



SCHOOL OF EDUCATION

Engaging diverse communities through leading and learning for social justice.

333 South Twin Oaks Valley Road, University Hall 468  
San Marcos, California 92096-0001  
760.750.4300

[www.csusm.edu/education](http://www.csusm.edu/education)

Education 616  
**Learning through text**  
Spring 2018  
Online

Professor: Laurie Stowell, Ph.D.  
Office: University Hall 427  
Phone: 760. 750-4286 (Office)  
760. 591-4295 (Home)  
Fax: 760. 750-3352  
e-mail: [lstowell@csusm.edu](mailto:lstowell@csusm.edu)  
Office Hours: by appointment

**School of Education Mission & Vision Statement**  
(Adopted by SOE Governance Community, January 2013)

*Vision*

To serve the educational needs of local, regional, and global communities, the School of Education advances innovative practice and leadership by generating, embracing, and promoting equitable and creative solutions.

*Mission*

The mission of the School of Education community is to collaboratively transform education. We:

- Create community through partnerships
- Promote and foster social justice and educational equity
- Advance innovative, student-centered practices
- Inspire reflective teaching and learning
- Conduct purposeful research
- Serve the School, College, University, and Community

*Conceptual Framework Theme: Engaging diverse communities through leading and learning for social justice.*

**Basic Tenets of our Conceptual Framework**

- Student centered education
- Research and theory specific to the program field inform practice
- Connections and links between coursework and application
- Strong engagement between faculty and candidates
- Co-teaching clinical practice
- Culturally responsive pedagogy and socially just outcomes

**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



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texts to students, finding ways to deepen and broaden student's understanding of literature texts, and extend student's interest in literature are included.

**Course Prerequisites**

Admission to the SOE Masters of Education Program

**Course Objectives:**

**Knowledge**

1. Students will become aware of and deepen their own understanding 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 literature in culturally responsive teaching and learning

**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 student needs.



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4. Students will plan, manage, organize and provide literacy instruction through a variety of texts.

**REQUIRED TEXTS:** • *March: Book one* by John Lewis, Andrew Sydin and Nate Powell

Optional; Hancock, M. R. (3<sup>rd</sup>) (2008) *A celebration of literature and response*. Upper Saddle River, N.J.: Merrill.

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.

### GENERAL CONSIDERATIONS

**This syllabus is subject to change.**

#### ***School of Education Attendance Policy***

Due to the dynamic and interactive nature of courses in the School of Education, all candidates are expected to attend all classes and participate actively. At a minimum, candidates 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 candidate have extenuating circumstances, s/he should contact the instructor as soon as possible. (*Adopted by the COE Governance Community, December, 1997*).

***For this course: Students missing two class sessions will see their grades reduced by one full grade. Students missing three or more class sessions will see their grades reduced by two full grades. Leaving early or arriving late by more than 15 minutes constitutes one absence. Illness and emergencies are considered on a case-by-case basis; however, notification of an absence does not constitute an excuse.***

#### ***Students with Disabilities Requiring Reasonable Accommodations***

Students with disabilities who require reasonable accommodations must seek approval for services by providing appropriate and recent documentation to the Office of Disability Support Services (DSS). This office is in Craven Hall 4300, contact 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. Alternatively, in order to ensure confidentiality, in a more private setting.

#### **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



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providing opportunity for graduate students in the College 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 College of Education graduate-level courses.

### **CSUSM Academic Honesty Policy**

“Teacher Candidates 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.

Candidates 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.

### **Credit Hour Policy**

Students are expected to spend a minimum of two hours outside of the classroom each week for each unit of credit engaged in learning.

### **Plagiarism:**

As an educator, it is expected that each candidate 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.

### **Class Behavior Expectations**

Students in this class are expected to follow these basic principles:

- Demonstrate respect for oneself and for others.
- Treat others with dignity and behave in a way which promotes a physically and psychologically safe, secure, and supportive climate.
- Allow all community members to engage as full and active participants where the free flow of ideas is encouraged and affirmed.

### **Use of Technology**

Candidates are expected to demonstrate competency in the use of various forms of technology (i.e. word processing, electronic mail, Moodle, use of the Internet, and/or multimedia presentations).



