfolio. Candidates are expected to meet the level of *initial target* during the program.

**\*Reading responses (30 PTS.)** - It is expected that everyone will do all the readings and will participate in the online discussions. To be prepared, write at least 3 comments or questions from the readings for that session in the labeled folder in the moodle container. **Do not summarize.** Try to comment on more than one article. We will use these as the basis of our discussion at the beginning of each class. I will collect them at the beginning of each session and they should show that you have completed the reading. If there are more than three articles to read **besides** the textbook, you may choose which three to read. **You have one free pass. DO NOT write comment cards for the required children's and adolescent literature.**

**QUICKWRITES:** When the required books are due, you will respond to a question about them (primarily the chapter books) in a journal format so that I can be sure you read it. These are worth 3-4 points each. I'm only reading to see if you read the book and can answer the question.

**\*JOURNAL & ANALYSIS (20 pts.):** You will be responding to two pieces of text (in response journal format). Then we will analyze our own responses based on some of the articles we read and discuss the implications for the classroom. You will write a 1-2 page reflection on the analysis of your journal to be turned in with your journal and analysis. Discuss what you learned about your own responses: do they follow a particular pattern? How might this be used in a classroom (if at all) and what value does it have for teachers? **DUE Oct. 9:**

## **LITERATURE AND THE CALIFORNIA ELA COMMON CORE STANDARDS**

**LESSON (30 pts) DUE: Dec. 4:** Choose a common core standard (can be a reading, writing, listening or speaking standard) that can be taught through a text. Please **do not** choose a book that we are reading in common but you may (if you wish choose a book recommended in the Ca Common Core list: fiction or nonfiction) The California ELA Common Core Standards can be found at: [http://www.scoe.net/castandards/agenda/2010/ela\\_ccs\\_recommendations.pdf](http://www.scoe.net/castandards/agenda/2010/ela_ccs_recommendations.pdf). Choose any grade level and one or two standards as your objectives. Because the new standards have an emphasis on reading and writing in social studies and science, as well as technology, this might be a good opportunity to develop a lesson on reading in a content area. Your paper should include a full bibliographic entry for the text(s) you have chosen, the standards you are teaching, a rationale for why you chose the book(s) you did and the following:

- Objectives
- Language objectives
- Grade level and curriculum area
- Materials needed
- Timing (about how long each activity would take)
- Instructional strategies (into, through and beyond): You will need to be clear about what the teacher is doing and what the students are doing and the students need to be actively engaged.
- Differentiation strategies for English learners, struggling students, special needs and gifted students: One of the ways you might differentiate is to use different books on a single topic.
- Assessment: How will you know your objective has been achieved by the students?

We will post these so everyone in the class can see them and can take advantage of the work you have done.

## **CHOICE PROJECT I (25 pts.) DUE Sept. 25:**

**\*COMPARE CHILDREN'S CHOICES AND ADULT CHOICES:** Compare two books: one selected by adults as a best book for children and one selected by children. These could be a comparison of the Caldecott:

[http://www.ala.org/template.cfm?template=/CFApps/awards\\_info/award\\_detail\\_home.cfm&FilePublishTitle=Awards,%20Grants%20and%20Scholarships&uid=E5C72B4A36B54164](http://www.ala.org/template.cfm?template=/CFApps/awards_info/award_detail_home.cfm&FilePublishTitle=Awards,%20Grants%20and%20Scholarships&uid=E5C72B4A36B54164)

or Newberry:

[http://www.ala.org/template.cfm?template=/CFApps/awards\\_info/award\\_detail\\_home.cfm&FilePublishTitle=Awards,%20Grants%20and%20Scholarships&uid=9975B44A8D61AEE9](http://www.ala.org/template.cfm?template=/CFApps/awards_info/award_detail_home.cfm&FilePublishTitle=Awards,%20Grants%20and%20Scholarships&uid=9975B44A8D61AEE9)

winner for a particular year and the California Young Reader Medal (at

<http://californiayoungreadermedal.org/>) in a particular age category in the same year.

