

LITERATURE 3025

Children's Literature

Spring 2021

Professor Pate

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Office Hours: M-F 1:30-2:30 or by appointment
Class Time: TTh 8:00-9:15 Hill 1 (Outdoor Classroom)



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, thoughtfully, and analytically 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; however, only one copy of each is on reserve, and since 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 at your will; therefore, collecting them yourself to have available to read is the wisest and most efficient way to succeed in this course. Begin at home by looking for the books listed on the syllabus **and** use the local public library. The librarians at the **Point Loma Branch** are generous and eager to assist you, so they order several copies of each book and place them on a shelf with my name above it 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. While you are not required to purchase the assigned children's books, it is best to buy as many books as possible in an effort to build a library to prepare for a career in working with children or to have books available to share with children for a variety of purposes.

Regardless of the format in which you are taking the course, gathering the books to read for yourself is crucial, but you must plan ahead in order to be able to do this. As a last resort, look for oral readings of the books. Few students remember the details of the book's content when they listen to the book, so using this format is not recommended, and certainly any resource such as Sparknotes, Course Hero, or any online resource such as that is not reading the book and will not prepare you properly for the quizzes, discussions, or teaching the book in your own classroom should you desire to become a teacher.

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 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 D)**.



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 the literary elements of setting, plot events, characterization, as well as 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 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 mine, 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. The syllabus is the most accurate source.
3. Log into Canvas to access the course materials, assignments, project descriptions, and quizzes.
 - 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 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, and support. Please utilize the



tutorial center or make an appointment with me if you need or desire objective feedback on your writing.

7. Always cite all sources consulted or used in any writing. 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 regardless of the assignment will result in a failing grade for the assignment and/or 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.
10. Submit assignments in hard copy form in class or in Canvas as specified on due date assigned in the syllabus or stated in class. Assignments turned in on time will be given credit. Late assignments 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 2020-2021 Undergraduate Catalog*. A seventh absence will result in de-enrollment from this course.

Change of Modality Request Policy

In order to be approved for a modality change the course must be taught in the modality you are requesting and must be approved by your instructor. For in-person courses, the classroom must be verified to meet the social distancing standards.

Note the following policy items regarding the Change of Modality Request.

1. Students may request to change the modality of a Quad 1, Quad 2, and Semester course(s) within the first two weeks of the semester, with a firm deadline of Friday, March 12.
2. Submitting a request to change the modality of one or more courses for the Spring 2021 semester does not guarantee approval.
3. Students must maintain the currently assigned modality until a change of modality is approved.
4. Attempting to change the modality without approval (i.e., showing up to class in person or appearing on a Zoom call) will (a) count as an absence from that class session and (b) will result in the student being removed from the class session.

Classroom Attire Policy (including Zoom classes)

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 (including Zoom classes)



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 will be used to take in-class quizzes, and it may be used for taking notes and to access e-books, but if it is used for purposes other than LIT 3025 classroom work, it is no longer acceptable to use during class. If it is used for other purposes, you may be asked to log off or put your phone away, and the same will be the case with a computer unless being used to attend class via Zoom. 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 will be taken online and may not be taken after the expiration time in Canvas, so plan carefully. 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 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 logged 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 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 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

March 23: Original Children's Story

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

Try your hand at writing your own children's story. The story can be told in prose or verse form. Be sure to include the elements that make up a story: main character, a beginning, a middle, and an end that provides a resolution to the conflict that shapes and moves the plot forward. We will discuss the details of this project in class. It is a project that will work in coordination with David Adey's Illustration class.

Author/Illustrator, Genre and Literary Analysis Presentation and Individual Reflection (40 points)

Part 1: Author/Illustrator Study (15 points possible)

The purpose of this portion of the assignment is for you to get to know your author and illustrator, which might be the same person, and then introduce them to us so that we can see who they are, what they are like, what has shaped their lives and work, and how we see those influences in their work. Read a

minimum of 2 outside sources to learn about their childhood(s), interests in life, education, professional experiences, and work. Use only scholarly and reliable sources for this assignment. Wikipedia is **not** an acceptable source.

Be sure to take accurate notes on the sources so you can **cite each source right where you use it in your presentation.**

Continued on next page. . .