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Specific requirements for course assignments with regard to technology are at the discretion of the instructor. Keep a digital copy of all assignments for use in your teaching portfolio. All assignments will be submitted online, and some will be submitted in hard copy as well. Details will be given in class.

Assume that technology will fail at some point. Do not assume that everything will go smoothly when it comes to computers. Plan ahead. Do not leave completion/submission of assignments/projects for the last possible moment.

### **Contact Information for Technical Support Assistance**

If you need any technical support, contact IITS Student Help Desk: <http://www.csusm.edu/sth/>.

### ***Electronic Communication Protocol***

Electronic correspondence is a part of your professional interactions. If you need to contact the instructor, 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 nuances and etiquette. For instance, electronic messages sent in all upper case (or lower case) letters, major typos, or slang, often communicate 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 electronic message specifically says?
- How could this message be misconstrued?
- Does this message represent my highest self?
- Am I sending this electronic message to avoid a face-to-face conversation?

In addition, if there is ever a concern with an electronic message sent to you, please talk with the author in person in order to correct any confusion.

### **GRADING**

Annotated Bibliography	25	April 22
Reader's Guide for one book	25	April 8
Text set & text evaluation	50	April 15
Reading Responses	40	Each week
Participation in online format	160	(20 pts each week)
<b>TOTAL</b>	<b>300 PTS.</b>	

### **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



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## 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 Saturday and all activities will be due the following Saturday by 9 a.m. 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 (40 PTS.)** - It is expected that everyone will do the readings each week and will participate in the online discussions. To be prepared, write at least 3-6 comments, reflections or questions about the readings for that session in the labeled folder "reading response" in the Cougar Courses container. This is informal (not a paper) and really about your responses to the readings. I'm interested in what you think. **Do not summarize.** Comment on at least 3 articles. If there are more than three articles to read, you may choose which three to read. **You have one free pass. DO NOT write responses for the required children's and adolescent literature.**

**ANNOTATED BIBLIOGRAPHY (25 points) DUE: April 22:** In the course of activities in the modules, browsing and assignments you will read parts of or all of many books. You will prepare an annotated bibliography of your readings. You will develop this as you go through the course. Please note that you will have bibliographic entries for most of these books through the course. We are simply compiling them in one place and sharing them. Create a [google doc and share it with me](#) and students in the course (please put your name in the title of the google doc). You will find and annotate most of these books during the modules. But you will also need to find a few more:



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- 5 good examples of multicultural books
- 5 good examples of ABC books or books to begin on (like a pattern book, nursery rhyme, predictable book or the like, not a guided reading or leveled book)
- 5 variations on one fairy tale (For example: 5 variations of Cinderella or Jack and the Beanstalk)
- 5 examples of good nonfiction books or links to good articles online
- 5 books that illustrate elements of art and design
- 5 books related to one historical fiction book, issue, time period or person
- 5 fiction or fantasy texts that would appeal to a reluctant reader
- \*2 poetry collections of poems by multiple authors (book)
- \*2 poetry collections of poems by a single author (book) (No Shel Silverstein – everyone knows those books) These should be two collections by 2 different authors.
- \*5 new books that you did not know about before this course, that you will use with students.

\*We will **not** be reading and evaluating poetry and these are not books you will have collected during the course but must collect on your own.

**Example of an annotated book:**

Enzenberger. H. (2000). *Lost in time*. New York: Holt. Robert, a 13 -year old boy living in contemporary Germany, finds that when he rubs his eyes a certain way odd things happen. One night while watching television, he is transported into the scene he is watching and finds himself in Siberia in 1956.

