

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

The mission of the College 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.

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web site: <http://www.csusm.edu/literacy>

**Center for the study for books in Spanish:** [http://www.csusm.edu/campus\\_centers/csb/](http://www.csusm.edu/campus_centers/csb/)

**Free Reader's Theater Script of the month:** [www.lisablau.com](http://www.lisablau.com)

Cyberguides: <http://www.sdcoe.k12.ca.us/score/cyberguide.html>

Office Hours: Wednesdays 4:00-5:00

Education 616  
 Advanced Literature for children and adolescents  
 Spring 2002  
 Wednesdays 5:00-7:45  
 University Hall 237

REQUIRED TEXTS: Hancock, M. R. (2000) *A celebration of literature and response*. Upper Saddle River, N.J.: Merrill.

- *Through my eyes* by Ruby Bridges
- *Witness* by Karen Hesse
- *Love that dog* by Sharon Creech
- *Los Tres Cerdos: Nacho, Tito & Miguel* by Bobby Salinas
- *Harry Potter and the Sorcerer's Stone* by J.K. Rowling
- One "pulp fiction" book (i.e. Babysitter's Club, Sweet Valley High Series, American Girl, Goosebumps, Strange Matters, California Diaries, Anamorphs, Junie B. Jones, Bailey School Kids, Magic Tree House, Choose Your Own Adventure, Berenstain Bears, Disney or the like)
- *Monster* by Walter Dean Meyers
- *Because of Winn Dixie* by Kate DiCamillo
- Packet of Readings

Recommended texts: *A jar of tiny stars* ed. by Bernice Cullinan  
*Bad boy* by Walter Dean Meyers

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.

### **OVERVIEW:**

This course is an advanced study of children's literature with emphasis on selecting, interpreting and using quality literature with children of various needs and developmental levels. It is designed to give experience in selecting what is best and appropriate for students. Techniques for introducing literature to students, finding ways to deepen and broaden student's understanding of literature, and extend student's interest in literature are included. Most of all, the course is intended to help teachers recognize and value good children's and adolescent literature for its artistic and literary merits and for its importance to children. Specific objectives to be achieved include the following:

#### **Knowledge**

1. Students will become aware of and deepen their own understandings of the range of available literary material for children and adolescents and will become familiar with selected examples of picture books, folk and fairy tales, fantasy, poetry, realistic fiction, historical fiction and informational books.
2. Students will learn criteria for book selection that are appropriate to children's and adolescent literature.
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 in literature studies

#### **Attitudes/Values**

1. Students will display a positive, interested stance toward the reading of children's and adolescents literature
2. Students will display a commitment to the use of children's 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.

## REQUIREMENTS:

**\*PARTICIPATION:** Attend class regularly, arrive on time, bring assigned books to class, complete assignments and display an understanding of material read through class discussions. You are also expected to speak up and out in class, to question not only when you do not understand, but also when you disagree.

**\*COMMENT CARDS (30 PTS.)** - It is expected that everyone will do all the readings and will come to class prepared to discuss them. To come prepared, write at least 3 comments or questions from the readings for that session on notecards or paper (the form doesn't matter). **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 done the reading. If there are more than three articles to read besides the textbook, you may choose which three to read. **You do not have to write comment cards for the required children's and adolescent literature.**

**QUICKWRITES:** Occasionally you will respond to a question about one of the required books (primarily the chapter books) in class in order to 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.

**\*IN-DEPTH EVALUATION (25 pts.):** of one of the following:

- picture book or book of traditional literature
- poetry book (by a single author or edited collection)
- fantasy novel
- realistic fiction novel
- historical fiction novel
- nonfiction, biography or autobiography

These evaluations should consider the general guidelines found in the packet (as appropriate) as well as guidelines found in the textbook specific to that genre. These evaluations should also include your personal reaction to the book as well as how it might be used in a classroom setting. Suggested length: about 3-6 typewritten pages. **Please do not choose one of the assigned books. DUE: May 22**

**\*JOURNAL & ANALYSIS (20 pts.):** We will be responding in class (in response journal format) to the required readings as well as other books shared in class. 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: March 13**

### **CHOICE PROJECT I (25 pts.) DUE: March 6:**

**\*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 or Newberry winner for a particular year and the California Young

Reader Medal in a particular age category in the same year. You could also 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*. I can get you the list if you need it ) 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 good.

## 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). 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: April 24.**

**\*CASE STUDY OF A READER:** Find out as much as you can about one student's reading. What titles can s/he recall from previous grades? What are his/her favorites? Why? Did anyone ever read to him/her? Observe and record this student's interactions and responses to books over at least a four week period of time. Keep track of what books the student chooses to read and has read to him or her. Do you see any pattern in the student's selections (for example; does he read all science fiction or all nonfiction)? How does this student make selections? What do the student's choices, reactions, comments and questions reveal about cognitive skills or moral judgment? Do you see any changes that reflect experiences with books? This is not about the student's reading ability, but rather about his or her interest and attitude about literature. Write a 3-6 page typed paper of your observations and your interpretation of this student's experiences with books. Be sure to attach any notes you collected to the end of the paper.

