

## ENGLISH 3305: Children's Literature

**Instructor:** Dr. Polette

**Semester:** Spring 2021

**Credits:** 3

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### Required Texts

- *Literature for Children, 9<sup>th</sup> Edition*, by David Russell (be sure to have the 9<sup>th</sup> edition)
- *The 20<sup>th</sup> Century Children's Book Treasury* edited by Janet Schulman
- *How to Read Literature like a Professor for Kids* by Thomas Foster

**NB:** Be sure to have these texts by the first day of class. If the UTEP bookstore does not have any of the above books for sale, you may want to purchase the book from a web site such as Amazon.com or Half.com and have it shipped to you in one or two days.

### Purpose

This course is designed to help you become an independent and critical thinker, writer, & learner; gain a working knowledge of the various manners, modes, and genres of literature for children; to learn various theories of childhood and cognitive development, to learn to read subtext in literature for children; and discover ways to develop educational activities in the language arts classroom using literature for children.

## Learning Modules

This course is designed using a modular format—that is, each week is “packaged” as a single module so that all the materials, directions, examples, assessment criteria, and submission areas are in one area for a given week.

*Post all assignments on UTEP’s BlackBoard.*

## Communication

- I will communicate with you via **UTEP e-mail** and **BlackBoard Announcements**. I will respond to e-mails within 24 hours, if not sooner. I recommend that you download and install *Outlook Express* on your phone and/or computer.
- If you need to speak to me face-to-face, I can arrange a telephone call or a Zoom conversation — though I will have regular “virtual office hours” on Zoom.
- **Check** your **UTEP e-mail** and **BlackBoard announcements regularly, at least once per day.**
- I will have “virtual office hours” via Zoom. I will send out notifications, via e-mail, when the “virtual office hours” will be held. During the “virtual office hours,” please join if you have questions to ask, concerns to express, and/or thoughts to share.

## Technology Requirements

- Course content is delivered via the Internet through the Blackboard learning management system. *Be sure that your UTEP e-mail account is working* and that you have access to the Web and a stable web browser. *Google Chrome* and *Mozilla Firefox* are the best browsers for Blackboard; other browsers may cause complications. When having technical difficulties, update your browser, clear your cache, or try switching to another browser.

- Access to a computer/laptop, a scanner, a webcam, and a microphone.
- Download or update the following software: *Zoom, Microsoft Office, Adobe Acrobat Reader, QuickTime, and Java*. Check that your computer hardware and software are up-to-date and able to access all parts of the course.
- If you do not have a word-processing software, *you can download Microsoft Word and other Microsoft Office programs* (including Excel, PowerPoint, Outlook and more) for free via UTEP's Microsoft Office Portal. Click the following link for more information about [Microsoft Office 365](#) and follow the instructions.

**NB:** If you encounter *technical difficulties* beyond your scope of troubleshooting, please contact the [UTEP Help Desk](#), as the personnel there are trained specifically in assisting the technological needs of students. Please do not contact me for this type of assistance, since, depending on the problem you are encountering, I will most likely not be able to offer you the kind of assistance you may need.

### **Grading Scale**

A=90-100% (excellent), B=80-89% (superior), C=70-79% (competent), D=60-69% (less than competent), F=0-59% (failing).

### **Grades**

Grades will be based on overall points for the course: 750 (50 points for each assignment X 15 weeks = 750 points). 675-750 = A, 600-674 = B, 525-599 = C, 450-524 = D, 0-449 = F.

## Attendance

100% Online. Since this course is 100% online, please organize your schedule so that you have sufficient time to complete each weekly Learning Module.

Remember: the assignments for each Learning Module are due by 11:00 p.m. on the due date (see BlackBoard).

## Disability

If you have a disability and need classroom accommodations, please contact The Center for Accommodations and Support Services (CASS) at 747-5148, or by email to [cass@utep.edu](mailto:cass@utep.edu), or visit their office located in UTEP Union East, Room 106. For additional information, please visit the CASS website at <https://www.utep.edu/student-affairs/cass/>.

## Plagiarism

If you obtain work from someone else and submit it as your own; if you use any material from another source in your work and do not give direct credit to your source; or if someone with whom you are working creates/writes any part of the work for you, you are plagiarizing. Acts of plagiarism and other forms of academic dishonesty are absolutely disallowed and will be dealt with swiftly according to UTEP's established policy.

## Manuscript Form

All assignments must be typed and **must have:**

- 12 point font
- *Only* Times New Roman or Georgia or Century Schoolbook (font)
- black ink
- double-spacing
- one inch margins
- ***NB:*** *Assignments that do not have these particulars will not be read – and will only merit half credit.*

**NB:** Before you post written work, take it to a qualified source for suggestions regarding revising and editing, such as the **Tutorial/Writing Center in the UTEP Library**: <https://www.utep.edu/uwc/>. Pay careful attention to the grading criteria for standard academic writing on pages 8-9 and to the assessment form for each assignment.

## Late Work

- Late assignments **lose 20 points per day late**.
- An assignment is late if it is posted to BlackBoard by 11:01 p.m. or later on the due date (see BlackBoard).
- After two days being late, an assignment will not be accepted; a grade of “0” will be recorded for that assignment.
- Having a grade of 0 for any assignment will adversely affect your overall grade for the course.