(You could choose a Coretta Scott King or Pura Belpre award winner to a California Young Reader medal winner as well)

Coretta Scott King award:

[http://www.ala.org/template.cfm?template=/CFApps/awards\\_info/award\\_detail\\_home.cfm&FilePublishTitle=Awards,%20Grants%20and%20Scholarships&uid=A3F20048C4DAB6F2](http://www.ala.org/template.cfm?template=/CFApps/awards_info/award_detail_home.cfm&FilePublishTitle=Awards,%20Grants%20and%20Scholarships&uid=A3F20048C4DAB6F2)

Pura Belpre award:

[http://www.ala.org/template.cfm?template=/CFAApps/awards\\_info/award\\_detail\\_home.cfm&FilePublishTitle=Awards,%20Grants%20and%20Scholarships&uid=B9EF73E2B7604A57](http://www.ala.org/template.cfm?template=/CFAApps/awards_info/award_detail_home.cfm&FilePublishTitle=Awards,%20Grants%20and%20Scholarships&uid=B9EF73E2B7604A57)

OR You could compare IRA's children's or adolescent's choices and teacher choices. These are found in *The Reading Teacher* and the *Journal of Adolescent and Adult Literacy*. Children's choices for 2009 are at:

<http://www.reading.org/Resources/Booklists/ChildrensChoices.aspx>

Young adult choices are at:

<http://www.reading.org/Resources/Booklists/YoungAdultsChoices.aspx>

Teachers choices:

<http://www.reading.org/Resources/Booklists/TeachersChoices.aspx>

New Children's and Young Adults' choices are published each November and Teachers choices are published each April.

How different (or the same) are these books in content, theme, style, character development and the like? What can you say about the kinds of books children select as good vs. the kind that adults select for children as quality?

**OR**

**\*COMPARE RESPONSES:** Find a book that you could share with a child of which you also have a professional book review (Almost any book on Amazon.com has a review from Horn Book or Kirkus. Don't use a review by a reader or Amazon's review). Read the book and write your response to the book. Then read the same book to a child. Record their response (audio tape or videotape works best, but you could take notes). Then write a paper comparing your response, the student's and the review.

**Do not choose one of the required books please! Be sure to end your paper with a discussion about what conclusions you can draw about the difference between adult and children's choices.**

**CHOICE PROJECT II (25 pts.):** From the following assignments, **choose 1 to complete.** PLEASE REREAD THE DESCRIPTION OF THE ASSIGNMENT BEFORE BEGINNING.  
**DUE Dec. 4:**

**\*WEB SITES:** Compile an annotated bibliography of at least 20 web sites **related to children's and adolescent literature that you recommend.** Do not write down sites that you looked at that you don't recommend. Give the URL of the web site and a description of what one might find there. Also include who sponsored the site (Is it set up by a publisher, in other words, is it just an advertisement?), and whether you think it is primarily an adult site (for teachers- includes lesson plans, etc. or for parents) or primarily for children or both. What kinds of information does the site provide? How up to date? When was the last time the site was updated? Also, be sure you are providing information about different websites rather than just links from one site. Please check these out yourself rather than copy them out of journals and give your own opinion.

**\*BLOGS:** Compile an annotated bibliography of at least 20 blogs that review and recommend literature for children and young adolescents. Your annotations should include the URL, a short description of the originator and keeper of the blog, who generally contributes (teachers, students, parents, librarians?). What kind of information does the blog provide that is helpful to teachers, students and/or parents. Again, please check these out yourself and feel free to give your own opinion.

**\*WEBQUESTS:** Create or review webquests. A WebQuest is an inquiry-oriented activity in which most or all of the information used by learners is drawn from the web. WebQuests are designed to use learners' time well, to focus on using information rather than looking for it, and to support learners' thinking at the levels of analysis, synthesis and evaluation. The model was developed in early 1995 at San Diego State University by Bernie Dodge with Tom March (<http://webquest.sdsu.edu/webquest.html>). Here is a template to help you create a webquest: <http://webquest.sdsu.edu/templates/lesson-template1.htm> or use this: <http://www.ga.k12.pa.us/curtech/webqpre/tempques.htm>. There are many samples of webquests (just google it and you'll see!). You can check these out: Best webquests: <http://bestwebquests.com/update.asp>, <http://www.techtrekers.com/webquests/> and <http://oncampus.richmond.edu/academics/education/projects/>. For this project you can either create an annotated bibliography of at least 20 webquests that you might use in your classroom (i.e. they are well done, accessible and interesting to students). The annotation should include information about what subject the webquest covers, a sample of the activities and what age or grade level it could use it. Or create two webquests that your students could use. You can either post these on a website, send them to me by email or burn on a CD. These must be related to children's and/or adolescent literature and its use in the classroom.

