

LITERATURE 325

Children's Literature

Fall 2015

Professor Pate

E-mail Address: cpate@pointloma.edu
Office Location: Bond Academic Center (BAC) 108
Office Phone: 619-849-2461
Office Hours: M-R 1:00-2:30 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 careful, thoughtful reading of all books assigned. The Anderson text is used to provide background knowledge of children's literature in general and of each genre. The specific children's books are listed according to genre and identified by reading age group. Only one copy of each of the children's books listed on the syllabus is on reserve at the reserve desk in Ryan Library; therefore, the books on reserve will not necessarily be readily available to read carefully, thoughtfully, and analytically since 45 students are often enrolled in the course. The most efficient and cost effective way to obtain the children's books is to begin at home to gather the books you own and to use the local public library. **The Point Loma Branch** orders 15 copies of each book and sets them aside specifically for the students in this course and places them on a shelf with the course name on it in the children's book section of the library. The best way to manage this process is to organize a group of classmates who will 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 on the date due so others can have access to them and so you can avoid a late return charge. While students are not required to purchase the assigned children's books, it is best for students to buy as many of the books as possible to begin the process of developing a library in an effort to prepare for a career in working with children or to have books available to share with children in a variety of contexts.

Local Public Libraries

Point Loma Branch

2130 Poinsettia Drive
Phone 619.531.1539
Closed Mondays

Ocean Beach Branch

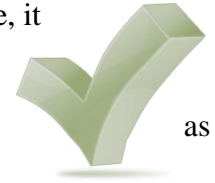
4801 Santa Monica Avenue
(Corner of Sunset Cliffs & Santa
Monica)

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 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 and 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.



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Course Learning Outcomes

Students will be able to:

1. Closely read (**comprehension**, **analysis**) and critically analyze (**analysis**) texts in their original languages and/or in translation. (**PLO 2,3, 5**)
2. Recall (**knowledge**), identify (**knowledge**), and use (**application**) 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 (**analysis**) the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect (**synthesis**, **evaluation**) the texts with their own lives. (**PLO 1**)
4. Create (**synthesis**, **evaluation**) 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, 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 into 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. This practice enables you to engage in the process of learning more actively and fully, and 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 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, and support. Please utilize 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 for any assignment in your text. Use MLA documentation and list on a Works Cited page all works you cite in your paper.
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 to those who have not read.
10. Submit assignments 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 2015-2016 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 and stow it away in your backpack, book bag, or purse before class begins and leave it in your bag throughout the class—unless I ask you to use it to complete an assignment in class. Technology may be used for taking notes, but you will need to sit in the front of the classroom, or it may be used to access e-books, but if it is used for purposes other than LIT 325 classroom work, it is no longer acceptable to use it in the classroom. 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 Academic Support Center (ASC) during the first two weeks of the semester. The ASC, 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 ASC 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 and tests may not be taken at a time other than scheduled class time unless arrangements are made **prior to** the test or quiz date.

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 logged and stored in an electronic or hard copy file so that you can refer to it when preparing for tests and so that 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 curricular, 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. A summary provides a brief answer to the question, what is the story 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. Theme: In one complete sentence, answer the question, what 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. 15: Literacy Chronicle

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 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 distraction, 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.

Dates Vary: Group Genre and Literary Analyses and Individual Reflective Summary

Group Work (40 points): Using chapters 2, 3, and the corresponding chapter and outline in Canvas that correspond to the genre of the children's book you have been assigned, analyze the children's book through the structures those resources provide. Bring to class a handout that contains your group's introduction to the author and/or illustrator, genre and literary analyses of the children's book and questions for the class to discuss your book. (15 minute presentation/discussion) **Individual Written Response:** Reflect upon how you received the text, for what you are grateful regarding the text and the author/illustrator, and what the text has added to and/or challenged your thinking, your understanding, and how it has changed you. Provide a typed individual one page summary of your reflection. A guide to this analysis is located in Canvas under "Modules."

Sept. 24: Story Map of Assigned Cinderella Story and Reflection (15 points):

Create a story map for the Cinderella story you have been assigned. This is an individual assignment that must be typed. Please see the format for the story map on p. 38 and follow that format. Write two paragraphs at the bottom of your story map 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?

Nov. 19 Character Arc of Brian (15 points):

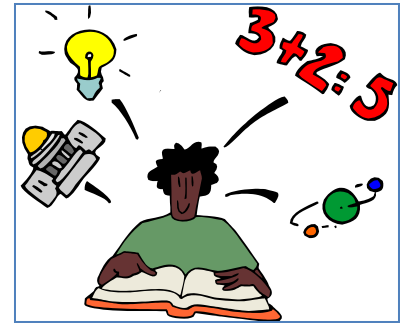
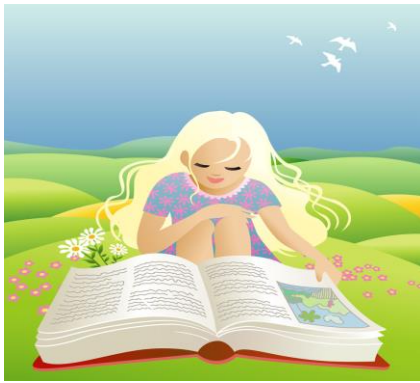
A handout for this assignment will be distributed and discussed in class.