## Special Circumstances

- If you experience a significant problem during the semester, one that will affect your attendance or grade, please let me know well *before the end of the semester* so that you and I can take steps to address the problem - especially if the problem will have a potentially adverse effect on your grade.
- If you find that you need support outside of this class, please contact *UTEP Counseling and Psychological Services*:  
<https://www.utep.edu/student-affairs/counsel/>

## Writing Skills

Even though all languages are incredible valuable, and each has an essential beauty, power, and grandeur, this is an upper-level English class; as such, you should possess those writing skills that are necessary for you to express your thoughts in clear and effective language in English:

- you should be able to develop your thoughts in a written form that is clear and cohesive;

- should be able to support general assertions with facts, examples, illustrations, and explanations;
- should be able to create a sense of logical coherence in your writing;
- should be able to construct clear and concise sentences;
- should be able to use language that is clear, precise, specific, and concrete;
- should be able to connect your sentences by using transitional devices;
- and should be able to use standard punctuation, mechanical constructions, and spelling.

### Special Help

1. If you do not possess the requisite writing skills to be able to construct effective academic prose, or if you are not sure how to construct academic prose (see the grading criteria for standard academic writing on pages 8-9), I strongly advise you to secure assistance from a qualified source and to put together an immediate, proactive plan that will help you become a stronger writer.
2. I will be glad to help you by appointment. I will also be glad to talk with you about an assignment before it is due. If you wish to talk with me about an assignment before it is due, arrange to meet with me online; bring a draft of your assignment and have specific questions about your draft, that is, have questions that will let me know what concerns you have about your work and what, specifically, you wish to discuss.
3. You can receive help **online** from the **Tutorial/Writing Center in the UTEP Library**: <https://www.utep.edu/uwc/>

### Questions or Concerns

- If you have any questions or concerns about anything in the syllabus or anything in the course (at any time), please share them with me via e-mail asap.

- *If you do not share questions or concerns, then I have no way of knowing what is on your mind or how to be of assistance to you.*

## **Netiquette**

As we know, sometimes communication online can be challenging. It's possible to miscommunicate what we mean and/or to misunderstand what others mean given that in online communication there is a lack of vocal inflection, body language, and immediate feedback. Therefore, please keep these netiquette (**network etiquette**) guidelines in mind. Failure to observe them may result in disciplinary action.

1. When e-mailing me, please begin with an *appropriate greeting* (eg., Dear Dr. Polette, or Hello Dr. Polette, or Good Morning Dr. Polette, etc.), and *also provide your name and what class you are in* (eg., This is \_\_\_\_\_, and I am in your class, Engl \_\_\_\_\_ ), since I teach more than one class.
2. This is a college-level course; therefore, all communication should reflect polite consideration of other's ideas.
3. Respect and courtesy must be provided to classmates and to the instructor at all times. Harassment and/or inappropriate postings or communications are not allowed.
4. When reacting to someone else's message, *address the ideas*, not the person. Post only what anyone would comfortably state in a face-to-face situation.
5. Blackboard is not a public internet venue; all postings to it should be considered private and confidential. Whatever is posted on in these online spaces is intended for classmates and professor only. Do not copy documents and paste them to a publicly accessible website, blog, or other space.

## Course Drop Policy

According to UTEP Curriculum and Classroom Policies, “When, in the judgment of the instructor, a student has been absent to such a degree as to impair his or her status relative to credit for the course, the instructor may drop the student from the class with a grade of “W” before the course drop deadline and with a grade of “F” after the course drop deadline.” Therefore, if I find that, due to non-performance in the course, you are at risk of failing, I may drop you from the course. I will provide 24 hours advance notice via email.

OR

I will not drop you from the course. If, however, you feel that you are unable to complete the course successfully, please let me know and then contact the [Registrar’s Office](#) to initiate the drop process. If you do not, you are at risk of receiving an “F” for the course.

## Syllabus

This syllabus is subject to change at my discretion to meet instructional needs and/or to accommodate time constraints; changes may include additional assignments and/or quizzes.

## Agreement

If you elect to remain in this class, *then you are agreeing to adhere to all of the class polices which are detailed in this document and to complete the assignments which are posted on BlackBoard.*

## Criteria for Standard Academic Writing

### A: Development

1. Insightful, original, and general ideas and assertions are supported with facts, examples, illustrations, &/or explanations; facts, examples, illustrations, etc. are developed with explanations.
2. Only one idea per paragraph is asserted and developed.
3. Clear definitions are used where needed; especially for abstract words like “creativity,” “imagination,” “critical thinking,” “thinking skills,” “literacy,” etc.
4. All the directions for the assignment have been followed. **NB:** *Projects, assignments, and written products that do not correspond to the written directions will not receive a passing grade.*

**B: Organization**

1. Each paragraph has a clear topic sentence.
2. Each topic sentence presents one idea to be developed.
3. Each paragraph contains facts, example(s), or an illustration that relates to the idea in the topic sentence.
4. Writing displays a clear sense of order among the sentences within each paragraph. There are no “idea or content gaps”; that is, ideas and facts are connected from sentence to sentence; transitional words and phrases are used where needed.
5. A clear and effective discussion relates the example to the idea in the topic sentence. Eg, each discussion describes the importance or purpose of each example.

**C: Wording**

1. Simple, energetic language is used in sentences that are clear and direct. Figurative language is employed where appropriate.
2. No passive voice (unless there’s a reason).
3. Sentence variety is present (sentences are not constructed in the same way).
4. Important words and concepts are defined and are used consistently and clearly.