**\*JOURNAL REVIEW** Read one professional journal that regularly reviews children's books and write a review of the journal. This review should include: the audience for which the journal is intended, how often the journal is published, what regular features the journal offers, what kinds of topics the journal generally covers and a summary of at least one of the articles in the particular journal you read. You will also share this information with the class on a one page information sheet summarizing what you have learned and posting it in the moodle. Select from the list below (If you have an idea for another journal, please check with me first):

#### Book Links

#### BookList

English Journal (NCTE) (middle and secondary teachers)

Voices in the middle (middle school teachers)

Journal of Adolescent and Adult Literacy (IRA) (middle and secondary teachers)

Journal of Children's Literature

Language Arts (NCTE)

School Library Journal (ALA)

The Horn Book

The Reading Teacher (IRA)



**\*POETRY COLLECTION:** Read widely from among poetry collections and poets. In any format you choose (notecards, notebook, CD, whatever) collect and **organize** the poems **thematically (not by author or book)**. You may want to consider a format that enables you to add poems after you have completed the assignment, like a three ring binder or a blog. With each poem, be sure to include the title of the poem, the author, and the source from which the poem came. Do not let Silverstein and Prelutsky dominate your collection (no more than 5 poems from either author). This should include a range of authors and topics. Also include a bibliography of all your sources. You must have **at least 100 poems from at least 12 different sources**. **Poems from websites cannot represent more than a third of your sources**. The purpose of this assignment is to have a large and wide ranging collection of many different types of poems on many different subjects that you could use as a resource with children in, for example, a classroom setting. If you include holidays or seasonal poems, be sure to be inclusive of many cultures and religious groups. In any case, your collection should be diverse and multicultural in nature. You will collect the poems and organize them and keep them. You will need to send me a link (if you are storing them online) or a photo of your collection, a bibliography and a complete list of your poems.

**\*STUDY OF AN AUTHOR, ILLUSTRATOR OR POET:** Do an in-depth study of a children's author, illustrator or poet. Your paper should be 4-6 typed pages in length, including books available of the author, illustrator or poet's work. Discuss how the author's life influenced his or her work. Many authors have their own website and/or biographies or autobiographies are available and good resources. Be prepared to share some of what you learned in class and have copies of a fact sheet of the poet, author or illustrator, a bibliography of his or her works and ways that they could be used with children to pass out in class. Also include a bibliography of your sources and please use more than one. Also, be sure the paper is in your own words. I shouldn't go to the website and find your paper!

**\*STUDY THE ART OF PICTURE BOOKS (Choose one):** This project could take one of several forms:

- A. Write a critical analysis of a particular medium in children's picture books. Select 5-10 picture books of the same media and analyze the books for how effectively the media is used with those particular texts.
- B. Develop lesson plans for studying the art of picture books with your students.
- C. Study the art of picture books with your students. Record their responses to the art of picture books and categorize and analyze them. What do they tell you about their understanding of the story or information through the pictures? What do they tell you about their understanding about art?
- D. Study a particular style of art in picture books and then have your students imitate it in their own books or a class book.
- E. Compare the illustrations of different variants of the same folk or fairy tale
- F. Study the fonts of ABC books - what is the most popular, why are particular fonts used, etc. What tone does the font set?

**\*CENSORSHIP IN YOUR DISTRICT:** Write a paper about how censorship has affected you or your district. Describe the policy for challenged books. How often has this happened? What happens when a book is challenged? Has a book been challenged and reappeared later? You

might interview parents to find out what they would and would not object to and what would change their mind about allowing a book in a classroom or library. School and public librarians would be helpful to talk with, as well. Feel free to describe your personal experiences with censorship, but broaden your discussion to illustrate how pervasive censorship is. This paper should be 3-6 pages in length.

