

Vanguard University
School for Professional Studies
Degree Program

Children's Literature
English 340
Online

Student Guide

11/11
v1

COURSE DESCRIPTION

This course is designed to acquaint students with all major genres of children's literature as well as a variety of authors, illustrators and literary criticisms. Students will read and evaluate literature written especially for children through a moralistic viewpoint and biblical worldview. Course content emphasizes the selection and integration of valuable literature in the classroom.

TEXT(S) & MATERIALS

Required text:

Anderson, Nancy A. *Elementary Children's Literature: Infancy Through Age 13*. Third Edition. Boston: Allyn & Bacon/Pearson, 2010. Print. ISBN-10: 0-13-715143-8

EDUCATIONAL TARGETS & GOALS

The Educational Targets and Goals were adopted by the faculty and administration to describe the growth that should occur in the life of a student during their studies at Vanguard University. These educational targets have been translated into measurable student learning outcomes for the core curriculum and are reflected in student learning outcomes for each major.

Intellectual Engagement

Students will ...

- learn to think critically and evaluate evidence rationally,
- acquire and continue to use skills for learning,
- use research methods for the expansion of knowledge and problem solving,
- integrate learning with Christian faith and living, and
- develop the ability to communicate the fruits of learning and research clearly and effectively.

Spiritual Formation

Students will ...

- understand Christian existence as a journey that integrated human experience with personal faith,
- gain an appreciation for the value of participation in communities of believers, and
- develop and maintain a biblically based and theologically sound Christian lifestyle of personal and social responsibility.

Professional Excellence

Students will ...

- understand current theories and practices in their respective academic disciplines in the context of the liberal arts and sciences.
- Develop lifelong skills for communicating and performing professionally,
- Achieve technological competence in acquiring and processing information,
- Acquire interpersonal ability to work harmoniously with others, and
- Internalize a strong sense of professional ethics.

Aesthetic Expression

Students will ...

- understand various sources of aesthetic sensitivity and expression as inherent human endowments and part of God's creation,
- gain an awareness, understanding, appreciation, and expression of the fine and performing arts, and
- develop interpretive frameworks of aesthetic truths and values for personal wholeness and community enrichment.

Responsible Stewardship

Students will ...

- adopt a lifestyle of personal health and well-being,
- appreciate the value of family and other meaningful relationships,
- exhibit the responsibilities of citizenship in society,
- gain a global outlook in caring for the environment and in promoting social justice and economic empowerment, and
- promote the church's mission through community service.

Sociocultural Responsiveness

Students will ...

- demonstrate a capacity to challenge prejudices, appreciate cultural diversity, and learn from other cultures,
- develop a commitment to pursue peace, justice, and reconciliation in a pluralistic society, and
- celebrate the differences of race, ethnicity, gender and age within the biblical vision of inclusiveness and the equal value of all people.

LEARNING OUTCOMES

Summary: Students will be able to ...

1. understand and appreciate children's literature as a valuable source of intellectual, emotional, moralistic, and aesthetic learning, enriching the lives of youth.
2. identify characteristics of each genre of literature, i.e., early childhood concept, counting, and picture books; traditional literature including myths, fables, ballads, legends, and fairy tales; fiction, including modern, realistic, and animal fantasy; poetry and nonfiction.
3. use acceptable criteria for evaluating literature and learn to make curriculum connections with various genres and ages with regard to literary analysis.
4. develop skills to help children learn to identify literary elements, such as characterization, setting, plot, and theme, as well as visual elements, techniques, and artistic design.

This class is designed to introduce students to the various genres of children's literature, including early childhood literature on board, concept, pattern, and picture books; traditional literature including myths, fables, ballads, folk songs, legends, tall tales, fairy tales, and rhyme; modern fantasy including animal, fairy tale, animated, human, enchantment, supernatural, and science fiction; multicultural literature including culturally neutral, generic, and specific representations, as well as cultural-specific misrepresentations; contemporary realistic fiction including traditional and nontraditional families, social reality, bibliotherapy, and censorship; poetry and verse, and information books. Students will also develop an understanding of the art of illustration including space, line, shape, color, texture, scale, dimension, composition, style and media as well as the art of teaching reading through literature.

As a class, students will do a great deal of reading – textbook chapters, criticisms, and other readings – relevant to the weekly lesson plan, and discuss their relevance in today's classroom.

Assignments: This course requires the completion of weekly assignments that may include reading, thinking, drafting, editing, revising, and curriculum construction. Proper APA documentation, citation, and appropriate and reputable source material is required for all applicable assignments. All work should be posted to the Moodle forum by the due date as indicated on the course schedule, by midnight, Pacific Standard Time zone. If assignments are received late, there will be 10% deduction per day.