**D: Cohesion**

1. Transitional words and phrases are used in and among paragraphs and sentences.
2. Parallel constructions are used correctly.
3. Pronouns are used correctly: every pronoun has a clear antecedent.
4. No shifts from past to present tense.
5. All quotations and outside material are introduced; page number and source are provided.

**E: Sentence Structure, Punctuation, and Spelling**

1. No run-on sentences.
2. No sentence fragments.
3. No dangling modifiers or misplaced (or incorrectly used) phrases.
4. No convoluted sentences: sentences that contain too many disparate ideas, or sentences that are so long or uncoordinated that they fail to convey what they attempt to convey.
5. Proper punctuation: comma, semi-colon, apostrophe, quotation marks, etc. Words are spelled correctly.

**F: Manuscript Form**

1. One inch margins; number the pages at the bottom (center).
2. Use double-spacing.
3. Use twelve point font.
4. Use either Times New Roman or Georgia.
5. Use black ink.
6. The pages of the assignment are numbered.

## Syllabus

This syllabus is subject to change at my discretion to meet instructional needs and/or to accommodate time constraints; changes may include additional assignments and/or quizzes.

### English 3305: Spring 2021

## Week One: The Values of Literature for Children

>> Read the Learning Module and the Directions **2 times** *before* you begin. <<

If you have any questions, please contact me.

#### Objectives:

- to understand the values of literature for children
- to summarize
- to reflect

**Worth:** 50 points

**Due:** January 22, 2021 (Friday) by 11:00 p.m. Upload to BlackBoard.

**Late:** Late assignments will lose 20 points per day late. An assignment is late if it is uploaded to BlackBoard by 11:01 p.m. or after on the due date. (*Do not wait until Friday evening to begin this assignment.*)

**Writing Format:** (assignments that do not adhere to this format will not be read and will receive only 25 points):

- **Font:** use only Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx

**Assignment: One Reading Activity & Two Writing Activities**

**Directions:**

**I. Read:** “The Value of Children’s Literature” (see the attached PDF)

**II. Write:**

- List the **six values** of children’s literature that the article discusses.
- Offer a direct quotation from the article that introduces each value.
- Provide the page number and the paragraph number for each value.
- Put each value in quotation marks.
- Use the **font:** Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-space and have one inch margins.

**Example of one of the six values:**

1. “The first value to note is that children’s literature provides students with the opportunity to respond to literature and develop their own opinions about the topic” (page 1, paragraph 2).

**III. Write: Three Paragraphs**

- Discuss **three things you learned** by reading this article.
- Develop each idea — what you learned — in a separate paragraph.
- Be sure each paragraph has a clear topic sentence which states only one, specific idea.
- Develop the idea in the topic sentence in the paragraph.
- Quote the article to support your explanations.
- Use examples and illustrations.
- Use transition words like “for example,” or “to illustrate”.
- Use clear sentence structure, clear wording, and effective transitions; be sure all sentences connect with each other.
- Use standard grammar/usage, punctuation, and spelling.
- Put book titles in italics.

**Writing Format:**

- **Use This Format** (assignments that do not adhere to this format will not be read and will receive only 25 points):
- **Font:** use Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-spacing.

- One inch margins.
- Use MicroSoft Word docx.

**Example:**

One thing that I learned by reading “The Values of Children’s Literature” is that literature for children does not exist merely to entertain young readers (*topic sentence*). I had always assumed — because I had not really thought about it — that literature for children was designed only to entertain. For example, I remember how one of the books I read when I was a child, Dr. Seuss’s *The Cat in the Hat*, delighted me. As a child, I thought that the illustrations and the language were fun and playful, but I never gave any other thought to their extra-dimensional values (after all, as a child, I did not have the capacity for analytical reflection). Even now, as an adult, it had not occurred to me that *The Cat in the Hat* had values that extended beyond entertainment until I read the article for this week’s assignment. Now I realize that, among other things, books like *The Cat in the Hat* promote “the development of the imagination,” as the article states on page 3. Had I not read the Dr. Seuss book (many times), I would not have been able to develop an imaginative awareness of the richness and playfulness of language, would not have developed an appreciation of books, and I would thus have found myself much more limited in my ability to perceive the world of experience and to articulate my perceptions and responses in ways that would have been closed off to me. Who knew that children’s books could have such a powerful, long-lasting effect on my mind, attitude, and imagination?

**Assessment: 50 points**

- List the six values of children’s literature that the article discusses.
- Offer a direct quotation from the article that introduces each value.
- Provide the page number and the paragraph number for each value.
- Discuss three things you learned by reading this article (in three separate paragraphs).
- Develop each idea — what you learned — in a separate paragraph.
- Be sure each paragraph has a clear topic sentence which states only one, specific idea.
- Develop the idea in the topic sentence in the paragraph.
- Quote the article to support your explanations.
- Use examples and illustrations.
- Use transition words like “for example,” or “to illustrate”.
- Use clear sentence structure, clear wording, and effective transitions; be sure all sentences connect with each other.
- Use standard grammar/usage, punctuation, and spelling.
- Put book titles in italics.
- Writing format has been adhered to.

## English 3305: Spring 2021

### Week Two: The History of Literature for Children

>> Read the Learning Module and the Directions **2 times** *before* you begin. <<

If you have any questions, please contact me.



