

# Literature 3025

## Children's Literature

### Fall 2021

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#### Professor Pate

**E-mail Address:** cpate@pointloma.edu

**Office Location:** Bond Academic Center (BAC 115)

**Office Phone:** 619-849-2461

**Office Hours:** M 1:30-2:30 and by appointment—always welcome

**Class Time:** TTh 8:00-9:15



#### Texts

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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

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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-five 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 in your life for a variety of purposes.

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 mode alone is not recommended. Using any resource such as SparkNotes, Course Hero, or any online resource such as that to get the content of the book is not reading the book and will not prepare you properly for the quizzes, discussions, or for teaching the book in your own classroom should you desire to become a teacher.

## Local Public Libraries

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### Point Loma Branch

3701 Voltaire  
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

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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 an historical, cultural, linguistic, and philosophical perspective developing a critical appreciation of human expression in both artistic and literary forms.



## Course Learning Outcomes

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*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

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### 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

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### 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 for assigned readings.
3. Log into Canvas to access the course materials, assignments, project descriptions, and quizzes.
  - Use **Chrome** only as your browser.
  - Go to [canvas.pointloma.edu](https://canvas.pointloma.edu).
  - Create a shortcut or bookmark to this site.
  - Log in with your PLNU username and password.
  - Always go to **Modules first** for assignments rather than to Assignments.
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 with 1 inch margins all around.
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 clearly focused, meaningful, and 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, of organization, of development, and of support. Please make an appointment with me if you need or desire objective feedback and help with your writing.
7. **Always** cite all sources consulted or used in any writing. Use only the 2021 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**

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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 academic unit leader 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 the due date assigned in the syllabus or stated in class. Only assignments turned in on time will be given credit. Late assignments will earn no credit. Be sure to submit Canvas assignments **before the “due”** time stated since the submission window closes right at the second of the time it says. Assignments attached to and sent via e-mail will not be accepted whether it is work done in class or out of class.
11. Six absences are the maximum number of absences allowed by the University for a 2-day-a-week course. Please see the *PLNU 2021-2022 Undergraduate Catalog*. A seventh absence will result in de-enrollment from this course.

## Classroom Attire Policy

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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

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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 put your phone or computer away. 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

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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 Educational Access Center (EAC) during the first two weeks of the semester. The EAC, 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

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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 at an agreed upon time.

### 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 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. 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

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### Author/Illustrator, Genre, and Literary Analysis Presentation and Personal Response (40 points) \*\*Due in Canvas 24 hours before the presentation\*\*

#### 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 you 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.**

#### 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 that you analyzed, so choose the distinguishing qualities and characteristic carefully and thoughtfully since you need to explain your choices and show evidence of your choices in the book.

### **Part 3: Brief verbal personal response of the book:**

- 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

### **PowerPoint Presentation:**

PowerPoint Slides: use no more than 7 lines of 7 words per slide. The slides are to be used as a guide only for your present. They are not to be used as your text from which to read to your audience. You need to know your subject well enough to be able talk about the author/illustrator(s), discuss fully your analyses, and provide examples from the book to show your audience evidence of the observations you made.

#### **1. Bio of author and/or illustrator**

Provide a brief bio of the author and/or illustrator's influences, education, accomplishments that have influenced your author's/illustrator's work and influenced the qualities, etc. for which the author and illustrator are known. (If you are assigned a collection, see me.)

- **Cite all information** you use from all sources, quotes, paraphrases, and summaries, right where you use the information in MLA format.
- Put **quotation marks** around any word, phrase, or sentences you use directly from any and all sources and **cite the sources**.
- If you do not quote the content from the source but you use the information by **putting it into your own words, cite the source**.
- A failure to do the above will result in **no credit for the presentation**.
- If the source has an author, cite author + page #, which looks like this: (Anderson 35).
- If the website source does not have an author, cite by web page title, + par. #, **not** web site name. The parenthetical citation will look like this: ("Demi at Work," par. 10). Missing or incorrect citation format will result in a 0 for this assignment.

#### **2. Personal Analysis of Distinguishing Characteristics**

Do **not** use outside sources for the analysis section. It is to be **your** analysis:

- Identify and discuss the *distinguishing genre* characteristics of your assigned book.

- Identify and discuss the *distinguishing quality* characteristics of the text and the illustrations in your assigned book.
- Discuss the theme, its significance, and identify the ways the theme evolves out of the plot, the characters, and is visible in the illustrations.