**\*WEB SITES:** Do an annotated bibliography of at least 20 web sites **related to children's literature**. Give the URL of the web site and a description of what one might find there. Please check these out yourself rather than copy them out of journals and give your own opinion. How useful are they? How up to date? What kinds of information do they give? Is it set up by a publisher, in other words, is it just an advertisement? Also include whether you think it is primarily an adult site (for teachers- includes lesson plans, etc. or for parents) or whether it is appropriate for children as well.

**\*IN-DEPTH EVALUATION OF A VIDEOTAPE OR SOFTWARE PROGRAM** for children and/or teachers. Check with me for some samples of guidelines or use existing guidelines from various organizations (ALA has guidelines for evaluating video), or create your own . You may wish to bring in the video or software to share when reviewing it for the class.

Unless it is a short video, please choose a representative clip to share. If you wish to share a piece of software, please let me know in advance so that I can schedule the appropriate equipment. When evaluating, consider the appeal to children and/or teachers, accessibility (for software), applicability (in what situations could you envision it being used) and overall quality. Be sure this is a video or software, which is related to children's literature. Suggested length: 3-6 typewritten pages.

**\*JOURNAL REVIEW** Read one professional journal that regularly reviews children's books and writes 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. 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 New Advocate

The Reading Teacher (IRA)

**\*POETRY COLLECTION:** Read widely from among poetry collections and poets. In any format you choose (notecards, notebook, whatever) collect and **organize** the poems **thematically (not by author or book)**. 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. This should include a range of authors and topics. Also include a bibliography of all your sources. You must have **at least 75 poems** from **at least 12 different sources**. Feel free to duplicate poems (rather than writing them over by hand). 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 multicultural in nature.

**\*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.

**\*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 classbook.
- 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.

**\*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.

**\*DRAMATIZATION:** Choose a story or poem and find a way to present it dramatically to the class through storytelling, singing, dancing, choral reading, puppetry or some other form. It can be an existing story or one that you write yourself. You might also find a way for members of the class or the entire class to be actively involved in your dramatization. You might also share ways that this could be done in a classroom with children. **OR** you could do your dramatization with a group of children and report to us about how it went through videotape, audio tape, photographs or the like.

**\*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 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.

**\*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:**

Date	Topic	Readings and Assignments
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Feb. 6	Introductions Value of Literature Types of Literature Selection of 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>•Galda, "High stakes reading: Articulating the place of children's literature in the curriculum"</li> <li>•Ohlhausen &amp; Jepsen, "Lessons from Goldilocks: 'Somebody's been choosing my books but I can make my own choices now!'"</li> <li>•Probst, "Literature as invitation"</li> </ul>
Feb. 13	Informational books	<ul style="list-style-type: none"> <li>•Hancock: pgs. 153-162</li> <li>•Pappas, "Fostering full access to literacy by including informational books"</li> <li>•Vardell, "A new 'Picture of the World': The NCTE Orbis Pictus Award for outstanding nonfiction for children"</li> <li>•Jensen, "The quality of prose in Orbis Pictus Award books"</li> <li>•Hess, "Understanding nonfiction: purpose, classification, response"</li> <li>•Duthie, "Nonfiction: A genre study for the primary classroom."</li> <li>Hynes, "I read for facts; Reading nonfiction in a fictional world"</li> <li>•Sullivan, "Some teens prefer the real thing: The case for young adult nonfiction"</li> <li>•Lamme &amp; Fu, "Sheltering children from the whole truth: A critical analysis of an informational picture book".</li> </ul>
Feb. 20	Historical Fiction/ Autobiography/ Biography	<ul style="list-style-type: none"> <li>•<i>Witness</i></li> <li>•<i>Through my eyes</i></li> <li>•Hancock: pgs. 132-138, 145-152</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> </ul>

Feb. 27	Response Response comprehension and	<ul style="list-style-type: none"> <li>•Hancock: chpt. , 1, 10</li> <li>•Cox &amp; Many, “Toward an understanding of the aesthetic response to literature”</li> <li>•Lewis, ““Give people a chance’ Acknowledging social differences in reading”</li> <li>•Deitzshea, “The chain of creativity: How response forms the writer”</li> </ul>
March 6	Response in the classroom	<ul style="list-style-type: none"> <li>•Hancock: chpt. 2,12</li> <li>•Rosenblatt, “Literature –S.O.S.”</li> <li>•Hancock, “Exploring the meaning making process through the content of literature response journals: A case study investigation”</li> <li>•Wollman-Bonilla, “Literature response journals in a first grade classrooms”</li> </ul> <p><b>Choice I due</b></p>
March 13	Books to begin on Traditional literature	<ul style="list-style-type: none"> <li>•<i>Los tres cerdos: Nacho, Tito &amp; Miguel</i></li> <li>•Hancock: chpt.9, pgs. 77-86</li> <li>•Smolkin &amp; Yaden, “O is for Mouse: First encounters with the alphabet book”</li> <li>•Christensen, “Unlearning the myths that bind us” in <i>Rethinking Classrooms</i></li> <li>•Huck, “Princess Furball: The writing, illustrating and response”</li> <li>•Temple, “What if beauty had been ugly? Reading against the grain of gender bias in children’s books”</li> <li>Nodleman, “Where the boys are...”</li> </ul> <p><b>Journal analysis due</b></p>
March 20	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>•Robinson, “The newest medium: Illustrating with Save and Undo”.</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>