#### Objectives:

- to understand the history of literature for children
- to read carefully and closely
- to discern

**Worth:** 50 points

**Due:** January 28, 2021 (Thursday) by 11:00 p.m. Upload to BlackBoard.

**Late:** Late assignments will lose 20 points per day late. An assignment is late if it is uploaded to BlackBoard by 11:01 p.m. or after on the due date. (*Do not wait until Thursday evening to begin this assignment.*)

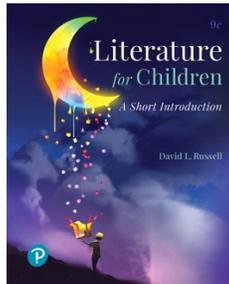
**Writing Format:** (assignments that do not adhere to this format will not be read and will receive only 25 points):

- **Font:** use only Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx.

**Assignment: One Reading Activity & One Writing Activity**

### **Directions**

I. **Read:** Chapter One in *Literature for Children*, 9<sup>th</sup> edition, by David Russell



**II. Write:**

- Provide fully articulated answers to the questions below that are based in specific information that is conveyed in Chapter One; provide a direct quotation from the chapter and the page number where the information is located.
- See the example that follows the questions.
- Note that *book titles* are place in *italics*.

**Chapter One Questions:**

1. Give 3 examples of the “earliest” works of literature for children: pp. 2-3.
2. Name 3 different kinds of stories that children might have been exposed to during the Middle Ages: pp. 3-4.
3. a. When were “hornbooks” produced? b. What is a hornbook and what was its purpose? c. What does Russell consider to be the “first true illustrated book for children”? d. Give a description of this book. pp. 4-8.
4. a. Who penned the term “tabula rasa,” and what does it mean? b. Who was John Newberry, and what is significant about him and his achievements? c. Who was Charles Perrault, and what is significant about him? d. Who were the Grimm brothers, and what is significant about them? pp. 8-11.
5. a. Who was Lewis Carroll? b. State 3 three things of significance that were the result of *Through the Looking Glass*. pp. 11-15.
6. Briefly explain each of the levels of Piaget’s “cognitive development.” pp. 18-20.

7. Briefly explain the five stages of Erickson’s “psychosocial development.”  
pp. 20-21.
8. Briefly explain the three stages of Kohlberg’s “Ethical (Moral) Development.” pp. 21-22.

**Writing Format:**

- **Font:** use only Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx.

**>> Example of one part of question #1:**

1. An example of one of the “earliest” works of literature for children is *The Odyssey* by Homer, which is the “story of Odysseus’ travels back home to Ithaka following the [Trojan] war. Even though Homer clearly had adults in mind, these stories have long been popular with children (and it is almost certain that young people were in those early Greek audiences listening to these fabulous stories being recited)” (p. 2).

**Assessment: 50 points**

- All questions are fully and carefully answered.
- Each answer contains a direct quotation from Chapter One in *Literature for Children*, 9<sup>th</sup> edition, by David Russell.
- The page number for the answer to each question is provided.
- Standard grammar/usage, spelling, and punctuation are used.
- Writing format has been followed.

## English 3305: Spring 2021

### Week Three: The Experience of Literature for Children

>> Read the Learning Module and the Directions **2 times** *before* you begin. <<  
If you have any questions about the Learning Module, please contact me.



#### Objectives:

- to understand the experiential importance of literature for children
- to read carefully
- to discern

**Worth:** 50 points

**Due:** February 4, 2021 (Thursday) by 11:00 p.m. Upload to BlackBoard.

**Late:** Late assignments will lose 20 points per day late. An assignment is late if it is uploaded to BlackBoard by 11:01 p.m. or after on the due date. (*Do not wait until Thursday evening to begin this assignment.*)

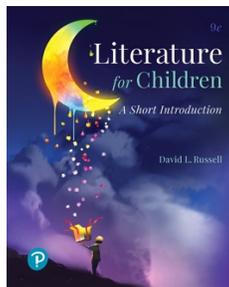
**Writing Format:** (assignments that do not adhere to this format will not be read and will receive only 25 points):

- **Font:** use only Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx.

**Assignment: One Reading Activity & One Writing Activity**

**Directions**

I. **Read:** Chapter Three in *Literature for Children*, 9<sup>th</sup> edition, by David Russell



**II. Write:**

- Provide fully articulated answers that are based in specific information that is conveyed in Chapter Three; provide a direct quotation from the chapter and the page number where the information is located.
- See the example that follows the questions.
- Note that *book titles* are place in *italics*.

**Chapter Three Questions:**

1. Give 3 key components of Lev Vygotsky's "social interaction" theory.
2. Give 3 key components of Louis Rosenblatt's "reader response" theory.
3. Give 2 key components of each of the following:
  - a. reading aloud
  - b. book talks
  - c. webbing and mapping
  - d. story circle
  - e. reader's theatre
  - f. technology in the classroom
4. Explain, in 2 well-built paragraphs, how the theories and classroom strategies that are presented in this chapter can help to broaden children's understanding of and engagement with literature (this should be your opinion, but it should be supported by elements from the chapter).

**Writing Format:**

- **Font:** use only Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx.

**>> Example of one part of question #1:**

1. Vygotsky, a Russian psychologist, “believed that human development is a continuing and never-ending process—that we have no developmental ‘goals’ to reach, only a series of lifelong transformations to experience. In other words, we are all lifelong learners” (p. 63).