### 3. Works Cited

- Provide a 2021 MLA style Works Cited at the end of your presentation that contains **all** of the sources you cite in your presentation.

### 4. Personal Response

- Provide a verbal summary of your personal response to the book. Submit the written response in the Canvas module titled “Genre and Literary Analysis: Personal Response” in Canvas **24 hours** before you present.

5. **Submit your PowerPoint presentation** to “Genre and Literary Analysis: PowerPoint Presentation” in Canvas **24 hours** before you present.

**Genre and Literary Analysis: Personal Response--** one page (10 points) to be submitted to Canvas module with the same title as above.

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

### Sept 14: 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.

### Sept. 30 Folktale Analysis: Mother Goose Rhymes and other Folktales (10 points)

After reading Bettelheim’s article and 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 according to Bettelheim. Discuss what it has offered you or children with whom you have worked. If you have concerns about children reading this literature, please discuss that first and then move into the benefits this body of literature has to offer. Be sure to support all claims with reasons and cite any references to Bettelheim’s content by par. number.

## Course Perspective

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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

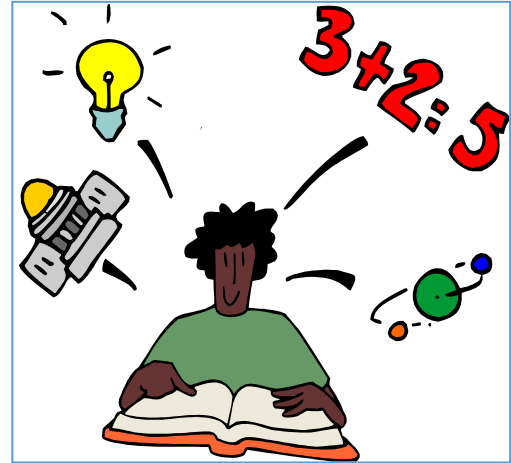


has given us. Some other ways we will practice this together is to work in pairs, lead and participate in discussions, and share our reading perspectives and experiences.

### **Course Assignment and Grading Approximations**

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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	



## CHILDREN'S LITERATURE

### Tentative Schedule

DATE	TOPIC	READING ASSIGNMENTS
Thursday Sept. 2	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 and details of the stories on the days in which we talk about the book in class.
Tuesday Sept. 7	Early Children's literature and early Sunday School	<b>Chapter 1 "Introduction to the World of Children's Literature"</b> 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. 9	Introduce Original Story Project	<b>Chapter 2 "Elements of Quality Children's Literature"</b> <b>Chapter 3 "The Art of Illustration"</b> 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

DATE	TOPIC	READING ASSIGNMENTS
Tuesday Sept. 14	Visual Literacy continues—read aloud and Story Map (In class)	<b>Chapter 4 “Early Childhood Books”</b> 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) <b>Wordless Book</b> Spier, Peter. <i>Noah’s Ark</i> . (P) Complete Story Map
Thursday Sept. 16	Folk Tales Greek Myths and Fables Please bring a copy of <i>Aesop’s Fables</i> to class.	<b>Chapter 5 “Traditional Literature”</b> 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
Tuesday Sept. 21	Folklore (folk tales) Mother Goose and Nursery Rhymes Please bring a book of nursery rhymes to class.	Lobel, Arnold. <i>Lobel’s Book of Mother Goose</i> (P) Ahlberg, Allan. <i>The Jolly Postman</i> or <i>The Jolly Pocket Postman. Each Peach Pear Plum</i> . (P) Janet Ahlberg illustrator
Thursday Sept. 23	Folk Tales	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. Our library contains many. Read Bettelheim’s essay, link is in Canvas Module for today
Tuesday Sept. 28	Folk Tales	<b>Cumulative Tale</b> Aardema, Verna. <i>Why Mosquitoes Buzz In People’s Ears</i> . (P) West African Leo and Diane Dillon illustrators <b>Beast Tales</b> Young, Ed. <i>Lon Po Po</i> . (P) Chinese Little Red Riding hood Brown, Marcia. <i>Once a Mouse</i> . (P) India <b>Magic and Wonder Tale</b> Brown, Marcia. <i>Stone Soup</i> . (P) French (Match the author with the title.)