**\*STEPPING STONE BOOKS:** Once you have a student on the path to reading, how do you keep him or her there? Once a student finishes Harry Potter, what would be the next book you would give her? For this assignment, develop at least five lines of reading with at least four books in each line (for a total of at least twenty books). Begin with a well read or popular book at your grade level, then find at least four similar books that you might suggest to that reader. Briefly annotate each book. Think about what makes a book attractive to a particular audience: humor, mystery, suspense, characters? Consider other books of the same genre, same author, similar topic or idea (like falling in love with a vampire!). Also ensure that the books are similar reading levels. For example, if a student loved *Tales of a fourth grade nothing*, I might suggest the Fudge sequels (that's easy) a *Joey Pigza* book (and those sequels), *The best Christmas pageant ever* (and those sequels), and *There's a boy in the girl's bathroom*. Sequels count as one set of books. The *Series of unfortunate events* books would count once in a line of reading. Amazon.com does help when they offer, "If you liked this book, try these". But you need to know books and how to keep students reading. Don't just rely on Amazon. They are trying to sell books, not necessarily create readers.

**\*RESPONSE ACROSS AGES:** Read one book or poem to three different ages. (Try to make the age spread broader than a year, like K, 1, 2. A more appropriate spread would be 2, 4, 7 or 4, 8, 11). Record the responses of each group through audio tape, videotape, writing or drawing. (Keep in the mind the method of response when analyzing them - how limiting was it) Analyze the responses of each group. Discuss what their responses indicate about their development in literature appreciation. This paper should be 3-6 pages in length.

**\*JACKDAW:** This is a collection of resource materials that a teacher and students can use in discussion or display related to a particular book. Whenever possible Jackdaws include primary source documents or facsimiles of them. Examples of items in a Jackdaw might be photocopies of newspaper headlines, relevant articles, photographs, information about the author, actual items from the book, recipes, price lists, artwork, songs or music, clothes of a character (paper dolls, catalogue or collage format), maps (real or imagined), time lines of the books events, advertisements, letters, diaries, whatever the book suggests. It is probably difficult to find actual primary documents, so you can also create them. Be sure to include more than just print materials - think about what would help second language learners as well. A jackdaw also does not include workbook related materials either. Collect all your items in some kind of container that is portable. (The term comes from a British name for a bird that picks up brightly colored objects and carries them off to its nest.) Include a table of contents and a bibliography of your sources. You can create an online version of this that is a lot like a webquest, or you can create a paper version. If you create an online version, send me the link. If you create a paper version, send a photo of your container and items with a list of all the items and a bibliography.

**\*FAMILY LITERACY PACKETS:** These are packets of activities (usually around 3-5) centered around one book, that can be sent home with children for families to read and do together in the space of a week. Select books that are appropriate for your grade level that would also be enjoyable for adults to read with children. Don't be afraid to include nonfiction, poetry, etc. The activities should have simple instructions, be meaningful to the book, interactive, extend or enhance an understanding of the book and fun for adults and children. Teaching reading skills in this situation is secondary to the primary goal of children and their families participating together in the reading of a book. The packet should contain: an itemized list of what is in it (so that you are sure it all comes back to you!), some kind of record keeping mechanism or a way for parents to give their reaction to the packet (like a journal that travels with the packet), and the items necessary to complete the tasks (for example: if you want kids to draw a picture include crayons or if they can play a game, include all game pieces). Compile at least three packets. There are some suggested themes in the back of the packet. Avoid worksheet kinds of activities. This option is most appropriate for K-3, but upper grade, middle and high school can be innovative and may find ways to do this as well. In other words, don't be limited in your thinking. If you want to give it a try, do so!

**\*DEVISE AN ASSIGNMENT OF YOUR OWN AND COMPLETE IT. Please talk with me before beginning it.**

**SCHEDULE:**

\*\* The articles listed may be subject to change. AS the modules are posted articles may be added or deleted for you to read so please double check

Date	Topic	Readings and Assignments
August 28 0 Module	Introductions Overview	
Sept. 4 Module 1	Value of Literature Types of Literature Selection of Literature Multicultural literature	<ul style="list-style-type: none"> <li>•Hancock: chapt. 8</li> <li>•Reimer, "Multiethnic literature: Hold fast to dreams"</li> <li>Yokata, "Issues in selecting multicultural children's literature"</li> <li>•Godina &amp; McCoy, "Emic and etic perspectives on Chicana and Chicano multicultural literature"</li> <li>•Sims Bishop, R. "Surveying the hopescape"</li> <li>•Probst, "Literature as invitation"</li> <li>• Hadaway, N. &amp; T. Young, "Despelling or reinforcing myths? Leading a new language as portrayed in children's picturebooks"</li> </ul>
Sept. 11 Module 2	Books to begin on Traditional literature	<ul style="list-style-type: none"> <li>•Hancock: chpt.9, pgs. 96-108</li> <li>•Smolkin &amp; Yaden, "O is for Mouse: First encounters with the alphabet book"</li> <li>•Bourke, "First graders and fairy tales: One teachers action research of critical literacy"</li> </ul>