Discussions: This course includes weekly prompted discussion responses which are due each Tuesday and Thursday. Your individual responses will further our discussions, helping others gain insight into your literary selections and recommendations, as well as provide others with the wealth of knowledge and/or experience you bring to this course. All responses should be well-written, thorough, and thought-provoking—using spell check prior to submission. Responses must be at least **275-words** in length and attend to all aspects of the question. You may post your responses early, however, I ask that you not post responses outside of the weekly schedule (i.e., responding to week 5 while in week 4 discussion). All responses are due by the due date as indicated on the course schedule, by midnight, Pacific Standard Time zone. If received late, there will be a 10% deduction per day.

Weekly Participation: This course requires weekly participation in all discussions. Each student must respond to at least **two** student posts with a minimum of **100-words** in length. Student responses must also be well-written, thorough, and thought-provoking, including questions for further discussion. Responses that include only agreement such as, good job, nice response, etc., will not receive credit. Responses should integrate the weekly reading material(s), include personal reflection and/or experience, and always include a Biblical worldview.

Online Student Expectations: Students are expected to use proper web Netiquette (*Internet + etiquette*). This means that students will be courteous and use common sense while posting. If a student violates the netiquette code, he/she may be removed from the class.

The following rules apply:

- The student is responsible for posting, attaching, and submitting original work. Plagiarism will not be tolerated and will result in a failing grade.
- Avoid typing in all caps which insinuates screaming or shouting.
- Avoid inserting pictures or colors unless required. This increases the size of the file, making it difficult for some students to view.
- Treat the discussion forum as a serious communication tool. Post only relevant data.
- Post directly to the discussion forum, avoiding the use of attachments.
- The student is responsible for reading the Syllabus, all assigned readings, emails, forum posts, and announcements.
- The student is responsible for completing all assignments by the due dates, regardless of computer problems. Consistent communication with the instructor is vital.
- Questions, comments, or concerns about this class should be directed to the professor via email.

Final Essay: This course requires a final essay which will be due on the last day of class, posted as an attachment to Moodle through turnitin.com. For specific information regarding this assignment refer to the final essay guidelines (Appendix A). Note: The final essay must be submitted in order to pass this course.

ASSIGNMENTS & GRADING

Assignments (6 total, 75 pts ea)	450 pts possible
Discussion Questions (14 total, 20 pts ea)	280 pts possible
Discussion Participation (10 pts, wkly)	70 pts possible
Thesis Statement	15 pts possible
Final Essay Outline	35 pts possible
Final Essay	150 pts possible
Total Points Possible	1000

STUDENT EVALUATION

Percentages	Points	Grade	Significance	GPA
93-100%	930-1000	A	Exceptional	4.00
90-92.9%	900-929	A-		3.67
87-89.9%	870-899	B+		3.33
83-86.9%	830-869	B	Above Average	3.00
80-82.9%	800-929	B-		2.67
77-79.9%	770-799	C+		2.33
73-76.9%	730-769	C	Average	2.00
70-72.9%	700-729	C-		1.67
67-69.9%	670-699	D+		1.33
63-66.9%	630-669	D	Below Average	1.00
60-62.9%	600-629	D-		0.67
00-59.9%	000-599	F	Failure	0.00

COURSE POLICIES

- **SUBMISSION OF FINAL EXAMS / PAPERS**

The method for the submission of discussion questions, participation responses, weekly homework, and the final paper will be through the Moodle portal. You must upload all assignments, discussions, and papers by midnight on the day they are due.

- **LATE PAPER POLICY**

Students are responsible for submitting assignments on time, regardless of any computer or internet problems/issues. All late submittals will receive a 10% deduction per day, with a maximum late acceptance window of four days.

- **ACADEMIC DISHONESTY**

Work submitted for assessment purposes must be the independent work of the student concerned. Plagiarism, or copying and use of another's work without proper acknowledgement, or the use of work from other courses the writer is taking, is not permitted. Nor is it permissible for any former or present students to allow other students to refer to, use as a sample, or in any way copy or review their work. If students need guidance, they must seek the Professor's assistance.

Definition: To plagiarize is to present someone else's work—his or her words, line of thought, or organizational structure—as our own. This occurs when sources are not cited properly, or when permission is not obtained from the original author to use his or her work. By not acknowledging the sources that are used in our work, we are wrongfully taking material that is not our own. Plagiarism is thus an insidious and disruptive form of dishonesty. It violates relationships with known classmates and professors, and it violates the legal rights of people we may never meet. Another person's "work" can take many forms: printed or electronic copies of computer programs, musical compositions, drawings, paintings, oral presentations, papers, essays, articles or chapters, statistical data, tables or

figures, etc. In short, if any information that can be considered the intellectual property of another is used without acknowledging the original source properly, this is plagiarism.