**Post the link to your google doc (with your name in the title) in the “Annotated Bibliography” folder at the top of Cougar Courses. I will provide feedback and a grade in this folder. Then post the link in the forum “Annotated Bibliography” to share with your colleagues in this course. Due April 15.**

**READER’S GUIDE FOR ONE BOOK (25 points) DUE: April 8:** Choose a book you will use with your students. It can be any genre. You will create a reader’s guide for that one book. Complete a bibliographic citation for the book and recommended age levels (not lexiles, age levels). Your reader’s guide will include the following components:

1. Summary of the book
2. Review excerpts/awards for the book (cite sources)
3. Questions to ask before reading the book: at least 3
4. Suggestions for reading aloud (at least 2)
5. ELA Standards you will focus on with this book: at least 3. Not every book lends itself to addressing all fiction or nonfiction standards. What in particular does your book “teach” well? For example, in a piece of fiction is it character development? Tone? How illustrations create mood? In a piece of nonfiction, is it text structures? Domain specific vocabulary? Interpret information visually? What makes the most sense to focus on with the book you chose? Are there ELD standards you could focus on?
6. Follow up activities (writing, art, science, etc.): at least 3.



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7. Related web sites/blogs or Youtube videos that would enhance or extend understanding of the book: at least 3. (For example: the author's home page, illustrator creating artwork, website about an issue related to the book, etc.)
8. Related books (fiction, picture books, nonfiction, poetry): at least 3 (annotated)
9. At least one poem (feel free to add more) you could use with this book that is related in some way. Explain how the poem is related

**Post your final Reader's Guide in the Assignment folder at the top of Cougar Courses. I will provide feedback and a grade in this folder. Then post a copy in the "Reader's Guide for one book" forum to share with your colleagues in this course. Due April 8.**

**CREATE A TEXT SET AND TEXT EVALUATION (50 pts) DUE: April 15: Choose a guiding question or theme (not a topic or a genre study) for a text set. Do not choose fairy tales" as that is not a theme, it is a genre study. Do not choose "friendship" as that is a topic. A theme about friendship might be, "what makes a good friend" or for older students, "why do friendships change?" Choose an anchor text that anchors the theme or question. Do **NOT** choose the book you used for the "Reader's Guide for one book" assignment. Select at least 6-10 texts around that particular question or theme for a particular grade level. The texts should reflect a variety of length (short and long), formats (books, articles, short stories, poems, videos, paintings, etc.), genre, reading levels, diverse characters and settings. Do not choose any of the books we are reading in common. If you choose poetry, please avoid websites that publish anyone who submits a poem. The poetry or stories or texts should have been reviewed or vetted and not just published on a website. The same is true of images you select. They should be paintings, photographs, historical documents, etc. rather than images you googled. You will evaluate the anchor text for text complexity. See the folder under the turn in folder for this assignment. There are rubrics and questions to evaluate a text for quantitative complexity, qualitative complexity and matching readers to texts. Be sure to analyze all three aspects of your anchor text. Clearly state what the quantitative, qualitative and "matching reader to text" rating is and what grade level range is most appropriate for this book based on all three components. Write a 3-5 page paper outlining the guiding question or theme for your text set, standards you will address, why you chose it, a short annotation of each text (briefly summarize what it is about and how it contribute to the question or theme), what principles guided your selection of these texts, appropriateness of texts for grade level and age of audience, how these texts could be used in your class or a class. 40 points is for the write up of the creation of your text set and 10 points is for your evaluation of one text. **This is the signature assignment that goes in your Comprehensive Exit Portfolio.****

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

**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



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Date	Topic	Readings and Assignments
Feb. 18 0 Module	Introductions Overview	<ul style="list-style-type: none"> <li>• Complete the activities in the module instructions</li> <li>• The readings for Module 1 are in a folder in this module</li> </ul>
Feb. 24 Module 1	Value of Literature Types of Literature Selection of Literature Multicultural literature	<ul style="list-style-type: none"> <li>• Myers, C. <a href="#">“The apartheid of children’s literature”</a></li> <li>• Berchini, C. “Curriculum Matters: The common core, authors of color, and inclusion for inclusion’s sake.</li> <li>• Rhuday-Perkovich, O. “Say that to my face: On teaching and learning diverse literature for empowerment and transformation (Or, on feeling itchy)”</li> <li>• Sharma, A. &amp; T. Christ “Five steps toward successful culturally relevant text selection and integration”</li> <li>• Moller. K. “Creating diverse classroom literature collections using Rudine Sims Bishop’s conceptual metaphors and analytical frameworks as guides”</li> <li>Yokata, “Issues in selecting multicultural children’s literature”</li> <li>• Wilfong, L. “A mirror, a window: Assisting teachers in selecting appropriate multicultural young adult literature”</li> <li>• Godina &amp; McCoy, “Emic and etic perspectives on Chicana and Chicano multicultural literature”</li> <li>• Crisp, T. et al, “What’s on our bookshelves? The diversity of children’s literature in early childhood classroom libraries”.</li> <li>• Schon, I. “Spanish Language books for young readers-great expectations, disappointing realities”</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> <li>• Berchini, C. “Curriculum matters: The Common Core, Authors of Color and Inclusion for Inclusion’s sake”</li> </ul> <p>Optional: Hancock: chapt. 8</p>
March 3 Module 2	Books to begin on Traditional literature	<ul style="list-style-type: none"> <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>



