

LITERATURE 3025

Children's Literature

Fall 2019

Professor Pate

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Office Location: Bond Academic Center (BAC) 108

Office Phone: 619-849-2461

Office Hours: M-F 1:30-2:30 or by appointment

Class Time: TTh 8:00-9:15



Texts

Anderson, Nancy A. *Elementary Children's Literature: The Basics for Teachers and Parents*, Fourth Edition. Boston: Pearson, 2013.

Assigned children's books listed in syllabus.

Readingrockets.org and Library of Congress Rare Books and Special Collections Division: loc.gov

About the Books

Success in this course is accomplished by carefully and thoughtfully reading all books assigned. The Anderson text provides background information about children's literature in general, and it provides specific information about the categories or genres of children's books. The specific children's books you are assigned to read in this course are listed according to genre and subgenre, and they are identified by reading age group in the syllabus (P for Primary, I for Intermediate, and A for Advanced). Since you will be reading forty-three children's books in this course, a copy of each book is on reserve at the reserve desk in Ryan Library for your convenience but cannot be taken out of the library. Since only one copy of each is on reserve and a number of students take this course, the books on reserve may not be available for you to check out and read carefully, thoughtfully, and analytically; therefore, collecting the books yourself to have available to read is the wisest and most efficient way to succeed in this course. Begin by looking for the books listed on the syllabus at home and use the local public library for the rest that you do not have. The librarians at the **Point Loma Branch** are generous and eager to assist you. They order 15 copies of each book and place them on a shelf with my name or our course name next to the collection in the children's book section of the library. Organize a group of classmates and take turns going to the library to get a few weeks' worth of books. Take turns reading the books and schedule a time to discuss them together. Choose a different person to return the books to the library and to pick up the next group of assigned books. Please always return books by the date due.

Local Libraries

Point Loma Branch

2130 Poinsettia Drive
Phone 619.531.1539
Closed Mondays

Ocean Beach Branch

4801 Santa Monica Avenue
(Corner of Sunset Cliffs & Santa
Monica)

Central Branch-downtown

330 Park Blvd.

Course Description

This is an **upper division literature course** that offers a survey of classical and contemporary children's literature. It provides the historical background of children's literature as well as the modern application of the literature. This course is taught as a literature course not a methods course; therefore, it provides an opportunity for students to read, analyze, synthesize, and develop an understanding of what quality children's literature is. It functions as an important literary foundation for students preparing to teach, to work with children in fields such as illustration, psychology, sociology, as a children's pastor, a children's worker, a parent, or in other fields requiring a basic knowledge of children's literature. While this course is focused on reading children's books, it is a **rigorous 3-unit upper division literature course** that supports the survey of human endeavors from a historical, cultural, linguistic, and philosophical perspective developing a critical appreciation of human expression in both artistic and literary forms.



Course Learning Outcomes

Students will be able to:

1. Closely read and critically analyze texts in their original languages and/or in translation. **(PLO 2,3, 5)**
2. Recall, identify, and use fundamental concepts of literary study to read and discuss texts
 - a. Standard literary terminology
 - b. Modes/genres of literature
 - c. Elements of literary genres
 - d. Literary periods (dates, writers, characteristics, and important developments)
 - e. Contemporary critical approaches
 - f. Extra-literary research **(PLO 2, 3, 5)**
3. Analyze the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect the texts with their own lives. **(PLO 1)**
4. Create detailed and informed textual analysis of literary works that analyze several of the fundamental concepts of literary study with mastery increasing beyond the 200 course level **(PLO 1)**.



Objective Domains

Concepts and Conventions:

Students analyze literary elements and structural features in significant classical, historical, and cultural narrative and expository children's literature from a variety of cultures. Students identify themes that evolve out of setting, plot events, characterization, cultural patterns, and symbols found in traditions and mythologies in both written and visual texts. Students analyze plot types, influence of setting, writing style, story structure, author's point of view and perspective in both fiction and non-fiction prose and in illustration. They identify and evaluate structural devices such as rhyme, metaphor, alliteration, onomatopoeia, simile, hyperbole, anthropomorphism, and personification in prose and poetry. They study authors and illustrators and analyze and evaluate the ways in which the written text and illustration function together.