1. **Minimal plagiarism** is defined as doing any of the following without attribution:
 - a. inserting verbatim phrases of 2-3 distinctive words.
 - b. substituting synonyms into the original sentence rather than rewriting the complete sentence.
 - c. reordering the clauses of a sentence.
 - d. imitating the sentence, paragraph, or organizational structure, or writing style of a source.
 - e. using a source's line of logic, thesis or ideas.
2. **Substantial plagiarism** is defined as doing any of the following without attribution:
 - a. inserting verbatim sentences or longer passages from a source.
 - b. combining paraphrasing with verbatim sentences to create a paragraph or more of text.
 - c. repeatedly and pervasively engaging in minimal plagiarism.
3. **Complete plagiarism** is defined as doing any of the following without attribution:
 - a. submitting or presenting someone's complete published or unpublished work (paper, article, or chapter).
 - b. submitting another student's work for an assignment, with or without that person's knowledge or consent.
 - c. using information from a campus file of old assignments.
 - d. downloading a term paper from a web site.
 - e. buying a term paper from a mail order company or web site.
 - f. reusing or modifying a previously submitted paper (e.g., from another course) for a present assignment without obtaining prior approval from the instructors involved.

Minimal plagiarism. When instances of minimal plagiarism are detected, the instructor can use these situations as an educational opportunity to discuss with the student the nature of plagiarism and the values of a scholarly, Christian community. At the professor's discretion, assignments may be rewritten and resubmitted, with or without a grade penalty. Repeated instances of minimal plagiarism may, at the professor's discretion, be treated as substantial plagiarism. If the professor plans to exercise his or her discretion in cases of minimal plagiarism, procedures and consequences should be clearly described in the course syllabus.

Substantial plagiarism. For a first offense, the student typically receives a failing grade on the assignment that has been plagiarized, and a Report of Plagiarism is submitted to the Provost's Office. For a second offense, the student typically receives a failing grade in the course, and a Report of Plagiarism is submitted to the Provost's Office. For a third offense, the student should be recommended for expulsion from the University. Action is taken at the discretion of the Provost.

Complete plagiarism. For a first offense, the student typically receives a failing grade in the course, and Report of Plagiarism is submitted to the Provost's Office. For a second offense, the student is typically expelled from the college. Action is taken at the discretion of the Provost.

- **DISABILITY SERVICES**

For students with documented medical or psychological disabilities, please contact the Coordinator of Disability Services to request reasonable accommodations at extension 4489 or by email at disabilityservices@vanguard.edu.

STUDENT ASSIGNMENTS – WEEKLY SCHEDULE

Week One: <i>Entering the World of Children's Literature</i>			
	<i>Details</i>	<i>Due</i>	<i>Points</i>
Objective(s)	Define literature for children and the birth of <i>modern</i> literature. Identify children's literary genres—picture, easy-to-read, illustrated, chapter, hardcover, paperback, series books, and graphic novels. Discuss the value of literature and schema building.		
Course Preparation	Read the course description and objectives. Read the instructor's biography and post your own.		
Reading(s)	Chapter 1: Introduction to the World of Children's Literature <i>The Personal Value of Literature for Children</i> by Lynch-Brown, et. all <i>Children's Development and Literature</i> by Lynch-Brown, et. all		
Discussion Question(s)	DQ 1: What should children be allowed to read? Young children like to hear their favorite picture books read again and again. Likewise, adults like to hear their favorite songs and pieces of music numerous times. When older children read <i>formula books</i> , they are encountering familiar characters and themes, and they are not so different from the young children and adults who have favorite works they enjoy. Present an argument for or against allowing children to read as many <i>formula books</i> as they desire. Present specific details, discussing the short-comings or merits of <i>formula books</i>.	/	20
	DQ 2: The Process of Schema Building. Readers bring past experiences, present interests, and expectations with them when they read. Consequently, a child's language, cognitive, personal, social, and moral development affects the ways in which they interpret and respond to the literature. A child's <i>Schemata</i> —background experiences or prior knowledge—may be built upon when they are able to integrate or connect new information with their network of prior knowledge. How might you build upon a child's schemata? Choose a theme, book, or lesson and describe how you will integrate or connect the new information with the child's network of prior knowledge. First, describe the setting, child(ren)/age(s), and predicted prior knowledge. Then, explain your plan and its benefits.	/	20
Final Essay Assignment	Resources: Appendix A Final Essay: 1500–2000 word essay discussing: <i>Whether or not it is the educator's responsibility to teach moral values and to develop good character traits in their students.</i> Essay will include the following: <ul style="list-style-type: none"> • Properly formatted title page • Introduction and thesis statement • A body with supporting evidence and in-text citations • Effective visuals, appropriately introduced (if used) • Conclusion • References page, including five to seven reputable sources 	/	150