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		<ul style="list-style-type: none"> <li>• Kelly, B &amp; L. Moses “Children’s literature that sparks inferential discussions”</li> <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> <li>Barnhill, K. <a href="#">“Strange Birds: why children need fairy tales and fantasy”</a></li> </ul> <p>Optional: •Hancock: chpt.9, pgs. 96-108</p>
March 10 Module 3	Response Response and comprehension	<ul style="list-style-type: none"> <li>• Galda, L. “Learning from children’s reading books: Transactional theory and the teaching of literature”</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>• Barone, D. &amp; R. Barone “Rethinking Reader response with fifth graders semiotic interpretations”</li> <li>• Rosenblatt: “Literature S.O.S.”</li> <li>• Davila &amp; Patrick, “Asking the experts: What children have to say about their reading preferences”</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>optional: Hancock: chpt. 1,2, 10,12,13</p>
March 17 Module 4	Selecting quality Informational books Critical reading	<p><b>You must read:</b></p> <ul style="list-style-type: none"> <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><b>Choose:</b></p> <ul style="list-style-type: none"> <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> </ul>



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		<ul style="list-style-type: none"> <li>•Gill, “What teachers need to know about the ‘new’ nonfiction”</li> <li>•Lemov, D. “How knowledge powers reading”</li> <li>• Lamme &amp; Fu, “Sheltering children from the whole truth: A critical analysis of an informational picture book”.</li> <li>• Hodeges, T &amp; S. Matthews, “Picture books aren’t just for kids! Modeling text structures through nonfiction mentor books”</li> <li>Rohloff, R. &amp; L. May, “Considering hybridity of informational texts through Jason Chin’s <i>Coral Reefs</i> and <i>Redwoods</i>”</li> <li>• Roehling, J., M. Herbert, J. R. Nelson &amp; J. Bohaty, “Text structure strategies for improving expository reading comprehension”</li> <li>Palmer &amp; Stewart “Nonfiction trade book use in primary grades”</li> <li>* Haynes, “I read for facts; Reading nonfiction in a fictional world”</li> <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>Optional: •Hancock: chapter 7</p>
<p>March 24 Module 5</p>	<p>Picture books Independent reading of quality literature The art of picture books Visual literacy</p>	<ul style="list-style-type: none"> <li>• Prior, A., Willson, A. &amp; Martinez, M. “Picture this: Visual literacy as a pathway to character understanding”</li> <li>• Serafini, F. &amp; Moses, L. “Considering design features”</li> <li>• Aerila, J. &amp; Ronkko, M “Enjoy and interpret picture books in a very child centered way”</li> <li>• Capello, M. “Considering visual text complexity: A guide for teachers” <ul style="list-style-type: none"> <li>•”I am a Level 3 reader’; Children’s perceptions of themselves as readers”</li> </ul> </li> <li>•Worthy &amp; Sailors, “That book isn’t on my level: Moving beyond text difficulty in personalizing reading choices”</li> <li>Prior, L., Willson, A. &amp; Martinez, M. “Picture this: Using visual literacy as a Pathway to character understanding”</li> </ul>