Part 2: Genre and Literary Analysis (15 points possible)

The **only** sources to be used for this portion of the assignment are the following:

1. Anderson's *Elementary Children's Literature: Infancy Through Age 13*
2. genre outlines in Canvas

No outside sources are to be used since it is to be **your own analysis**. Begin by rereading in Anderson's text chapters 2 and 3 and the chapter that corresponds to the genre of the children's book you are assigned. After reading the 3 chapters in Anderson's text, read the corresponding outlines in Canvas. Read, study, and analyze the children's book **on your own** without the help of any other sources or people and look for the following:

What makes this work distinctively different from others' work?

- 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 **only** the exemplary qualities in the categories above and include **only those** in your presentation. You will not be able to cover everything listed above.

Presentation

1. Provide a brief bio of the author and/or illustrator's influences, education, accomplishments, the qualities, etc. for which the author and illustrator are known. (If you are assigned a collection, see me.) Be sure to cite all of your source information right where you use it.
2. Identify and discuss the **distinguishing genre characteristics of your assigned book.**
3. Identify and discuss the **distinguishing quality characteristics of text and illustration of your assigned book.**
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
5. **Cite all information** you use from all sources right where you use the information throughout your presentation. **(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 the presentation. If the source has an author, cite author + page # (Anderson 35). If the website source does not have an author, cite by web page title, + par. #, not web site name, in the parenthetical citation (“Demi at Work,” par. 10). Missing or incorrect citation format will result in a 0 for this assignment.

6. Provide a 2016 MLA style Works Cited at the end of your presentation.
7. Provide a written and verbal summary of your personal response to the book.
8. **Submit your presentation** to Canvas.

Part 3: Personal Response one page (10 points)

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

- Your overall thoughts about the book and your experience studying it
- 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

Folktale Analysis: Mother Goose Rhymes and other Folktales (10 points)

Following our reading and discussing the Mother Goose Rhymes and a variety of folktales, discuss in a one page, double spaced Times New Roman sized 12 font the ways this body of literature can be beneficial to children. Discuss what it has to offer them. If you have concerns about children reading this literature, feel free to discuss that first and then move into the benefits this body of literature had to offer. Be sure to support all claims with reasons.

March 11: In-class Story Map of *Noah’s Arc* (10 points)

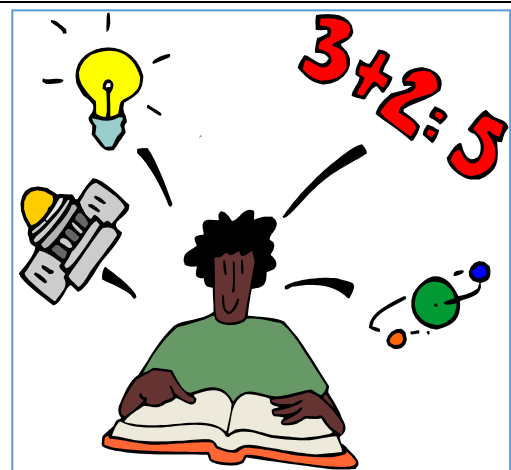
As a group, create a story map for *Noah’s Arc*. This is a group assignment for initial reading, discussion, and analysis that must be started together in class but likely finished outside of class. Please see the format for the story map on p. 38 and follow that format.

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.

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	



CHILDREN’S LITERATURE

Tentative Schedule

DATE	TOPIC	READING ASSIGNMENTS
<p>Tuesday Mar. 2</p>	<p>Introduction to Children’s Literature</p>	<p>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 and details of the stories on the days in which we talk about the book in class.</p>
<p>Thursday Mar. 4</p>	<p>Early Children’s literature and early Sunday School</p>	<p>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.</p>
<p>Tuesday Mar. 9</p>	<p>Introduce Original Story Project</p>	<p>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</p>