		<ul style="list-style-type: none"> <li>• Temple, "What if beauty had been ugly? Reading against the grain of gender bias in children's books"</li> <li>Kaminski, "Cinderella to Rhodolphus"</li> </ul> <p><b>I will reserve a room in University Hall from 5-7 and bring many examples of books to begin on and traditional literature.</b></p>
Sept. 18 Module 3	Response Response comprehension and	<ul style="list-style-type: none"> <li>• Hancock: chpt. , 1, 10</li> <li>• Rosenblatt, L "From <i>Literature as Exploration: The reader, the text, the poem</i>"</li> <li>• Lewis, "'Give people a chance' Acknowledging social differences in reading"</li> <li>• Davila &amp; Patrick, "Asking the experts: What children have to say about their reading preferences"</li> </ul>
Sept. 25 Module 4	Response in the classroom	<ul style="list-style-type: none"> <li>• Hancock: chpt. 2, 12, 13</li> <li>• Rosenblatt, "Literature –S.O.S."</li> <li>• Cox &amp; Many, "Toward an understanding of the aesthetic response to literature"</li> <li>• Wollman-Bonilla, "Literature response journals in a first grade classrooms"</li> <li>• Larson, "Digital readers: The next chapter in e-book reading and response"</li> <li>Cai, M. "Transactional theory and the study of multicultural literature"</li> <li>• Rosenblatt, L. "From 'What facts does this poem teach you?'"</li> </ul> <p><b>Choice I due</b></p>
Oct.2 Module 5	Selecting quality Informational books	<p>You must read:</p> <ul style="list-style-type: none"> <li>• <b><i>They called themselves the KKK: The birth of an American Terrorist group</i></b></li> <li>• <b><i>Witness</i></b></li> <li>• The NCTE Orbis Pictus Award for outstanding nonfiction for children: <a href="http://www.ncte.org/awards/orbispictus?source=gs">http://www.ncte.org/awards/orbispictus?source=gs</a> Also click on the left and read about past winners.</li> </ul> <p>Choose:</p> <ul style="list-style-type: none"> <li>• Hancock: chapter 7</li> <li>• Heller: "Telling stories and talking facts: first graders engagements in a nonfiction book club."</li> <li>• Jensen, "The quality of prose in Orbis Pictus Award books"</li> <li>• Gill, "What teachers need to know about the 'new'</li> </ul>

		<p>nonfiction”</p> <ul style="list-style-type: none"> <li>• Lamme &amp; Fu, “Sheltering children from the whole truth: A critical analysis of an informational picture book”.</li> </ul> <p>Palmer &amp; Stewart “Nonfiction trade book use in primary grades”</p>
Oct. 9 Module 6	Informational texts and critical reading	<ul style="list-style-type: none"> <li>• <i>Moonshot: The flight of Apollo 11</i></li> <li>• Aronson, “Caught in the net: Writing nonfiction in the age of google images, truthiness, twitter and textbook hippos” <a href="http://www.hbook.com/magazine/articles/2009/sep09_aronson.asp">http://www.hbook.com/magazine/articles/2009/sep09_aronson.asp</a></li> </ul> <p>Hynes, “I read for facts; Reading nonfiction in a fictional world”</p> <ul style="list-style-type: none"> <li>• Yopp &amp; Yopp, “Young Children’s limited and narrow exposure to informational text”</li> <li>• Sullivan, “Some teens prefer the real thing: The case for young adult nonfiction”</li> </ul> <p><b>Journal analysis due</b></p>
Oct. 16 Module 7	Picture books Independent reading of quality literature	<p>Hancock: chpt. 3</p> <ul style="list-style-type: none"> <li>• Giorgis &amp; Johnson, “Gaining insight into picture book illustration and design: A master class in the teaching of children’s literature”</li> <li>• Goldstone, “Brave new worlds: The changing image of the picture book”</li> <li>• “I am a Level 3 reader”; Children’s perceptions of themselves as readers”</li> <li>• Worthy &amp; Sailors, “That book isn’t on my level: Moving beyond text difficulty in personalizing reading choices”</li> </ul> <p>“Goldstone, B. “The postmodern picture book: A new subgenre”</p>
Oct. 23 Module 8	The art of Picture books Visual literacy	<p>Madura, “The line and texture of aesthetic response: Primary children study authors and illustrators”</p> <ul style="list-style-type: none"> <li>• Stewig, “A Caldecott committee at work”</li> <li>• O’neil, K.E. “Reading pictures: Developing visual literacy for greater comprehension”</li> <li>• Serafini, F. “Taking full advantage of children’s literature</li> <li>• Johnston, A. &amp; M. Frazee, “Why we’re still in love with picture books (even though they’re supposed to be dead)”</li> </ul>