Genres:

Students analyze the structure, organization, and purpose of texts in varying genres. They demonstrate an understanding of genre structures and the function of the literary elements within the genres in expository and narrative writing.

Interpretation of Texts:

Students “analyze both the implicit and explicit themes and interpret both literal and figurative meanings in texts, from a range of cultures and genres using textual support for inferences, conclusions, and generalizations they draw from any work” (“Standards of Program. . .” – a state document). Liberal Studies/Cross Disciplinary Studies majors, be sure to keep a copy of the syllabus for future reference and proof of completion of state requirements as stated in this syllabus.

To the Student

Responsibilities and Requirements:

1. Literature comes to life when it is read well, thought about, and discussed among the readers. All students are expected to engage in this academic process and to contribute to class discussions since each contribution adds to other classmates' learning experiences as well as your professor's, and each contribution makes literature an even more meaningful, dynamic force in all of our lives.
2. Read all assigned readings and take notes on the readings by following the guidelines under “Reading for Quizzes and Tests” in this syllabus.
3. Log onto Canvas to access our course materials and assignment and project descriptions.
 - Please use Chrome as your browser.
 - Go to canvas.pointloma.edu.
 - Create a shortcut or bookmark to this site.
 - Log in with your PLNU username and password.
4. Take notes during class discussions on paper, not on the computer since studies show this form of note taking is far more effective in regard to retention and synthesis. This practice enables you to engage in the process of learning and boots focus and comprehension. The notes will assist you in preparing for the exams.
5. Use Times New Roman, size 12 font, for all written assignments.
6. Employ standard writing conventions for all written assignments. Submit only polished final drafts written in college level prose. All writers must rewrite, revise, and rewrite their texts as many times as needed to create a clear focus and clear, polished prose. Quality writing happens as a result of clear thinking and intentional, thoughtful, and thorough revising and rewriting.
 - Points will be deducted for misspelled words, incorrect grammar usage, sentence level problems, lack of focus, organization, development, support, and missing documentation. Please use the tutorial center or make an appointment with me if you need or desire objective feedback on your writing.
7. Cite all sources consulted or used in your text. Use only the 2016 updated MLA documentation and Works Cited format in your writing.
8. Submit only authentic and original work. Using other people’s ideas, work, or words as your own in any form will result in a failing grade for the assignment and for the course, and a report will be made to the Provost and placed in your academic file. See “Departmental Plagiarism Policy” below.



Departmental Plagiarism Policy

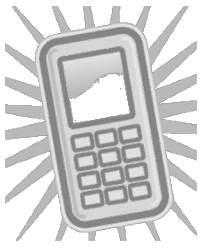
The Department of Literature, Journalism, and Modern Languages deems intellectual and academic integrity critical to academic success and personal development; therefore, any unethical practice will be detrimental to the student's academic record and moral character. Students who present the work of others, which includes but is not limited to borrowing another student's work, buying a paper, copying work from the Internet, or using the thoughts or ideas of others as if their own (using information in a paper without citation), commit plagiarism. Students will be held accountable for plagiarized material whether the material was plagiarized intentionally or unintentionally. Plagiarized work will result in a failing grade for the assignment and for the course. A written report will be filed with the department chair and the area dean. The dean will review the report and submit it to the Provost and the Vice President for Student Development. It will then be placed in the student's academic file.

9. Practice academic honesty and integrity by doing your own work and by reading each assignment to prepare for the class activities, quizzes, and tests.
 - Both asking for and providing information to those who have not read the assignments are forms of academic dishonesty or cheating and reveal a lack of personal integrity. Please do not put yourself or other students in compromised, dishonest, unjust positions by asking another student what the story was about before a quiz when you have not read the book yourself or by providing the information in any form to those who have not read.
 - Clicking out of a quiz or exam to find information, looking on another's paper or looking at notes in any form in any location is clearly cheating and will result in earning an "F" for that assignment and possibly for the course. All cell phones and watches must be put away during class and hats removed. I will circulate throughout the room during quizzes and exams.
10. Submit assignments in hard copy form in class on the dates specified in the syllabus or stated in class. Assignments turned in on time will be given credit. Late assignments or assignments turned in outside of class will earn no credit.
11. Six absences are the maximum number of absences allowed by the University for a 2-day-a-week-course. Please see the *PLNU 2019-2020 Undergraduate Catalog*. A seventh absence will result in de-enrollment from this course.