March 27	Picture books	<ul style="list-style-type: none"> <li>•Madura, “The line and texture of aesthetic response: Primary children study authors and illustrators”</li> <li>•Stewig, “A Caldecott committee at work”</li> <li>•Marantz &amp; Marantz, “Six years of Caldecott medal winners”</li> <li>•Carr, et al, “Not just for the primary grades: A bibliography of picture books for secondary content teachers”</li> </ul>
April 3	<b>No class Spring Break</b>	
April 10	What’s appropriate for children Censorship	<ul style="list-style-type: none"> <li>•Hancock, pgs. 138-139</li> <li>•Paterson, “Tale of a reluctant dragon”</li> <li>•Paterson, “Family Values”</li> <li>•Tolan, “Happily ever after”</li> <li>•Gribbin, “Religious conservatives and public schools: Understanding the religious right”</li> <li>•Brinkley, “Faith in the word, Examining religious rights attitudes about texts”</li> <li>•Welker, “Truth: The elusive search”</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> </ul>
April 17	Young Adult literature Motivating reluctant readers	<ul style="list-style-type: none"> <li>•<i>Monster</i></li> <li>•Hancock, pgs. 120-131</li> <li>•Campbell, “The sand in the oyster: Radical Monster”</li> <li>•Myers, “And then I read...”</li> <li>Gallo, “How classics create an alliterate society”</li> <li>•Skretta, “Beavis and Butt-head: Two more white males for the canon”</li> <li>•Israel, “What contemporary authors can teach us”</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> </ul>

April 24	Fantasy and Science Fiction	<p><i>Harry Potter and the Sorcerer's Stone</i></p> <ul style="list-style-type: none"> <li>•Hancock, pgs. 86-96</li> <li>•West, "Fantsy 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>•Harvard Education Review: Reviews of all Harry Potter books</li> </ul> <p><b>Choice II project due</b></p>
May 1	No class LS out of town Attending IRA	
May 8	Quality literature	<p>"Pulp fiction" book</p> <ul style="list-style-type: none"> <li>•<i>Because of Winn Dixie</i></li> <li>•Hancock, chpt. 11</li> <li>•Perry &amp; Butler, "Are Goosebumps books real literature?"</li> <li>•Hipple &amp; Maupin, "What's good about the best"</li> <li>•Schon, "Spanish language books for young readers- Great expectations, disappointing realities"</li> <li>•Burns &amp; Flower "Whatever happened...?A list of recovered favorites and what makes a book memorable after all"</li> <li>•Rylant, "The room in which Van Gogh lived"</li> </ul>
May 15	Poetry	<ul style="list-style-type: none"> <li>•<i>A jar of tiny stars</i></li> <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>•Basurto, "The poet behind the series: An interview with Francisco X. Alarcon"</li> <li>•Mora, P. "Delicious languages"</li> <li>•Bruce &amp; Davis, "Slam:Hip-hop meets poetry- a strategy for violence intervention"</li> </ul>

May 22	Literature in the classroom	<ul style="list-style-type: none"> <li>•<i>Love that dog</i></li> <li>•Hancock, chpt. 14</li> <li>•Reutzell &amp; Larsen, "Look what they've done to real children's books in the new basal readers"</li> <li>•Yenika-Agbaw, "Taking children's literature seriously: Reading for pleasure and social change"</li> <li>•Creighton, "Critical literacy in the elementary classroom"</li> <li>•</li> </ul> <p><b>In-depth evaluation of a book due</b></p>
May 29	The future of children's literature	<ul style="list-style-type: none"> <li>•Florio-Ruane, Berne &amp; Raphael, "Teaching literature and literacy in the eye of reform: A dilemma in three acts"</li> <li>•Roser, "A place for everything and literature in its place"</li> </ul>

### GRADING

The total number of points for this course is 150 (50 points per unit - 3 X 50 = 150). The breakdown of points is as follows:

Choice I	25
Choice II	25
Journal and analysis	25
In-depth evaluation	25
Comment cards	30
"Quick Writes"	20
<b>TOTAL</b>	<b>150 PTS.</b>

#### Grading Scale:

A	140-150 points	B-	120-124 points
A-	135-139	C+	117-119
B+	132-134	C	110-109
B	125-131	C-	105-109

#### COE Attendance Policy

Due to the dynamic and interactive nature of courses in the College 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.