		<p>Sipe &amp; Bauer, "Urban Kindergarteners' literary understanding of picture storybooks"</p> <ul style="list-style-type: none"> <li>•Carr, et al, "Not just for the primary grades: A bibliography of picture books for secondary content teachers"</li> </ul> <p>Crum, S. "Using picture books to teach literary techniques"</p> <p>Hancock chpt. 12</p> <p><b>I will reserve a room in University Hall from 5-7 and bring many examples of picture books.</b></p>
Oct. 30 Module 9	Historical Fiction/ Autobiography/ Biography	<ul style="list-style-type: none"> <li>•<i>Hope and Tears: Ellis Island Voices</i></li> <li>• Gwenyth Swain website: <a href="http://www.gwenythswain.com/Gwenyth_Swain/Welcome.html">http://www.gwenythswain.com/Gwenyth_Swain/Welcome.html</a></li> <li>• Gwenyth's blog: <a href="http://story-slinger.blogspot.com/">http://story-slinger.blogspot.com/</a></li> <li>• Hancock: pgs 163-173</li> <li>• Farris &amp; Fuhler, "Developing social studies concepts through picture books"</li> <li>• Hartman &amp; Hartman, "Reading across texts: Expanding the role of the reader"</li> <li>• Avi, "A sense of story"</li> <li>• Youngs, "Understanding history through the visual images in historical fiction"</li> </ul>
Nov. 6 Module 10	Young Adult literature Realistic fiction	<ul style="list-style-type: none"> <li>• <i>The absolutely true diary of a part time Indian</i></li> <li>• Hancock, pgs. 150-163</li> <li>• Alexie, S. "Boston-Globe_Horn Book Award Acceptance speech": <a href="http://www.hbook.com/magazine/articles/2009/jan09_alexie.asp">http://www.hbook.com/magazine/articles/2009/jan09_alexie.asp</a></li> <li>• Israel, "What contemporary authors can teach us"</li> <li>• Yang, G. "Graphic novels in the classroom"</li> <li>• Groenke, S. J. Maples &amp; J. Henderson, "Raising 'Hot Topics' through Young Adult Literature"</li> <li>• Roberts, M. "Teaching Young Adult Literature"</li> </ul>
Nov. 13 Module 11	Motivating reluctant readers, struggling readers, boy readers "Pulp fiction"	<ul style="list-style-type: none"> <li>• Gallo, "How classics create an alliterate society"</li> <li>• Fox, "Like mud not fireworks- The place of passion in the teaching of reading"</li> <li>• Mollineaux, "Simply irresistible: Letting our reading inform theirs"</li> <li>• Brodie, D. "Who's it for?"</li> <li>• Nodleman, "Who the boys are..."</li> <li>• Hancock, chpt. 11</li> <li>• Norton-Meier, "In defense of crappy literature: When the book is bad but the literacy thinking is rich"</li> </ul>