**Assessment: 50 points**

- All questions are fully and carefully answered.
- Each answer contains a direct quotation from Chapter Three in *Literature for Children*, 9<sup>th</sup> edition, by David Russell.
- The page number for the answer to each question is provided.
- Standard grammar/usage, spelling, and punctuation are used.
- The paragraph(s) for the answer to question #4 has a clear topic sentence, which is supported by facts and examples, which are clearly articulated and explained.
- Writing format has been followed.

## English 3305: Spring 2021

### Week Four: Piaget & Vygotsky

>> Read the Learning Module and the Directions **2 times** *before* you begin. <<

If you have any questions about the Learning Module, please contact me.



#### Objectives:

- to understand the theories of Jean Piaget and Lev Vygotsky

**Worth:** 50 points

**Due:** February 11, 2021 (Thursday) by 11:00 p.m. Upload to BlackBoard.

**Late:** Late assignments will lose 20 points per day late. An assignment is late if it is uploaded to BlackBoard by 11:01 p.m. or after on the due date. (*Do not wait until Thursday evening to begin this assignment.*)

**Writing Format:** (assignments that do not adhere to this format will not be read and will receive only 25 points):

- **Font:** use only Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx.

**Assignment: One Viewing Activity & One Writing Activity**

**Directions**

I. **View:** “Piaget and Vygostky” <https://www.youtube.com/watch?v=magiiiHJUuE>

II. **Write:**

- 10 “take-aways” from the video, that is, ideas that are significant or important
- Provide the “time stamp” for each take-away.
- Explain what is important about each “take-away”.

**Writing Format:**

- **Font:** use only Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx.

>> **Example of a Take-Away** (use this as a model for your own writing):

**Take-Away #1:** At time-stamp 13:16, the presenters discuss the “intuitive” phase of Piaget’s “preoperational stage.” They mention, that at this stage, children begin to develop “logic and reasoning.”

**Importance:** What is important about this, that children begin to develop “logic and reasoning,” is that the kind of reasoning that children develop will often be significantly limited, due to the inhibitory factors of the stage and because children have little skill and practice with reasoning. As such, children’s reasoning at this stage is generally idiosyncratic, erratic, and imbued with imaginings.

**Assessment: 50 points**

- 10 take-aways from the video are provided, with the time-stamp, and with an explanation of each one’s importance.
- All questions are fully and carefully answered.
- Standard grammar/usage, spelling, and punctuation are used.
- Writing format has been followed.

## English 3305: Spring 2021

### Week Five:

### Picture Books and Illustrations in Literature for Children

>> Read the Learning Module and the Directions **2 times** *before* you begin. <<

If you have any questions, please contact me.



#### Objectives:

- to understand the art and style of illustrations in literature for children
- to understand ABC books, counting books, concept books, and wordless picture books
- to make analytical and insightful connections

**Worth:** 50 points

**Due:** February 18, 2021 (Thursday) by 11:00 p.m. Upload to BlackBoard.

**Late:** Late assignments will lose 20 points per day late. An assignment is late if it is uploaded to BlackBoard by 11:01 p.m. or after on the due date. (*Do not wait until Thursday evening to begin this assignment.*)

**Writing Format:** (assignments that do not adhere to this format will not be read and will receive only 25 points):

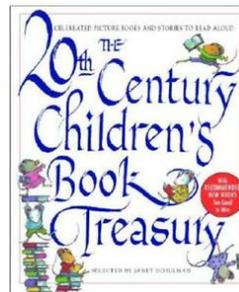
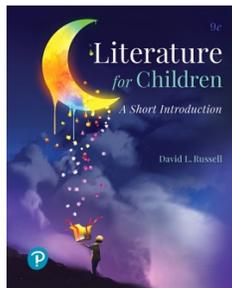
- **Font:** use only Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx.

**Assignment: Two Reading Activities & One Writing Activity**

**Directions**

- I. **Read:** Chapter Five in *Literature for Children*, 9<sup>th</sup> edition, by David Russell.

**Read:** various texts and illustrations from *The 20<sup>th</sup> Century Children's Book Treasury* edited by Janet Schulman.



**II. Write:**

- Provide fully articulated answers that are based in specific information that is conveyed in Chapter Four and in *The 20<sup>th</sup> Century Children's Book Treasury*; provide a direct quotation from the texts in the treasury and the page number where the information is located.
- See the example that follows the questions.
- Note that *book titles* are placed in *italics*.

**Chapter Five Questions:**

1. In what ways is *Chicka Chicka Boom Boom* by Bill Martin, Jr. in *The 20<sup>th</sup> Century Children's Book Treasury* an Alphabet Book? (see Chapter Five in the Russell text for an explanation of Alphabet Books). Explain with language from Chapter Five and with an example(s) from *Chicka Chicka Boom Boom*.
2. In what ways is *Ten, Nine, Eight* by Molly Bang in *The 20<sup>th</sup> Century Children's Book Treasury* a Counting Book? (see Chapter Five in the Russell text for an explanation of Counting Books). Explain with language from Chapter Five and with an example(s) from *Ten, Nine, Eight*.
3. In what ways is *I Hear, I See, I Touch* by Helen Oxenbury in *The 20<sup>th</sup> Century Children's Book Treasury* a Concept Book? What concept is being presented? (see Chapter Five in the Russell text for an explanation of

Concept Books). Explain with language from Chapter Five and with an example(s) from *I Hear, I See, I Touch*.