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 = 63-33	

Perspective

In response to my reading *Teaching and Christian Practices: Reshaping Faith and Learning* this summer, 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 time to reflect on the reading. Be willing to receive the text with humility, vulnerability, and be changed by it. Reread it to more fully understand it, and be grateful for what the author/illustrator has given us. One of the 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. 3	Introduction to Children's Literature	Please begin today to collect the books listed below. 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 will not be able to read through them 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. 8	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> online or on reserve in the library. Read a good portion of each one.
Thursday Sept. 10	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. 15	Visual Literacy continues Literacy Chronicle Due	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. 17</p>	<p>Folk Tales Creation Stories Greek Myths and Fables Please bring a copy of Aesop's Fables 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. 22</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. 24</p>	<p>Folk Tales Cinderella Story Map Due</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 Bring assigned Cinderella story to class with completed Story Map</p>
<p>Tuesday Sept. 29</p>	<p>Folk Tales Quizzes on children's books begin today.</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. 1</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. 6	Concept Books	<p>Chapter 4 “Early Childhood Books” and Chapter 12 “Informational Books”</p> <p>Alphabet Books, Counting Books</p> <p>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.)</p> <p>Anno, Mitsumasa. <i>Anno’s Counting Book</i>. (P)</p> <p>Wordless Book</p> <p>Spier, Peter. <i>Noah’s Ark</i>. (P) Complete Story Map in class</p>
Thursday Oct. 8	<p>Poetry</p> <p>Please bring a copy of <i>Where the Sidewalk Ends</i> to class.</p>	<p>Chapter 13 “Poetry and Verse”</p> <p>Hall, Donald. <i>The Oxford Illustrated Book of American Children’s Poems</i>. (P) Feature poet: Nikki Giovanni</p> <p>Silverstein, Shel. <i>Where the Sidewalk Ends</i>. (P)</p>
Tuesday Oct. 13	Midterm	<p>Min.105 objective questions</p> <p>(Approx. 20% of semester grade)</p>
Thursday Oct. 15	<p>Fantasy</p> <p>Original Tales-- Beginning of Modern Fantasy and Fiction</p>	<p>Chapter 6 “Modern Fantasy”</p> <p>Andersen, Hans Christian <i>The Emperor’s New Clothes</i>. (P) various illustrators and bring the one you find to class</p> <p>Literary Tale</p> <p>Thurber, James. <i>Many Moons</i>. (P) Louis Slobodkin illustrator</p>
Tuesday Oct. 20	<p>Fantasy in Miniature World Character Arc Due</p>	<p>Banks, Lynne Reid. <i>Indian in the Cupboard</i>. (I-A) Chaps. 1-8</p>
Thursday Oct. 22		<p>Banks, Lynne Reid. <i>Indian in the Cupboard</i>. (I-A) Chaps. 9-16</p>
Tuesday Oct. 27	Talking Animal Fantasy and Magic	<p>Chapter 7 “Animal Fantasy”</p> <p>Steig, William. <i>Sylvester and the Magic Pebble</i>. (P)</p> <p>Cannon, Janell. <i>Stellaluna</i>. (I)</p>
Thursday Oct. 29	<p>High Fantasy</p> <p>Time Slip</p> <p>Talking Animal</p> <p>Christianity in the classroom</p>	<p>Lewis, C.S. <i>The Lion, The Witch and the Wardrobe</i>. (A)</p> <p>Chaps. I-IX</p>

DATE	TOPIC	READING ASSIGNMENTS
Tuesday Nov. 3		Lewis, C.S. <i>The Lion, The Witch and the Wardrobe</i> . (A) Chaps. X-XVII
Thursday Nov. 5	Contemporary Realistic Fiction	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. 10	Realistic Fiction	Paterson, Katherine. <i>Bridge to Terabithia</i> . (A) Chaps. 1-6
Thursday Nov. 12		Paterson, Katherine. <i>Bridge to Terabithia</i> . (A) Chaps. 7-13
Tuesday Nov. 17	Realistic Fiction Adventure	Paulson, Gary. <i>Hatchet</i> . (A) Chaps. 1-9
Tuesday Nov. 19	Character Arc Due	Paulson, Gary. <i>Hatchet</i> . (A) Chaps. 10-Epilogue
Tuesday Nov. 24	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)
Tuesday Dec. 1	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. 3	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. 8		Taylor, Mildred D. <i>Roll of Thunder, Hear My Cry</i> . (A) Chaps. 7-12
Thursday Dec. 10	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)

DATE	TOPIC	READING ASSIGNMENTS
Thursday	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. It is worth approx. 30% of the course grade: approx. 130 objective questions and a take home essay question worth 30 points.