Classroom Attire Policy

The classroom is a professional workplace and a place where all students have the right to work efficiently and to think clearly without distraction. An academic environment free of visual distractions facilitates academic success. As a member of this academic community, each student has a responsibility to dress in a way that does not distract or detract from academic pursuit but rather to dress in a way that encourages and fosters academic thinking and concentration. Please be responsible and considerate of those in this academic and professional environment and dress in a way that facilitates academic success.

Technology in the Classroom



Please turn off your cell phone, remove your watch, and stow them away in your backpack, book bag, or purse before class begins and leave them in your bag throughout the class—unless I ask you to use your phone to complete an assignment in class. Technology will be used to take in-class quizzes, and it may be used for accessing e-books, but if it is used for purposes other than those just stated, it is no longer acceptable to use in the classroom. If it is used for other purposes, you will be asked to log off and close it. Again, please be responsible for your actions and considerate of others in this professional and academic environment and enable yourself to engage fully in the course by keeping yourself free from distraction.

Academic Accommodations

All students are expected to meet at least the minimum standards for this course as set by the instructor. Students with learning disabilities who may need accommodations to meet the set standards should first discuss options and services available to them in the Disability Resource Center (DRC) during the first two weeks of the semester. The DRC, in turn, will contact the professor with official notification and suggested classroom accommodations, as required by federal law. Approved documentation must be provided by the student and placed on file in the DRC prior to the beginning of the semester.

Quizzes and Tests

Quizzes and tests will be given throughout the course on lecture content, discussion content, and required reading. Quizzes will be taken online and may not be taken at any other time or place than in class, with the class. However, should you need to miss class due to illness or a school sponsored event, you must contact me **prior to class** to inform me of your illness or scheduled excused absence and make arrangements to take the quiz in hard copy form in my office.

Reading for Quizzes and Tests:

Expect to be quizzed on each assigned reading. To properly prepare to take the quizzes and tests and to become a better prepared teacher, counselor, parent, etc., it is essential that you know the items listed below for each book. This information should be written down and stored in an electronic or hard copy file so you can refer to it when preparing for tests and so you will have it available to refer to in years to come. Your efforts will prove to have immediate and long term value.

Know the items listed below for each book:

Identify and analyze the following literary elements:

1. Title, author, and illustrator of the book
2. Genre and, if appropriate, type of book within that genre (most are listed on the syllabus)
3. Fully describe the setting.
4. State the name of main character and describe the ways the main character contributes to the plot and theme. Are the characters believable, consistent, and can the reader identify with them? Follow and describe if and how the character changes. This will lead to the theme.
5. Identify the main plot events and note their significance to the character and the theme of the story.
6. Identify the plot type: cumulative, linear, episodic, or circular, and analyze its movement.

7. Identify the text structure (rhetorical strategy)—compare/contrast, event/effect, problem/solution, or achievement of skill.
8. Summarize the story or each chapter if it is a chapter book. A summary provides a brief answer to the question, what is the story or chapter about? This question can be answered in a couple of brief, concise statements that are inclusive enough to remind you of the significant events.
9. State the theme. In one complete sentence answer the question, what meaningful point is the author making? The theme is the central meaning of the story the reader can apply to his or her life that naturally evolves out of the plot, characterization, and setting. The theme is a significant, meaningful, positive value statement about life and/or people with general applicability to a child's world. It will often have a "because" idea. The theme is not the topic, subject, or thematic concept of the book. For example, "love" is a topic, not a theme; however, "Unconditional and sacrificial love can empower a person to change" is a theme.

Projects

Sept. 17: Literacy Chronicle due in class in hard copy form (Do not submit to Canvas.)

2 pages double spaced in Times New Roman size 12 font (20 points)

Spend time reflecting upon yourself as a reader from as early as you can remember. A conversation with your parents or a relative will likely jog your memory about when you began to read, what you read, where and how you liked to read, etc. When did you begin to read? How would you characterize yourself as a reader? What genres do you enjoy reading the most and why? (For a list of genres, please see p. 8 in the text. Science fiction is not listed as a specific genre, but it is a viable genre to choose.) Who is your favorite author/book and why? Have your reading preferences changed over the years? What has and does reading mean to you? Do you read for pleasure, for knowledge, for escape, only when you have to? How has/does it affect you? (Has it been therapeutic, helped you address personal or social issues, or simply been for pleasure?) What significant insight, understanding, opportunity, or experience has come from your reading?