4. In what ways is *A Boy, A Dog, and A Frog* by Mercer Mayer in *The 20<sup>th</sup> Century Children's Book Treasury* a Wordless Picture Storybook? (see Chapter Five in the Russell text for an explanation of Wordless Picture Storybooks). Explain with language from Chapter Five and with an example(s) from *A Boy, A Dog, and A Frog*.

5. In what ways are the images on p. 23 in *The 20<sup>th</sup> Century Children's Book Treasury* examples of Impressionism? (see the definition below). Explain with language from the definition (immediately below) and references to the images on page 23.

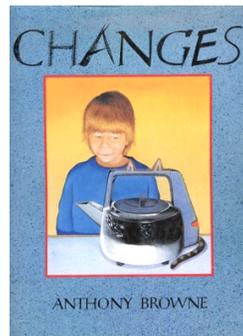
**Impressionism:** is characterized by relatively small, thin, yet visible brush strokes, with an emphasis on accurate depiction of light in its changing qualities (often accentuating the effects of the passage of time), ordinary subject matter, inclusion of *movement* as a crucial element of human perception and experience, and unusual visual angles. In Impressionism, light is crucial for capturing the brief moment of apprehension by the viewer, and they tried to show the ever-changing play of light on a subject. Monet, for instance, would paint the same scene several times to record the changing light conditions at various times of the day, such as in a series of paintings of haystacks. Impressionism also emphasizes the brush strokes on the canvas. According to Margaret Samu of New York University, impressionism relies on “short, broken brushstrokes that barely convey forms.” Impressionism generally uses common, simple scenes for their subjects.

6. In what ways is the image on p. 152 in *The 20<sup>th</sup> Century Children's Book Treasury* an example of Expressionism? (see Chapter Five in the Russell text for a definition of Expressionism). Explain with language from the definition in Chapter Five and with references to the image on page 152.
7. In what ways is the image on p. 209 in *The 20<sup>th</sup> Century Children's Book Treasury* an example of Realism? (see Chapter Five in the Russell text for a definition of Realism). Explain with language from the definition in Chapter Five and with references to the image on page 209.
8. In what ways are the images on pp. 114-115 in *The 20<sup>th</sup> Century Children's Book Treasury* examples of Naïve Art? (see Chapter Five in the Russell text for a definition of Naïve Art). Explain with language from the definition in Chapter Five and with references to the images on pages 114-115.

**Writing Format:**

- **Font:** use only Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx.

>> Example of an answer (for Surrealism):



1. The illustration that comprises the cover of Anthony Browne's *Changes* is an example of surrealism. Russell states, "A surrealist [often] draws [and paints] with realistic details . . . but the subject matter is entirely unrealistic, using jarring juxtapositions that often result in an unsettling . . . quality" (p. 135). The image in the cover art is indeed realistic: we can clearly see a boy and a tea kettle, which, curiously, has grown a realistic-looking cat's tail and ears. By rendering the boy and tea kettle realistically, the artist invites us into the comfortable realm where art reproduces material reality. By creating a tea kettle that seems to be on the verge of transforming into a cat, the artist pulls the aesthetic and philosophical rug out from under us, leaving us wondering what is actually happening in the image, why it is happening, and how it can be the site of a radical reconstitution of meaning.

**Assessment: 50 points**

- All questions are fully and carefully answered.
- Each answer contains a direct quotation from *The 20<sup>th</sup> Century Children's Book Treasury*.
- The page number for the answer to each question is provided.

- Standard grammar/usage, spelling, and punctuation are used.
- The explanation for the answer is clearly articulated.
- Writing format has been followed.

## English 3305: Spring 2021

### Week Six: The Elements of Fiction in Literature for Children

>> Read the Learning Module and the Directions **2 times** *before* you begin. <<

If you have any questions, please contact me.



#### Objectives:

- to understand the elements of fiction in literature for children
- to read carefully
- to make analytical and insightful connections

**Worth:** 50 points

**Due:** February 25, 2021 (Thursday) by 11:00 p.m. Upload to BlackBoard.

**Late:** Late assignments will lose 20 points per day late. An assignment is late if it is uploaded to BlackBoard by 11:01 p.m. or after on the due date. (*Do not wait until Thursday evening to begin this assignment.*)

**Writing Format:** (assignments that do not adhere to this format will not be read and will receive only 25 points):

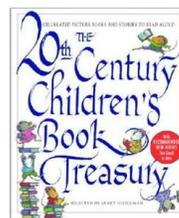
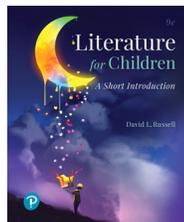
- **Font:** use only Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx.
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**Assignment: Two Reading Activities & One Writing Activity**

**Directions**

- I. **Read:** Chapter Four in *Literature for Children*, 9<sup>th</sup> edition, by David Russell.

**Read:** various stories from *The 20<sup>th</sup> Century Children's Book Treasury* edited by Janet Schulman.



**II. Write:**

- Provide fully articulated answers that are based in specific information that is conveyed in Chapter Four and in *The 20<sup>th</sup> Century Children's Book Treasury*; provide a direct quotation from the stories in the treasury and the page number where the information is located.
- See the example that follows the questions.
- Note that *book titles* are placed in *italics*.