Week Two: Elements of Quality Children's Literature and The Art of Illustration			
	<i>Details</i>	<i>Due</i>	<i>Points</i>
Objective(s)	<p>Define award winning children's literature. Discuss elements of literature, appropriate reader response, and how to develop a comprehensive classroom library.</p> <p>Discuss the art of illustration while evaluating the union of art, text, and the visual elements and artistic design of the illustrators. Recognize artistic style, media, technique, and identify ways to integrate visual art and literature in the classroom.</p>		
Reading(s)	<p>Chapter 2: Elements of Quality Children's Literature <i>Characterization</i> by Rothlein, L. & Meinbach</p> <p>Chapter 3: The Art of Illustration <i>Reflections of Maurice Sendak</i></p>		
Discussion Question(s)	<p>DQ 1: Who should the selection committee include? Adults select the award-winning children's books and lifetime awards given to authors and illustrators. Even the Children's Choice Awards are given to books that adults have preselected (children simply narrow the search). Using Information presented in chapter 2, make a case whether you do or do not think Newberry and Caldecott Award-winning books have greater appeal for children than other quality books that have not won an award. Provide specific examples.</p>	/	20
	<p>DQ 2: How do I integrate visual art and Literature? Integrating visual art and literature is supported by the twenty-first-century visions of literacy that extend definitions of language far beyond reading and writing. Art and literature connections help children become more motivated, as well as aid them to visualize, represent, explore, imagine, reflect, and express their thoughts and ideas. How will you help students connect the arts with literature in the classroom? Develop an age-appropriate project that corresponds with a book of your choice that represents a Christian or moralistic mindset.</p>	/	20
Assignment(s)	<p>Actions Speak Louder Than Words. According to Brown and Stephens (1995), "the effective development of the main character may be the single most important element of a work." It is through actions that the most convincing evidence about character is revealed. Oftentimes, readers focus on a character's physical attributes, ignoring the qualities below the skin that shape their attitudes and actions. To help gain a deeper understanding, analyze a character's inner qualities and physical actions which help determine their individuality. Choose a well-rounded character from a book of your choice and locate examples of how each technique enhanced your understanding of the character, noting: qualities, actions, conversations, narration, and reader comments (Appendix B). Remember, character development may come from three sources: (1) narrator's description of appearance and personality; (2) from other characters – what others think of the main character and what their actions are towards them; and (3) from the characters themselves – what they <i>think</i>, <i>say</i>, and <i>do</i> – the latter being the most revealing.</p> <p>Post Appendix B as an attachment</p>	/	75

Week Three: Early Childhood Books and Traditional Literature			
	Details	Due	Points
Objective(s)	<p>Introduce the different types of early childhood books – board, concept, pattern, wordless picture books – and how to effectively motivate children to become lifelong readers.</p> <p>Discuss traditional literature, its history, characteristics, themes, and subgenres – including myths, fables, ballads, folk songs, legends, tall tales, fairy tales, and traditional rhymes.</p>		
Reading(s)	<p>Chapter 4: Early Childhood Literature <i>Randolph Caldecott</i></p> <p>Chapter 5: Traditional Literature <i>Aesop's Fables</i> <i>Reading Fairy Tales</i> by Maria Tatar <i>Little Red Riding Hood and the Wolf</i> by Roald Dahl</p>		
Discussion Question(s)	<p><u>DQ 1:</u> Must books contain words in order to qualify as literature? Some do not consider <i>wordless books</i> literature. They feel a book must tell a story, and how can a book tell a story if there are no words? However, others believe that artists have the ability to develop all the components of a good story (setting, characterization, plot, and theme), through their illustrations. Select a <i>wordless picture book</i> and outline each element of story structure that you identify from the illustrations, using the story map format found on page 37 (figure 2.1). Post your story map and explain whether you believe this book qualifies as literature or not?</p>	/	20
	<p><u>DQ 2:</u> Evaluating traditional literature. Numerous figures of speech have come from the morals of folklore, myths, and fables. From <i>Aesop's Fables</i>, the term, <i>a wolf in sheep's clothing</i>, conveys the image of a person who is not what he seems to be. With regard to cultural literacy, it is believed that fables and folklore constitute an essential part in the process of learning one's culture and a great deal of information can be conveyed in just a word or phrase taken from one of those stories. How important is it to continue to teach children cultural idioms? Provide examples and support for your decision.</p>	/	20
Assignment(s)	<p>Cinderella Resources: African – <i>Nayasha</i>, Chinese – <i>Yehhsien</i>, Egyptian – <i>Suit of Leather</i>, English – <i>Catskin</i>, French – <i>Donkeyskin</i>, German – <i>Aschenputtel</i>, Himalayan – <i>The Black Cow</i>, Korean – <i>Pear Blossom</i>, Ojibwa – <i>Sootface</i>, Shanghai Chinese – <i>Lin Lan</i></p> <p>Comparing story motifs. Read three versions of a Cinderella-type story from different cultures, comparing the following motifs: protagonist, evil person, siblings, magical helper, type of celebration, protagonist's attire at celebration, make of high status, and lost article. Next, analyze culture-specific details, such as: animals, architecture, artifacts, clothing, dwellings, food, landscapes, people, plants, rituals, and songs. Last, answer the questions that follow.</p> <p>Post Appendix C as an attachment</p>	/	75
	<p>Thesis Statement: Submit your thesis statement with a brief description of your intentions, as well as any questions you may have at this time. Post as an attachment.</p>	/	15