		<ul style="list-style-type: none"> <li>• Sutton, R. “An interview with Jon Scieszka”</li> <li>• Zambo, D. “Using picture books to provide archetypes to young boys: Extending the ideas of William Brozo”</li> <li>• Vardell, S. “Children’s books as best sellers: Their impact on the field of children’s literature”</li> <li>• Crawford, P. C. “ Why gossip Girl matters”: <a href="http://www.hbook.com/magazine/articles/2008/jan08_crawford.asp">http://www.hbook.com/magazine/articles/2008/jan08_crawford.asp</a></li> <li>• Brassell, D. “Mr. Hobbs’s extraordinary approach to teaching reading.”</li> <li>• No Joke! Humor and culture in middle grade books: <a href="http://www.hbook.com/2012/05/choosing-books/no-joke-humor-and-culture-in-middle-grade-books/">http://www.hbook.com/2012/05/choosing-books/no-joke-humor-and-culture-in-middle-grade-books/</a></li> </ul>
Nov. 20 Module 12	What’s appropriate for children Censorship	<ul style="list-style-type: none"> <li>• <i>The sledding hill</i></li> <li>• Hancock, pgs. 175-176</li> <li>• Paterson, “Tale of a reluctant dragon”</li> <li>• Paterson, “Family Values”</li> <li>• Tolan, “Happily ever after”</li> <li>• Lowery, S. “Censorship: Tactics for defense”</li> <li>• Brinkley, “Faith in the word, Examining religious rights attitudes about texts”</li> <li>• Kearns, “Words worth 1,000 pictures: Confronting film censorship”</li> <li>• Church, “When values clash: Learning from controversy”</li> <li>• Beers, “Literature: Our way in”</li> <li>• Freedman &amp; 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 adolescent literature.”</li> <li>• Chris Crutcher’s home page: <a href="http://www.chriscrutcher.com/">http://www.chriscrutcher.com/</a></li> </ul>
Nov. 27 Module 13	Fantasy and Science Fiction	<ul style="list-style-type: none"> <li>• <i>The Uglies</i></li> <li>• Hancock, pgs. 109-121</li> <li>• Scott Westerfield’s website and blog: <a href="http://scottwesterfeld.com/books/">http://scottwesterfeld.com/books/</a></li> <li>• West, “Fantasy literature for children: Past, present and future tensions”</li> <li>• Smith, “Are there seats at the round table? An examination of black characters in heroic fantasy”</li> <li>• Cruz, M. &amp; K. Polluck, “Stepping into the wardrobe: A fantasy genre study.”</li> </ul>

		<ul style="list-style-type: none"> <li>• What makes a good YA dystopia novel: <a href="http://www.hbook.com/2012/04/choosing-books/recommended-books/what-makes-a-good-ya-dystopian-novel/">http://www.hbook.com/2012/04/choosing-books/recommended-books/what-makes-a-good-ya-dystopian-novel/</a></li> </ul>
Dec. 4 Module 14	Poetry	<ul style="list-style-type: none"> <li>• Hancock, chpt. 5</li> <li>• Janeczko, “Confessions of a collector”</li> <li>• Perfect, “Rhyme and reason: Poetry for the heart and head”</li> <li>• Fawcett, “Poetry and the princess”</li> <li>• Mora, P. “Delicious languages”</li> <li>• Steineke, N. “Talking about poetry: Teaching students how to lead the discussion”</li> <li>• Abrahamson, R. “Poetry preference research: What young adults tell us they enjoy”</li> <li>• Bruce &amp; Davis, “Slam: Hip-hop meets poetry- a strategy for violence intervention”</li> <li>Haldaway, Vardell, &amp; Young, “ Poetry for language development of English language learners.”</li> <li>Poetry in America study overview: <a href="http://www.poetryfoundation.org/foundation/initiative_pa_summary.html">http://www.poetryfoundation.org/foundation/initiative_pa_summary.html</a></li> </ul> <p><b>Choice II project due</b></p> <p><b>I will reserve a room in University Hall from 5-7 and bring many examples of poetry books. You can also bring your choice II project if that’s easier than posting it.</b></p>
Dec. 11 Module 15	The future of children’s literature, e-reading, digital texts	<ul style="list-style-type: none"> <li><a href="http://www.hbook.com/magazine/articles/2008/jul08_hunt.asp">http://www.hbook.com/magazine/articles/2008/jul08_hunt.asp</a></li> <li>• “When e is for reading”: <a href="http://www.hbook.com/magazine/articles/2008/nov08_roxburgh.asp">http://www.hbook.com/magazine/articles/2008/nov08_roxburgh.asp</a></li> <li>• “The future of reading: Don’t worry. It might be better than you think”: <a href="http://www.schoollibraryjournal.com/article/CA6712772.html">http://www.schoollibraryjournal.com/article/CA6712772.html</a></li> <li>• Johnson, D. “Teaching with author’s blogs: connections, collaborations, creativity.”</li> <li>• Articles on Accelerated reader including: <a href="http://www.rethinkingschools.org/archive/index.shtml">http://www.rethinkingschools.org/archive/index.shtml</a></li> <li>go to Winter 09/10 “Reading by the numbers</li> <li>What makes a good picture book app: <a href="http://www.hbook.com/2012/02/using-books/what-">http://www.hbook.com/2012/02/using-books/what-</a></li> </ul>