Organize your reflection chronologically, around periods in your life, or around themes. You will likely not address every question, but you also will likely go beyond the questions posed. Within your reading chronicle, describe one or two literacy anecdotes or significant reading experiences you remember. Provide a thoughtful conclusion at the end of your literacy chronicle.

Genre and Literary Analysis, Presentation, Handout, and Individual Reflective Summary (40 points)

Genre and Literary Analysis

Using chapters 2, 3, the corresponding genre chapter, and the outline in Canvas that corresponds to the genre of the children's book you have been assigned, analyze the children's book through the structures those resources provide. Analyze and identify the distinguishing genre and quality characteristics of the text. Read a minimum of two sources for the author and two for the illustrator if the illustrator is not also the author, other than Wikipedia, to prepare a brief introduction of the author and/or illustrator.

Instructions for the handout are on the next page.

Handout (15 points) Make hardcopies for the class and place them on the front desk.

1. Write a brief bio of the author and of the illustrator
2. List the most significant and memorable genre characteristics of the story
3. List the most significant and memorable quality characteristics of the illustrations
4. State the theme
5. Cite all information you use from all sources right where you use the information on your handout. **(Put quotation marks around any word, phrase, or sentence you use from any and all sources. Using 2016 MLA style, cite every source you use where you use it even if you do not quote it but you simply use the information by putting it into your own words.) A failure to do this will result in no credit for this section. (Anderson 35) author + page # ("Demi at Work," par. 10) title, + par. #**
6. Provide a properly formatted 2016 MLA style Works Cited on the back of the handout

Presentation (15 points) Submit to Canvas

Arrive in class early to prepare and present the following in a 5-7 minute presentation in class:

The purpose of this assignment is to introduce your classmates to the person/people who are the author and/or illustrator of the book you have been assigned so your audience can better understand the creator of the book and what has influenced her/his life and work. The second purpose is to highlight and demonstrate for your audience the hallmark or most significant, meaningful, and memorable elements of the book and ultimately answer this question: **What makes the work (the book) distinctively different from other's work (books)?**

Show your audience the answer to that question by analyzing and doing the following:

1. Give a brief bio of the author and/or illustrator's accomplishments, influences, and the qualities for which the author and illustrator are known.
2. Identify and discuss the **most significant and memorable genre characteristics of your assigned book.**
3. Identify and discuss the **most significant and memorable quality characteristics of your assigned book.**
 - Analyze the impact the diction and syntax have on meaning, tone, and reading experience (style: types of verbs, nouns, grammatical structure, imagery, figurative language, allusion, irony, symbolism, dialect, comparisons, sound, rhythm, etc.).
 - Analyze the literary elements in both text and illustration (setting, characterization, plot, theme, and tone: see pp. 31-39).
 - Analyze the effect of the point of view in both text and illustration
 - Analyze the visual elements of artistic design (Ch. 3).
 - Choose the exemplary elements in the categories above and include those in your presentation.
4. Discuss the theme, its significance, and identify the ways the theme evolves out of the plot, the characters, and is visible in the illustrations. (If your book is a collection, skip to # 5.)
5. Provide a verbal summary of your personal response to the book.
6. Cite all information you use from all sources right where you use the information in your handout. **(Put quotation marks around any word, phrase, or sentence you use from any and all sources. Using MLA style, cite every source you use where you use it even if you do not quote it but you simply use the information by putting it into your own words.) A failure to do this will result in no credit for this section.** Citation Examples:

(Anderson 35) author + page # ("Demi at Work," par. 10) title, + par. #. Do not cite by website name in the parenthetical citation.