DATE	TOPIC	READING ASSIGNMENTS
<p>Thursday Mar. 11</p>	<p>Visual Literacy continues—read aloud and Story Map</p>	<p>Chapter 4 “Early Childhood Books” focus on Wordless Books 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) Wordless Book Spier, Peter. <i>Noah’s Ark</i>. (P) Complete Story Map</p>
<p>Tuesday Mar. 16</p>	<p>Folk Tales 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, 132-47, 158-61, 182-89 <i>Aesop’s Fables</i>. Read at least 10 fables of your choice and choose your favorite</p>
<p>Thursday Mar. 18</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>Tuesday Mar. 23</p>	<p>Folk Tales Original Story 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 Find a Cinderella tale from another culture, read it, and be ready to talk about it</p>
<p>Thursday Mar. 25</p>	<p>Folk Tales</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>

DATE	TOPIC	READING ASSIGNMENTS
Tuesday Mar. 30	Folk Tales	<p>Magic and Wonder Tales dePaola, Tomie. <i>Strega Nona</i>. (P) Italian</p> <p>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>
Thursday April 1	Concept Books	<p>Chapter 4 “Early Childhood Books” 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. I will bring a copy to class.) Anno, Mitsumasa. <i>Anno’s Counting Book</i>. (P) Add informational <i>Honeybee: The Busy life of Apis Mellifera</i></p>
Tuesday April 6	<p>Poetry Please bring a copy of <i>Where the Sidewalk Ends</i> to class.</p>	<p>Chapter 13 “Poetry and Verse” Hall, Donald. <i>The Oxford Illustrated Book of American Children’s Poems</i>. (P) Silverstein, Shel. <i>Where the Sidewalk Ends</i>. (P)</p>
Thursday April 8	Midterm	Minimum of 125 objective questions and no essay questions.
Tuesday April 13	<p>Fantasy Original Tales-- Beginning of Modern Fantasy and Fiction</p>	<p>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</p>
Thursday April 15	Fantasy in Miniature World	Banks, Lynne Reid. <i>Indian in the Cupboard</i> . (I-A) Chaps. 1-8
Tuesday April 20		Banks, Lynne Reid. <i>Indian in the Cupboard</i> . (I-A) Chaps. 9-16
Thursday April 22	Talking Animal Fantasy and Magic	<p>Chapter 7 “Animal Fantasy” Steig, William. <i>Sylvester and the Magic Pebble</i>. (P) Cannon, Janell. <i>Stellaluna</i>. (I)</p>

DATE	TOPIC	READING ASSIGNMENTS
Tuesday April 27	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
Thursday April 29		Lewis, C.S. <i>The Lion, The Witch and the Wardrobe</i> . (A) Chaps. X-XVII
Tuesday May 4	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
Thursday May 6	Realistic Fiction	Paterson, Katherine. <i>Bridge to Terabithia</i> . (A) Chaps. 1-6
Tuesday May 11		Paterson, Katherine. <i>Bridge to Terabithia</i> . (A) Chaps. 7-13
Thursday May 13	Realistic Fiction Adventure	Paulson, Gary. <i>Hatchet</i> . (A) Chaps. 1-9
Tuesday May 18		Paulson, Gary. <i>Hatchet</i> . (A) Chaps. 10-Epilogue
Thursday May 20	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)
Tuesday May 25	Establish Perspective	Documentary: “Frederick Douglass from Slave to Abolitionist” and Discussion
Thursday May 27	Historical Fiction 1933 The Great Depression	Taylor, Mildred D. <i>Roll of Thunder, Hear My Cry</i> . (A) Author’s Notes-Chap. 6
Tuesday June 1		Taylor, Mildred D. <i>Roll of Thunder, Hear My Cry</i> . (A) Chaps. 7-12

DATE	TOPIC	READING ASSIGNMENTS
<p>Thursday June 3</p>	<p>Biography Eleanor Roosevelt 1884-1962</p>	<p>Chapter 11 “Biography and Autobiography” Biographies/ Autobiographies Biographies of the 19th and 20th Century Adler, David. <i>A Picture Book of Eleanor Roosevelt</i>. (P-I) Robert Casilla illustrator Cooney, Barbara. <i>Eleanor</i>. (P-I)</p>
<p>Tuesday June 8</p>	<p>Comprehensive Final Exam 7:30-10:00</p>	<p>The final is comprehensive, but it is focused more on the last half of the semester than the first half. Minimum of 130+ an essay question worth 15 points.</p>