		<p><a href="http://www.hbook.com/2012/02/creating-books/publishing/the-making-of-freight-train-the-app/">makes-a-good-picture-book-app/</a> The making of Freight Train... the app: <a href="http://www.hbook.com/2012/02/creating-books/publishing/the-making-of-freight-train-the-app/">http://www.hbook.com/2012/02/creating-books/publishing/the-making-of-freight-train-the-app/</a></p> <p><b>Literature and Common Core lesson due</b></p>
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**GRADING**

Choice I	20	Sept. 25
Choice II	30	Dec. 4
Journal and analysis	10	Oct. 9
Lit and Common Core lesson	20	Dec. 11
Comment cards	30	Each week
"Quick Writes"	30	
Participation in online format	160	(10 pts each week)

TOTAL 300 PTS.

## Grading Scale:

A	285-300	B-	240-257
A-	270-284	C+	234-239
B+	264-269	C	222-233
B	258-263	C-	210-221

**SOE Attendance Policy**

Due to the dynamic and interactive nature of courses in the School of Education, all students are expected to attend all classes and participate actively. At a minimum, students must attend more than 80% of class time, or s/he **may not receive a passing grade** for the course at the discretion of the instructor. Individual instructors may adopt more stringent attendance requirements. Should the student have extenuating circumstances, s/he should contact the instructor as soon as possible.

A good student is one who adheres to standards of dependability and promptness. If you miss more than two class sessions or are late (or leave early) for more than three sessions, you cannot receive an A. If you miss more than three class sessions you cannot receive a B. Late assignments will be penalized by a 5% deduction in points for each weekday late. After two weeks, late assignments will be given a zero. If you have extraordinary circumstances in your life which will impact your assignments, please let me know. I want you to be able to stay in school and succeed. If you have any questions or concerns, please feel free to come in and speak with me about them.

**Students with Disabilities Requiring Reasonable Accommodations**

Students must be approved for services by providing appropriate and recent documentation to the Office of Disable Student Services (DSS). This office is located in Craven Hall 4300, and can be contacted by phone at (760) 750-4905, or TTY (760) 750-4909. Students authorized by DSS to receive reasonable accommodations should meet with their instructor during office hours or, in order to ensure confidentiality, in a more private setting.

**CSUSM Academic Honesty Policy**

“Students will be expected to adhere to standards of academic honesty and integrity, as outlined in the Student Academic Honesty Policy. All written work and oral presentation assignments must be original work. All ideas/materials that are borrowed from other sources must have

appropriate references to the original sources. Any quoted material should give credit to the source and be punctuated with quotation marks.

Students are responsible for honest completion of their work including examinations. There will be no tolerance for infractions. If you believe there has been an infraction by someone in the class, please bring it to the instructor's attention. The instructor reserves the right to discipline any student for academic dishonesty in accordance with the general rules and regulations of the university. Disciplinary action may include the lowering of grades and/or the assignment of a failing grade for an exam, assignment, or the class as a whole."

Incidents of Academic Dishonesty will be reported to the Dean of Students. Sanctions at the University level may include suspension or expulsion from the University.

**Plagiarism:**

As an educator, it is expected that each student will do his/her own work, and contribute equally to group projects and processes. Plagiarism or cheating is unacceptable under any circumstances. If you are in doubt about whether your work is paraphrased or plagiarized see the Plagiarism Prevention for Students website <http://library.csusm.edu/plagiarism/index.html>. If there are questions about academic honesty, please consult the University catalog.