Personal Response one page in hard copy form (Do not submit to Canvas.) Turn in a hard copy of your response along with a hard copy of your handout. **(10 points)**

Reflect upon the following and **be specific** in your response:

- How you received the text
- For what you are grateful regarding the text and the author/illustrator
- What the text has added to your thinking/understanding
- How the text has challenged your thinking/understanding
- How it has changed/affected your understanding of children's literature

Sept. 26: In-class Story Map of Assigned Cinderella Story (10 points possible):

As a group, create a story map for the Cinderella story you have been assigned. This is a group assignment for initial reading, discussion, and analysis that must be completed in class. Please see the format for the story map on p. 38 and follow that format. Outside of class, type two paragraphs that reflect on the following:

1. What did completing the story map add to your reading experience and your level of comprehension and why?
2. Along with what you experienced, how might a child benefit from completing a story map for a book? (Story Map Reflection due Oct. 1. Also see due date below.)

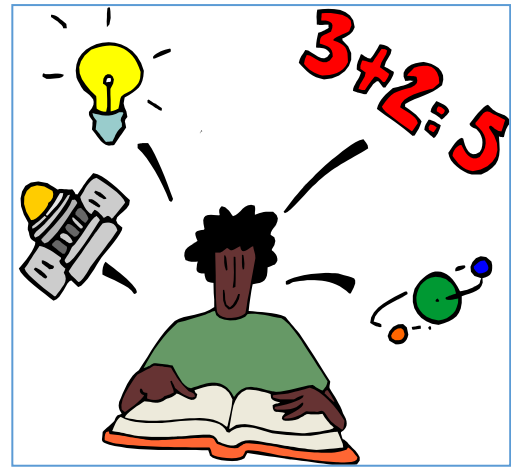
Oct. 1: Story Map Reflection Due in class in hard copy form only. (5 points possible) Do not submit on Canvas.

Nov. 7: Community Service Read Aloud One Page Reflection due in class in hard copy form only. (20 points) Do not submit on Canvas.

Choose a picture storybook from the syllabus to read to a child that is appropriate for the age of the child. Do not choose a concept book. Read the book to yourself first and then read it aloud to a child or to a group of children face-to-face. After you have read the story, write about your experience. Identify the story, your audience, date, time, and location of the reading. Compare and contrast your experience reading the text to yourself and reading the text to the children. Describe the effect that reading the story aloud to a child or children had on you in comparison to your reading it silently to yourself.

Course Perspective

In response to my reading *Teaching and Christian Practices: Reshaping Faith and Learning*, I have removed the collection of creation myths and four chapter books from the syllabus in an effort to implement a change in perspective about reading and to enable us to move from reading as consumers to reading charitably in Christian love. This requires us to read with thoughtful contemplation which requires that we take even more time than usual to reflect on the reading and to be willing to receive the text with humility, vulnerability, and to be changed by it. This requires rereading to more fully understand it and to be grateful for what the author/illustrator has given us. Some other ways we will practice this together is to work in pairs, lead and participate in discussions, and share our reading perspectives and experiences.



CHILDREN'S LITERATURE

Tentative Schedule

| DATE | TOPIC | READING ASSIGNMENTS |
|----------------------|--|---|
| Thursday Sept. 5 | Introduction to Children's Literature | Please begin today to collect the books listed below if you haven't done this already. Use the "Reading for Quizzes and Tests" section as your guide for reading and taking notes on the books. Read the (I) intermediate and the (A) advanced books ahead of schedule because, in many cases, you may not be able to read the assigned reading in one evening. Take thorough and careful notes when you read since you will be expected to recall the content of the stories on the days in which we talk about the book in class. |
| Tuesday Sept. 10 | Early Children's literature and early Sunday School | Chapter 1 "Introduction to the World of Children's Literature" Look online for <i>Spiritual Milk for Boston Babes in Either England</i> and <i>A Little Pretty Pocketbook</i> . Pay careful attention to the style and theme. |
| Thursday Sept. 12 | Visual Literacy | Chapter 2 "Elements of Quality Children's Literature" Chapter 3 "The Art of Illustration" Potter, Beatrix. <i>The Tale of Peter Rabbit</i> . (P) (Please bring a copy to class and make sure the text and illustrations both are by Potter.) Added Class Content: Randolph Caldecott and Kate Greenaway |
| Tuesday Sept. 17 | Visual Literacy continues Literacy Chronicle Due in class in hard copy | McCloskey, Robert. <i>Make Way for Ducklings</i> . (P) Keats, Ezra Jack. <i>The Snowy Day</i> . (P) Carle, Eric. <i>The Very Hungry Caterpillar</i> . (P) |