Week Four: The Boundless World of Fiction – Modern & Animal Fantasy			
	<i>Details</i>	<i>Due</i>	<i>Points</i>
Objective(s)	<p>Discuss the beginnings of fiction and modern fantasy and the many types – animal, literary fairy tale, animated object fantasy, human with fantasy character, extraordinary person, enchanted journey, high fantasy, supernatural fantasy, science fiction, and unlikely situations.</p> <p>Introduce animal fantasy – milestones and types – anthropomorphic animals in all-animal worlds, coexisting with humans, in natural habitats, and with human thinking ability.</p>		
Reading(s)	<p>Chapter 6: Modern Fantasy <i>Why Are Americans Afraid of Dragons</i> by Ursula Le Guin <i>Liking and Not Liking Fantasy</i> by Perry Nodelman</p> <p>Chapter 7: Animal Fantasy <i>The Truth In Fantasy: Traditional, Modern, & Animal</i></p>		
Discussion Question(s)	<p><u>DQ 1:</u> Should children be able to read about violence, even if it is make-believe? Many educators believe there are worthy books with profound messages, books that also include pain or horror such as: C.S. Lewis and <i>The Chronicles of Narnia</i>, <i>The Lord of the Rings</i>, <i>Spiderwich Chronicles</i>, the Harry Potter series, <i>The City of Ember</i>, <i>Tuck Everlasting</i>, <i>The Lightning Thief</i>, & <i>The Giver</i>.</p> <p>If children are shielded from learning about such horrors, could they be prevented from developing compassion? Or are children prone to generate violence after reading about it and seeing it in television shows, and computer games? Take a stand on whether children should be allowed to read books that include pain, horror, or violence. Support your claim with at least two literary examples and at least three strong points for each, with regard to a Christian mindset.</p> <p><u>DQ 2:</u> Anthropomorphic Animals, Humans, and Christianity. Visit the Children's Books Forever website (www.childrensbooksforever.com) and choose the 'Inspirational Books' link. There you will find books about anthropomorphic animals coexisting with humans, discussing such topics as: Guardian Angels, God, Christ, Dying, and Christmas. Choose one book and discuss how you might use this book in the classroom. Consider the subject matter and age-appropriateness as well as student response.</p>	/	20
Assignment(s)	<p>Evaluating animal fantasy. Talking animals have always been popular story characters, beginning with fables and folktales of traditional lore. A look through the picture book selections of bookstores and libraries will reveal how popular animal fantasy is among children's books. Choose an age-appropriate book of your choice and answer the following questions, providing detail and example(s): (1) How believable are the anthropomorphic animals? (2) Does the protagonist possess an appropriate mix of both animal and human characteristics? (3) Does the book tell a good moralistic story that the child(ren) will enjoy? (4) Is the plot credible? Explain.</p> <p>Post Appendix D as an attachment.</p>	/	75