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		<ul style="list-style-type: none"> <li>• Martiniz, M. Koss, M. &amp; Johnson, N. “Meeting characters in Caldecotts: What does this mean for today’s readers?”</li> <li>• Hernandez, A. Montelongo, J. &amp; Herter, R. “Using Spanish-English cognates in children’s choices picture books to develop Latino English Learners linguistic Knowledge”</li> <li>•Elleman, B. “Jerry Pinkney and the power of story”</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>• Sierschynski, J. B. Louie &amp; B. Pughe “Complexity in picture books”</li> <li>• Cappello, M. Walker, N. “Visual thinking strategies: Teachers’ reflections on close reading complex visual text within the disciplines”</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> <li>• Carter, B. “Escaping Series mania”</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>Optional: Hancock chpt.3, 12</p>
<p>March 31 Module 6</p>	<p>Historical Fiction/ Autobiography/ Biography</p>	<ul style="list-style-type: none"> <li>•<b>March: Book One</b></li> <li>• <a href="#">Graphic novels in the classroom</a></li> <li>• Boerman-Cornell, W. “The intersection of words and pictures: Second through Fourth Graders Read Graphic novels”</li> <li>Yang, G. “Graphic novels in the classroom”</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>



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		<ul style="list-style-type: none"> <li>Gomez, S.H. "Decolonizing Nostalgia: When historical fiction betrays readers of color"</li> </ul> <p>Optional: •Hancock: pgs163-173</p>
April 7 Module 7	<p>Young Adult literature Realistic fiction Motivating reluctant readers, struggling readers, boy readers "Pulp fiction"</p>	<ul style="list-style-type: none"> <li>Israel, "What contemporary authors can teach us"</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> <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>Serraallo, J. "Dropping Everything to Read? How about picking some things up!"</li> <li>Mollineaux, "Simply irresistible: Letting our reading inform theirs"</li> <li>Brodie, D. "Who's it for?"</li> <li>Gritter, K., D. Vriend Van Duinen, K. Montgomery, D. Blowers &amp; D. Bishop, "Boy troubles? Male literacy depictions in children's choices picture books"</li> <li>Norton-Meier, "In defense of crappy literature: When the book is bad but the literacy thinking is rich"</li> <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> <li>Budhos, M. "YA meets the real: Fiction and nonfiction that take on the world"</li> <li>Ripp, P. "Creating passionate readers"</li> </ul> <p>Optional: •Hancock, chpt. 11, pgs. 150-163</p> <p><b>Reader's Guide due April 8 midnight</b></p>
April 14 Module 8	Literature in a balanced reading program	<ul style="list-style-type: none"> <li>Serafini, F. "Creating space for children's literature"</li> </ul>



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333 South Twin Oaks Valley Road, University Hall 468  
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	<ul style="list-style-type: none"> <li>• Promoting the pleasure of reading: Why it matters to kids and to our country: <a href="http://blogs.ncte.org/?p=6350">http://blogs.ncte.org/?p=6350</a></li> <li>•Wolk, S. “Designing Curriculum that matters: Awakening middle school minds”.</li> <li>• Components of reading engagement (The key to summer reading: Invest in reading lives all year): <a href="https://nerdybookclub.wordpress.com/2017/06/11/the-key-to-summer-reading-invest-in-childrens-reading-lives-all-year/">https://nerdybookclub.wordpress.com/2017/06/11/the-key-to-summer-reading-invest-in-childrens-reading-lives-all-year/</a> <ul style="list-style-type: none"> <li>• Cummins, S. “The case for multiple texts”</li> <li>• Strachan, S. “Expanding the range of text types used in the primary grades”</li> <li>• Carillo, E. “How students read: Some thoughts on why this matters”</li> <li>• Robb, L. “Read Talk Write: Developing 21<sup>st</sup> century skills”</li> <li>• Serravallo, J. “Dropping everything to read?How about picking some things up?”</li> <li>• Laminack, L. “Read aloud often and well”</li> <li>• Roach, J. “What makes a good storytime?”</li> <li>• Miller, D., C. Sharp, C. Minnich &amp; K. Sokolowski “What’s next in reading?”</li> <li>• Gilmore, B. “10 ways to promote a culture of literacy”</li> <li>• Enriquez, G. S. Clark, J. Della Calce “Using children’s literature for dynamic learning frames and growth mindsets”</li> <li>• Serafini, F. “When bad things happen to good books”</li> </ul> </li> </ul> <p><b>Text set and text evaluation due April 15 midnight</b></p>
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**Annotated Bibliography Due April 22 midnight.**