| DATE | TOPIC | READING ASSIGNMENTS |
|--|--|---|
| <p>Thursday Sept. 19</p> | <p>Folk Tales Greek Myths and Fables Please bring a copy of <i>Aesop's Fables</i> to class.</p> | <p>Chapter 5 "Traditional Literature" Ingri and Edgar Parin D'Aulaire. <i>D'Aulaires' Book of Greek Myth (I-A)</i> Study the Family Tree and read to 49, 70-75, 132-147, 158-161, 182-189 <i>Aesop's Fables</i>. Read at least 10 fables of your choice</p> |
| <p>Tuesday Sept. 24</p> | <p>Folklore (folk tales) Mother Goose and Nursery Rhymes Please bring a book of nursery rhymes to class.</p> | <p>Lobel, Arnold. <i>Lobel's Book of Mother Goose</i> (P) Toy books Ahlberg, Janet and Allan. <i>The Jolly Postman</i> or <i>The Jolly Pocket Postman. Each Peach Pear Plum</i>. (P)</p> |
| <p>Thursday Sept. 26</p> | <p>Folk Tales Cinderella Story In-class Story Map</p> | <p>Brown, Marcia and Charles Perrault. <i>Cinderella</i>. San Souci, Robert D. <i>The Talking Eggs</i>. (I) African American - Jerry Pinkney illustrator Complete Story Map in class and reflection out of class</p> |
| <p>Tuesday Oct. 1</p> | <p>Folk Tales Story Map Reflection Due in class in hard copy</p> | <p>Cumulative Tale Aardema, Verna. <i>Why Mosquitoes Buzz In People's Ears</i>. (P) West African Leo and Diane Dillon illustrators Beast Tales Young, Ed. <i>Lon Po Po</i>. (P) Chinese Little Red Riding hood Brown, Marcia. <i>Once a Mouse</i>. (P) India Magic and Wonder Tale Brown, Marcia. <i>Stone Soup</i>. (P) French (Match the author with the title.)</p> |
| <p>Thursday Oct. 3</p> | <p>Folk Tales</p> | <p>Magic and Wonder Tales dePaola, Tomie. <i>Strega Nona</i>. (P) Italian Quest Tales de Paola, Tomie. <i>The Clown of God</i>. (P) Italian Demi. (Charlotte Dumaesq Hunt) <i>The Empty Pot</i>. (P) Chinese McDermott, Gerald. <i>Arrow to the Sun</i>. (P) Native American Indian</p> |

| DATE | TOPIC | READING ASSIGNMENTS |
|---------------------|--|--|
| Tuesday Oct. 8 | Concept Books | Chapter 4 “Early Childhood Books” and Chapter 12 “Informational Books” Alphabet Books, Counting Books Bert Kitchen. <i>Animal Alphabet</i> . (P) (This book is currently out of print, but our library and others have it, so please look for it.) Anno, Mitsumasa. <i>Anno’s Counting Book</i> . (P) Wordless Book Spier, Peter. <i>Noah’s Ark</i> . (P) Complete Story Map in class |
| Thursday Oct. 10 | Poetry Please bring a copy of <i>Where the Sidewalk Ends</i> to class. | Chapter 13 “Poetry and Verse” Hall, Donald. <i>The Oxford Illustrated Book of American Children’s Poems</i> . (P) Feature poet: Nikki Giovanni Silverstein, Shel. <i>Where the Sidewalk Ends</i> . (P) |
| Tuesday Oct. 15 | Midterm | Minimum of 125 objective questions and no essay questions. |
| Thursday Oct. 17 | Fantasy Original Tales-- Beginning of Modern Fantasy and Fiction | Chapter 6 “Modern Fantasy” Andersen, Hans Christian <i>The Emperor’s New Clothes</i> . (P) various illustrators and bring the one you find to class Literary Tale Thurber, James. <i>Many Moons</i> . (P) Louis Slobodkin illustrator |
| Tuesday Oct. 22 | Fantasy in Miniature World | Banks, Lynne Reid. <i>Indian in the Cupboard</i> . (I-A) Chaps. 1-8 |
| Thursday Oct. 24 | | Banks, Lynne Reid. <i>Indian in the Cupboard</i> . (I-A) Chaps. 9-16 |
| Tuesday Oct. 29 | Talking Animal Fantasy and Magic | Chapter 7 “Animal Fantasy” Steig, William. <i>Sylvester and the Magic Pebble</i> . (P) Cannon, Janell. <i>Stellaluna</i> . (I) |
| Thursday Oct. 31 | High Fantasy Time Slip Talking Animal Christianity in the classroom | Lewis, C.S. <i>The Lion, The Witch and the Wardrobe</i> . (A) Chaps. I-IX |