Week Five: Multicultural Literature & Contemporary Realistic Fiction			
	<i>Details</i>	<i>Due</i>	<i>Points</i>
Objective(s)	<p>Evaluate multicultural literature and specific book categories – culturally neutral, generic, and specific. Discuss misrepresentations of culture and identify quality literature written for and by various cultures – Latino, African American, Asian, and Native American. Identify literature of religious cultures and traditions as well as international literature.</p> <p>Discuss the characteristics of contemporary realistic fiction, censorship, and themes – family, friendship, humor, adventure, and mystery. Identify the necessity of literature that relates to social reality – war, homelessness, poverty, child labor, gangs, crime, and racism, as well as personal issues. Discuss bibliotherapy and its criticisms.</p>		
Reading(s)	<p>Chapter 8: Multicultural Literature <i>Insiders, Outsiders, and the Question of Authenticity</i> by Nina Mikkelsen</p> <p>Chapter 9: Contemporary Realistic Fiction <i>Realism and Children's Literature: Notes from a Historical Perspective</i> by E. Segel <i>Children's literature promotes understanding</i> by Melissa Thibault <i>Reading For Character: Principles of Bibliotherapy ...</i> by Karen Parker</p>		
Discussion Question(s)	<p><u>DQ 1:</u> Who should write books about Minorities? One of the most controversial topics in children’s literature is whether an author outside a specific culture’s social group can write authentically about that group. Consider the following questions: (1) Do books by authors outside a particular culture provide a distorted view because of the authors’ own cultural biases? (2) If authors adequately research another culture—and they write with sensitivity—can they authentically write about that culture? (3) Do authors who share the culture of their characters describe them more authentically and convincingly? (4) If we purchase books about minorities that are written by authors in the mainstream culture (and call those books multicultural literature), are we making it more difficult for talented minority authors to publish their books? Answer each question, then select and introduce one multicultural book, discussing its merits or short-comings.</p>	/	20
	<p><u>DQ 2:</u> Should we allow children to view or read books with social reality themes? Anderson emphasizes her belief that attempting to keep children ignorant of social realities will not keep them safe from the problems of the world. She further explains that we cannot hide the realities of the world from children, and believes that most children are quite capable of facing serious issues. However, not everyone agrees with this view. Present an argument for or against the following statement: Attempting to protect children from painful subjects can, among other things, prevent them from understanding the plight of less fortunate people.</p>	/	20
Assignment(s)	<p>“We Read To Know We Are Not Alone” --C.S. Lewis Bibliotherapy and character education go hand-in-hand in today’s classroom. <i>Identification</i>—of the events and main character, <i>Involvement</i>—from the student; and <i>Insight</i>—that events are not static, are key components of bibliotherapy. After completion of this week’s reading material, construct a sample lesson that includes: Grade level, Literary selection, Character principle, Application, Follow-up, and Explanation. Refer to <i>Reading For Character: Principles of Bibliotherapy Applied to Children’s Literature</i> by Karen Parker, for an example.</p> <p>Post Appendix E as an attachment.</p>	/	75
	<p>Final Essay Outline: Construct an outline of your essay, using the standard format. Refer to Appendix F.</p>	/	35

Week Six: Discovering the World Through Nonfiction			
	<i>Details</i>	<i>Due</i>	<i>Points</i>
Objective(s)	<p>Evaluate informational books, storybooks, and the characteristics of each. Identify content area reading material and learn how to enhance curriculum with informational books and graphic organizers.</p> <p>Discuss poetry and verse, identifying specific characteristics – rhythm and rhyme, language, form, and culture. Identify different types of poetry books and develop a plan to teach poetry, recognizing the value of poetry in the classroom.</p>		
Reading(s)	<p>Chapter 12: Information Books <i>Reading Informational Literature</i> by Lynch-Brown, Tomlinson, and Short</p> <p>Chapter 13: Poetry and Verse <i>From Rhyme to Poetry</i> by Rebecca Lukens <i>Maya Angelou</i> by Stahl, Hanlon, and Keyser</p>		
Discussion Question(s)	<p>DQ 1: Are informational <u>storybooks</u> fiction or nonfiction? Not all literature books fall neatly into <i>one</i> and only <i>one</i> genre. There are many good books that inform readers about topics, yet they may also include elements of fiction – for example, characters, dialogue, anthropomorphic animals, fantasy elements. They are not truly considered fiction because the purpose of fiction is to entertain, rather than inform readers. <i>Informational storybooks</i> can be very useful for presenting facts and concepts to young children, and they often attract reluctant readers. Some educators include <i>informational storybooks</i> within the genre of informational books, but others say they are nonfiction and therefore cannot contain any element of fiction. Argue for or against including informational <u>storybooks</u> within the genre of informational books.</p> <p>DQ 2: Should children read the poems by Shel Silverstein? Shel Silverstein's poem collection, <i>A Light in the Attic</i>, has been banned from various schools. Two of the poems that have been most notably criticized are, "Prayer for a Selfish Child," which parodies a traditional bedtime prayer, and "Something Missing," which tells of a man who forgot to put on his pants. Review several poems from the Shel Silverstein website and take one of the following positions and defend it, citing examples from the poetry selections you have chosen: Silverstein's poems are offensive and should not be shared with children. Silverstein's poems are funny and harmless, and I intend to share them with students/children. (www.shelsilverstein.com).</p>	/	20
Assignment(s)	<p>Resource(s): Search poetic anthologies, online or in-text.</p> <p>For the love of poetry. "Poetry has the power to reach into a person's innermost being and touch each facet of life, including the emotional, intellectual, social, physical, and spiritual . . . Poetry, whether spoken or sung, has the ability to unite people in a common cause, establish an emotional connection, reveal a spiritual conviction or inspiration, and convey joy or grief (and every emotion in between). Poetry touches the imagination and the emotions in ways that prose does not" (Wyatt). Unfortunately, poetic analysis has caused many students to dislike poetry and if the teacher doesn't like it, it doesn't get taught. On the other hand, students whose teachers love poetry, select it wisely, read it aloud well, and share it often and in many enjoyable ways, will come to appreciate poetry—which will last a lifetime.</p> <p>Create a self-portrait anthology by collecting 10 poems that celebrate and explore the different aspects of who YOU are and what you are doing, thinking, and feeling. Open your anthology by selecting a signature poem for yourself. You design the format, font, and style of each selection. Be creative, and most of all—have fun with it!</p>	/	75