**Before Answering the Questions:** Read all of the stories in *The 20<sup>th</sup> Century Children's Book Treasury* before you attempt to answer the following questions. It may take you a couple of hours, at most, to read all of the stories (you may want to read 1/3 of the *Treasury* in one sitting, a second 1/3 in another sitting, and the final 1/3 in another sitting – perhaps in one or two days). As you read the stories, take note as to which ones contain elements in each of the questions. After you have read the stories and identified those that contain elements of the questions, then begin answering the questions.

**Chapter Four Questions (use a different story for each question/answer):**

1. Find a story in *The 20<sup>th</sup> Century Children's Book Treasury* that has a first-person narrator (see Chapter Four in the Russell text for an explanation of first-person narrator). Explain with an example from the story.

2. Find a story in *The 20<sup>th</sup> Century Children's Book Treasury* that has an omniscient narrator (see Chapter Four in the Russell text for an explanation of omniscient narrator). Explain with an example from the story.
  
3. Find a story in *The 20<sup>th</sup> Century Children's Book Treasury* that has a sympathetic protagonist (see Chapter Four in the Russell text for an explanation of protagonist). Explain what makes the protagonist sympathetic with an example from the story.
  
4. Find a story in *The 20<sup>th</sup> Century Children's Book Treasury* where the protagonist changes (emotionally, mentally, socially, or ethically). Explain how the character changes; cite an example from the story.
  
5. **Read:** *Madeline* by Ludwig Bemelmans in *The 20<sup>th</sup> Century Children's Book Treasury*, and state what part of the story is the exposition, what part is the rising action, what part is the climax, what part is the falling action, and what part is the denouement (see Chapter Four in the Russell text for an explanation of plot structure).
  
6. Find a story in *The 20<sup>th</sup> Century Children's Book Treasury* that depicts a circular journey (see Chapter Four in the Russell text for an explanation of a circular journey in literature for children). Explain with an example from each story.

7. Find a story in *The 20<sup>th</sup> Century Children's Book Treasury* that has a protagonist against another kind of conflict (see Chapter Four in the Russell text for an explanation of conflict). Explain with an example from the story.

8. Find a story in *The 20<sup>th</sup> Century Children's Book Treasury* that has a protagonist against society kind of conflict (see Chapter Four in the Russell text for an explanation of conflict). Explain with an example from the story.

9. Find a story in *The 20<sup>th</sup> Century Children's Book Treasury* that has a protagonist against nature kind of conflict (see Chapter Four in the Russell text for an explanation of conflict). Explain with an example from the story.

10. Find a story in *The 20<sup>th</sup> Century Children's Book Treasury* that has a protagonist against self kind of conflict (see Chapter Four in the Russell text for an explanation of conflict). Explain with an example from the story.

**Writing Format:**

- **Font:** use only Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx.

**>> Example of an answer for question #8:**

1. The protagonist, Robert, in *Stevie* by John Steptoe changes emotionally. In the beginning of the story, he did not want Stevie to stay with him and his family. Because he felt that Stevie was an undue and unfair burden, Robert did not like him, complained about him — “Why I gotta put up with him” (p. 153) — because he felt annoyed with him. By the end of the story, however, after Stevie had left, and after Robert had come to appreciate and care for him, Robert had undergone an emotional change: instead of being *annoyed* with Stevie, Robert had, through experience with Stevie, changed his emotional state and had grown *to love* him like “a little brother” (p. 154).

**Assessment: 50 points**

- All questions are fully and carefully answered.
- Each answer contains a direct quotation from *The 20<sup>th</sup> Century Children’s Book Treasury*.
- The page number for the answer to each question is provided.
- Standard grammar/usage, spelling, and punctuation are used.
- The explanation for the answer is clearly articulated.
- Writing format has been followed.

## English 3305: Spring 2021

### Week Seven: Folk Narratives

>> Read the Learning Module and the Directions **2 times** *before* you begin. <<

If you have any questions, please contact me.



#### Objectives:

- to understand the nature of folk narratives in literature for children
- to read carefully
- to make analytical and insightful connections

**Worth:** 50 points

**Due:** March 4, 2021 (Thursday) by 11:00 p.m. Upload to BlackBoard.

**Late:** Late assignments will lose 20 points per day late. An assignment is late if it is uploaded to BlackBoard by 11:01 p.m. or after on the due date. (*Do not wait until Thursday evening to begin this assignment.*)

**Writing Format:** (assignments that do not adhere to this format will not be read and will receive only 25 points):

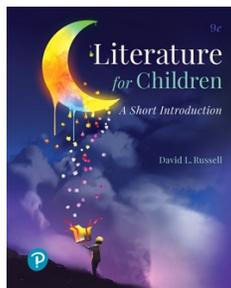
- **Font:** use only Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx.

**Assignment: Two Reading Activities & One Writing Activity**

**Directions**

I. **Read:** Chapter Seven in *Literature for Children*, 9<sup>th</sup> edition, by David Russell.

**Read:** “Cinderella” (see the attached **PDF**).



**II. Write:**

- Provide fully articulated answers that are based in specific information that is conveyed in Chapter Seven and in “Cinderella”.
- See the example; model your own writing on the example.
- Note that *book titles* are placed in *italics*.