DATE	TOPIC	READING ASSIGNMENTS
Thursday Sept. 30	Folk Tales Folktale Analysis Due: Mother Goose Rhymes and other Folktales	<b>Magic and Wonder Tales</b> dePaola, Tomie. <i>Strega Nona</i> . (P) Italian <b>Quest Tales</b> 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
Tuesday Oct. 5	Concept Books	<b>Chapter 4 “Early Childhood Books”</b> <b>Chapter 12 “Informational Books”</b> <b>Alphabet Books, Counting Books</b> 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) Fleming, Candace. <i>Honeybee: The Busy life of Apis Mellifera</i> . (P-A) Eric Rohmann illustrator
Thursday Oct. 7	Poetry Please bring a copy of <i>Where the Sidewalk Ends</i> to class.	<b>Chapter 13 “Poetry and Verse”</b> Hall, Donald. <i>The Oxford Illustrated Book of American Children’s Poems</i> . (P) Silverstein, Shel. <i>Where the Sidewalk Ends</i> . (P)
Tuesday Oct. 12	Midterm	Minimum of 125 objective questions and no essay questions.
Thursday Oct. 14	Fantasy Original Tales-- Beginning of Modern Fantasy and Fiction	<b>Chapter 6 “Modern Fantasy”</b> 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. 19	Talking Animal Fantasy and Magic	<b>Chapter 7 “Animal Fantasy”</b> Steig, William. <i>Sylvester and the Magic Pebble</i> . (P) Cannon, Janell. <i>Stellaluna</i> . (I)
Thursday Oct. 21	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 Oct. 26		Lewis, C.S. <i>The Lion, The Witch and the Wardrobe</i> . (A) Chaps. X-XVII
Thursday Oct. 28	Contemporary Realistic Fiction	<b>Chapter 9 “Contemporary Realistic Fiction”</b> 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. 2	Realistic Fiction	<b>Paterson, Katherine. <i>Bridge to Terabithia</i></b> . (A) Chaps. 1-6
Thursday Nov. 4		<b>Paterson, Katherine. <i>Bridge to Terabithia</i></b> . (A) Chaps. 7-13
Tuesday Nov. 9	Culturally Diverse Literature	<b>Chapter 8 “Culturally Diverse Literature”</b> Hughes, Langston. <i>I, Too, Am American</i> . (I) (P) Bryan Collier, illustrator Say, Allen. <i>Grandfather’s Journey</i> . (P) (I)
Thursday Nov. 11		Ryan, Pam Munoz. <i>Esperanza Rising</i> . “About the Author” Chaps. “Aguascalientes, Mexico 1924” to “Las Cebollas: Onions”
Tuesday Nov. 16		Ryan, Pam Munoz. <i>Esperanza Rising</i> . Chaps. “Las Almendras: Almonds” to “Las Uvas: Grapes”
Thursday Nov. 18	Culturally Diverse Unit Quiz Historical Fiction 1800s American History	<b>Chapter 10 “Historical Fiction”</b> Hall, Donald. <i>Ox-cart Man</i> . (P) Barbara Cooney illustrator Floca, Brian. <i>Locomotive</i> . (P)
Tuesday Nov. 23	Establish Perspective	Documentary: “Frederick Douglass from Slave to Abolitionist” Film to be watched <b>before</b> class on Tuesday, Nov. 23 with both threaded and in-class discussion to follow
Thursday Nov. 25	Thanksgiving	Our day set aside to give thanks to God.
Tuesday Nov. 30	Historical Fiction 1933 The Great Depression	Taylor, Mildred D. <i>Roll of Thunder, Hear My Cry</i> . (A) Author’s Notes-Chap. 6
Thursday Dec. 2		Taylor, Mildred D. <i>Roll of Thunder, Hear My Cry</i> . (A) Chaps. 7-12

DATE	TOPIC	READING ASSIGNMENTS
<p><b>Tuesday</b> <b>Dec. 7</b></p>	<p><b>Biography</b> <b>Eleanor Roosevelt</b> <b>1884-1962</b></p>	<p><b>Chapter 11 “Biography and Autobiography”</b> Biographies/ Autobiographies Biographies of the 19th and 20<sup>th</sup> 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><b>Thursday</b> <b>Dec. 9</b></p>	<p><b>Biography</b> <b>Abraham Lincoln</b> <b>1809-1865</b></p>	<p>Freedman, Russell. <i>Lincoln a Photobiography</i> (A) and review for final</p>
<p><b>Thursday</b> <b>Dec. 16</b></p>	<p><b>Comprehensive</b> <b>Final Exam</b> <b>7:30-10:00</b></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+ objective questions and an essay question worth 15 points.</p>