Week Seven: Teaching Reading Through Literature			
	Details	Due	Points
Objective(s)	<p>Discuss the importance of teaching reading through literature – reading aloud with question and listening-prediction activities, sustained silent reading, trade books, oral reading – both individual and group oral reading, and guided silent reading.</p> <p>Identify ways to implement a yearlong literature program by organizing reading instruction by genre and theme.</p>		
Reading(s)	<p>Chapter 14: Teaching Reading Through Literature <i>Words and Worlds of Wonder: Interacting with and Celebrating Literature Why Read?</i> by Michael O. Tunnell and James S. Jacobs</p>		
Discussion Question(s)	<p>DQ 1: Levels of Questioning – listening-prediction activity. When you read a fiction book to a group of children for the first time, the type of questions you ask should be different from those you ask when you read a nonfiction book or a familiar story. New stories lend themselves well to listening-prediction questions. Andersen recommends developing seven levels of questioning to engage children in divergent thinking while they are listening to the new story. Choose a picture book or a chapter in a juvenile novel – one that has a predictable plot that follows the story structure of character, setting, problem, goal, event, and resolution – and develop appropriate questions for the following: I. Memory level, II. Transition level, III. Interpretation level, IV. Application level, V. Analysis level, VI. Synthesis level, VII. Evaluation level. <i>Note:</i> it is not necessary to ask questions in a hierarchy (i.e., category I. through VII.). What is desirable is to ask children questions that require varied thinking. (Refer to Box 14.1, 14.2 page 315-6.)</p> <p>DQ 2: Reading instruction with trade books. Basal reading programs with textbooks and workbooks are still the most common method of teaching reading in this country. However, many teachers supplement basals with trade books – and some teachers use <i>only</i> trade books to teach reading. Choose an age-appropriate trade book, include the title, author, illustrator (if applicable), and discuss the following aspects: (1) Quality of story, (2) Number of pages, (3) Amount and size of print, (4) Difficulty of vocabulary, (5) Sentence complexity, (6) Concept complexity, (7) Sophistication of content, (8) Quality of illustrations, (8) Age of main character.</p>	/	20
Final Essay Assignment	<p>Resources: Appendix A</p> <p>Final Essay: 1500–2000 word essay discussing: <i>Whether or not it is the educator's responsibility to teach moral values and to develop good character traits in their students.</i> Essay will include the following:</p> <ul style="list-style-type: none"> • Properly formatted title page • Introduction and thesis statement • A body with supporting evidence and in-text citations • Effective visuals, appropriately introduced (if used) • Conclusion • Reference page, including five to seven reputable sources <p>Upload assignment through Moodle, turnitin.com</p>	/	150

Appendix A

Final Project Overview

For your final paper you will type a **1500 – 2000 word essay** discussing:

Whether or not it is the educator's responsibility to teach moral values and to develop good character traits in their students.

If you feel it *is* the educator's responsibility to teach morality, you must identify how to go about doing so, providing reasons and support for your decision as well as supporting facts and details. You may include anecdotes, stories, and/or personal experiences. If you feel it *is not* the educator's responsibility to teach morality, you must identify who you feel is responsible as well as provide recommendations—further reasons, support, and suggestions—as to how they must go about teaching morality to our youth.

You may also discuss the benefits as well as possible problems and/or issues concerning morality and student well-being. Consider what you have learned from each genre and what children get from proper literary exposure and lessons learned throughout. Your essay and any plan of implementation should include a Christian mindset and reflect age-appropriate selections and materials.

For this essay, **five to seven sources** are required and must be formatted properly, according to APA guidelines. For formatting assistance, refer to the following: <http://owl.english.purdue.edu/>. Sources must be listed in alphabetical order on the Reference page, which appears as the last page of your essay. Your source material may come from the required textbook, course reading(s), and weekly student discussions, as well as your individual research and experiences. It is imperative that you cite all source material properly, both in-text and on the Reference page. Note: Your final draft will be uploaded through turnitin.com, a plagiarism website, directed through Moodle.

Your paper should include a well-formatted title page, introduction with thesis statement, a body with supporting evidence and in-text citations, effective visuals (appropriately introduced), a conclusion, and five to seven reputable sources.