| DATE | TOPIC | READING ASSIGNMENTS |
|---------------------|--|---|
| Tuesday Nov. 5 | | Lewis, C.S. <i>The Lion, The Witch and the Wardrobe</i> . (A) Chaps. X-XVII |
| Thursday Nov. 7 | Contemporary Realistic Fiction Read Aloud Reflection Due in class in hard copy | Chapter 9 “Contemporary Realistic Fiction” Yolen, Jane. <i>Owl Moon</i> . (P) John Schoenherr, illustrator Bemelmans, Ludwig. <i>Madeline</i> (P) Allard, Harry. <i>Miss Nelson Is Missing</i> . (P) James Marshall, illustrator |
| Tuesday Nov. 12 | Realistic Fiction | Paterson, Katherine. <i>Bridge to Terabithia</i> . (A) Chaps. 1-6 |
| Thursday Nov. 14 | | Paterson, Katherine. <i>Bridge to Terabithia</i> . (A) Chaps. 7-13 |
| Tuesday Nov. 19 | Realistic Fiction Adventure | Paulson, Gary. <i>Hatchet</i> . (A) Chaps. 1-9 |
| Thursday Nov. 21 | | Paulson, Gary. <i>Hatchet</i> . (A) Chaps. 10-Epilogue |
| Tuesday Nov. 26 | Historical Fiction and Multicultural 1947 | Chapter 8 “Culturally Diverse Literature” Lord, Bette Bao. <i>In the Year of the Boar and Jackie Robinson</i> . (I) |
| Nov. 28 | Thanksgiving | “Oh give thanks to the Lord, for He is good; for His steadfast love endures forever!” Psalm 106:1 |
| Tuesday Dec. 3 | Historical Fiction 1800s American History | Chapter 10 “Historical Fiction” Hall, Donald. <i>Ox-cart Man</i> . (P) Barbara Cooney illustrator Floca, Brian. <i>Locomotive</i> . (P) |
| Thursday Dec. 5 | Historical Fiction 1933 The Great Depression | Taylor, Mildred D. <i>Roll of Thunder, Hear My Cry</i> . (A) Author’s Notes-Chap. 6 |
| Tuesday Dec. 10 | | Taylor, Mildred D. <i>Roll of Thunder, Hear My Cry</i> . (A) Chaps. 7-12 |

| DATE | TOPIC | READING ASSIGNMENTS |
|-----------------------------------|---|--|
| Thursday Dec. 12 | Biography Sitting Bull 1831-1890 Eleanor Roosevelt 1884-1962 | Chapter 11 “Biography and Autobiography” Biographies/ Autobiographies Biographies of the 19th and 20 th Century Adler, David. <i>A Picture Book of Sitting Bull</i> . (P-I) Samuel Byrd illustrator Adler, David. <i>A Picture Book of Eleanor Roosevelt</i> . (P-I) Robert Casilla illustrator Cooney, Barbara. <i>Eleanor</i> . (P-I) |
| Thursday Dec. 19 | Comprehensive Final Exam 7:30-10:00 | The final is comprehensive, but it is focused more on the last half of the semester than the first half. Minimum of 125 objective questions, possibly one essay question and a take home essay question worth 30 points. |

Course Assignment and Grading Approximations

| | | | | |
|---------------|-----|------------|-----------|-----------|
| Quizzes | 20% | A = 93-100 | C+= 77-79 | D-= 60-62 |
| Group Work | 10% | A- = 90-92 | C = 73-76 | F = 0-59 |
| Projects | 20% | B+= 87-89 | C-= 70-72 | |
| Mid-term Exam | 20% | B = 83-86 | D+= 67-69 | |
| Final Exam | 30% | B-= 80-82 | D = 63-66 | |