Final Project Timeline

I recommend you plan accordingly and work on your final project throughout the course. I require that you submit a thesis statement in Week 3 and an outline of your final paper in Week 5. After submission of each, I will return them to you with possible comments or concerns. If both your thesis and outline have been approved, you may proceed with your final paper schedule. Note: You may submit the thesis and outline before they are due to receive credit but you may not submit the information after the due date to receive credit. I will however, provide feedback at any time throughout the course.

- Week One & Two:** Formulate an opinion and begin your research.
- Week Three:** Submit your thesis statement with a brief description of your intentions.
- Week Five:** Submit a detailed outline of your final paper, listing possible source material.
- Week Seven:** Submit your final paper.

Appendix B

Actions Speak Louder Than Words: Analyze a character in a selected book and find examples of how each technique enhanced your understanding of that character. Next, complete the Character Analysis chart, listing various qualities of the character, providing specific examples of each. Then, answer the questions that follow. For more information and an example of Character Analysis, review *Characterization* by Rothlein, L. & Meinbach.

Title of Book:

Author:

Character name:

Qualities	Actions	Conversations	Narration	Comments

1. Was your chosen character fully developed, that is, did you learn of the character's main traits as well as their strengths and weaknesses, and could you relate to them? Explain.

2. If the book were to continue, can you image what *might* happen to the character in the future? Explain.

Appendix C

Comparing Story Motifs. Read *three* different versions of a Cinderella-type story from various cultures, comparing the following motifs. Answer the questions that follow.

	<culture & title>	<culture & title>	<culture & title>
Protagonist (central character)			
Person Protagonist seeks and Title			
Evil Person(s) and/or Sibling(s)			
Protagonist’s Helper			
Type of Celebration (beginning, middle, or end of story)			
Protagonist’s Celebration Attire			
Lost Article (if any)			

Other culture-specific or relevant details: Animals, Architecture, Artifacts, Clothing, Dwellings, Food, Landscapes, People, Plants, Rituals, Songs			
---	--	--	--

Appendix D

Evaluating Animal Fantasy: Provide a *detailed* description for each

Grade Level	
Literary Selection	
How believable are the anthropomorphic animals?	
Does the protagonist possess an appropriate mix of both animal and human characteristics?	
Does the book tell a good <i>moralistic</i> story that children will enjoy? If so, what is it?	
Is the plot credible? Why or why not?	

Appendix E

“We Read To Know We Are Not Alone” --C.S. Lewis

Bibliotherapy & Character Education: Sample Lesson

Grade Level	
Literary Selection	
Character Principle	
Application:	Identification:
	Involvement:
	Insight:
Follow-Up Activity	
Sample Lesson Explanation	

Appendix F

Standard Outline Form: Numbering, indentation, punctuation, and other physical aspects of outlines follow certain conventions, particularly when the outline is to be read by someone other than the writer. Make all numbering of heading consistent throughout with proper spacing, as indicated.

Thesis statement: _____ (One declarative statement)

- I. _____ (Roman numeral, main head)
 - A. _____ (Capital letter, subhead)
 - 1. _____ (Arabic numeral, second subhead)
 - 2. _____
 - a. _____ (Lowercase letter, third subhead)
 - b. _____
 - B. _____
- II. _____

Main heads (i.e., I,II,III), are set flush with the left margin. Subheads are indented five spaces in typed copy, or they may be indented directly under the first word of the preceding heading. When a heading is more than one line in length, the second line is indented as far as the first word of the preceding line:

- I. Motivation is a critical part of reader engagement and plays a dual role, increasing the time spent reading.
 - A. It becomes a part of both the process and product of engagement.
 - 1. Self-selection of books
 - 2. Access to a wide variety of fiction and nonfiction books
 - 3. Books that are personally interesting

Punctuation and Capitalization: In a *topic sentence* (1, 2, and 3 above), unlike a *full-sentence* (I. and A. above), capitalize only the first letter of the word beginning the heading (and all proper nouns). Do not include punctuation at the end of each heading as they are not complete sentences. See below:

- I. Present need for Children's Literature programs
 - A. In private schools
 - B. In public schools

Content of Headings: Each heading in an outline should be specific and meaningful. Headings such as *Introduction*, *Body*, and *Conclusion* are not useful. Instead of using general labels, indicate precise details and avoid including headings in the form of a question.

Length of Outline: Avoid elaborate and confusing outlines. There is rarely any need to go further than the third subhead (i.e., a,b,c). Three levels of main headings (i.e., I, II, III), are often enough for a short essay and should be expanded accordingly.

(Adapted from *Handbook of Current English*, 8th Ed., Jim W. Corder & John J. Ruszkiewicz)