**Chapter Seven Questions:**

1. Explain how the setting (time and place) and the plot in “Cinderella” (see the attached PDF) are typical elements of folk narrative (see Russell text, p. 190). Cite examples from “Cinderella.”
2. Explain how the characters in “Cinderella” (see the attached PDF) are typical elements of folk narrative (see Russell text, p. 190-194). Cite examples from “Cinderella.”
3. Explain how the language and style of “Cinderella” (see the attached PDF) are typical elements of folk narrative (see Russell text, p. 194-195). Cite examples from “Cinderella.”
4. Explain how the images and symbols in “Cinderella” (see the attached PDF) are typical elements of folk narrative (see Russell text, p. 195). Cite examples from “Cinderella.”

5. Explain how the motifs in “Cinderella” (see the attached PDF) are typical elements of folk narrative (see Russell text, p. 195-197). Cite examples from “Cinderella.”

6. Explain how “Cinderella” (see the attached PDF) is a Wonder Tale (see Russell text, p. 200-201). Cite examples from “Cinderella.”

**Writing Format:**

- **Font:** use only Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx.

**>> Example of an answer for part of question #1:**

1. The setting in “Cinderella” is a typical element of a folk narrative. According to Russell, folk narratives generally do not have specific settings; he states: “[W]e rarely find specific countries, towns, or other places names. The setting remains distant in both time and place . . .” (p. 190). Such is the case in “Cinderella”; regarding the setting of this story, no specific country or town is ever mentioned. The only settings that are mentioned — and these cannot be located in a specific country or city — are the house where Cinderella lived and the “king’s castle” where the “festival” is held.

**Assessment: 50 points**

- All questions are fully and carefully answered.
- Each answer contains a direct quotation from the Russell text and from “Cinderella”.
- The page number in the Russell text for the answer to each question is provided.
- Standard grammar/usage, spelling, and punctuation are used.
- The explanation for each answer is clearly articulated.
- Writing format has been followed.

**English 3305: Spring 2021****Week Eight: Folk Narratives (continued)**

>> Read the Learning Module and the Directions **2 times** *before* you begin. <<

If you have any questions, please contact me.



**Objectives:**

- to understand the nature of folk narratives in literature for children
- to read carefully
- to make analytical and insightful connections

**Worth:** 50 points

**Due:** March 11, 2021 (Thursday) by 11:00 p.m. Upload to BlackBoard.

**Late:** Late assignments will lose 20 points per day late. An assignment is late if it is uploaded to BlackBoard by 11:01 p.m. or after on the due date. *(Do not wait until Thursday evening to begin this assignment.)*

**Writing Format:** (assignments that do not adhere to this format will not be read and will receive only 25 points):

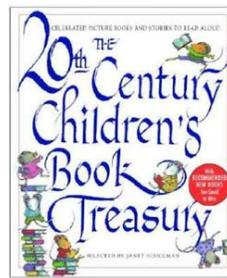
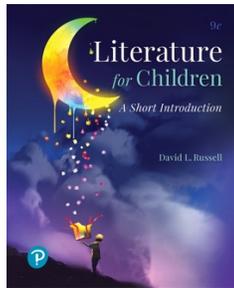
- **Font:** use only Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx.

## Assignment: Two Reading Activities & One Writing Activity

### Directions

- I. **Read:** Chapter Seven in *Literature for Children*, 9<sup>th</sup> edition, by David Russell.

**Read:** *Freight Trains* by Donald Crews in *The 20<sup>th</sup> Century Children's Book Treasury*



### II. Write:

- Provide fully articulated answers that are based in specific information that is conveyed in Chapter Four and in *The 20<sup>th</sup> Century Children's Book Treasury*; provide a direct quotation from the stories in the treasury and the page number where the information is located.
- See the example; model your own writing on the example.
- Note that *book titles* are placed in *italics*.

**Chapter Seven Questions:**

1. Explain how the setting (time and place) and the plot in *Freight Trains* are not typical elements of folk narrative (see Russell text, p. 190). Cite examples from *Freight Trains*.
2. Explain how the characters in *Freight Trains* are not typical elements of folk narrative (see Russell text, p. 190-194). Cite examples from *Freight Trains*.
3. Explain how the language and style of *Freight Trains* are not typical elements of folk narrative (see Russell text, p. 194-195). Cite examples from *Freight Trains*.
4. Explain how the images in *Freight Trains* are not typical elements of folk narrative (see Russell text, p. 195). Cite examples from *Freight Trains*.
5. Explain how *Freight Trains* is a not a Wonder Tale (see Russell text, p. 200-201). Cite examples from *Freight Trains*.

**Writing Format:**

- **Font:** use only Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx.

**>> Example of an answer for part of question #1:****1. The setting in *Freight Trains* is not a typical element of a folk narrative.**

According to Russell, folk narratives generally do not have specific settings; he states: “[W]e rarely find specific countries, towns, or other places names. The setting remains distant in both time and place . . .” (p. 190). Such is not the case in *Freight Trains*. Even though no specific country or town is ever mentioned, *Freight Trains*’s setting is not situated in a “distant . . . time and place.” Because *Freight Trains* is set in the recent and recognizable past, a time when “steam engines” (p. 52) were in use, a time which celebrates industrial might rather than intuitive magic and its (necessary) indeterminate location in time, it is clear that setting for this story is not an example of a folk narrative element.

**Assessment: 50 points**

- All questions are fully and carefully answered.
- Each answer contains a direct quotation from the Russell text and from *Freight Trains*.
- The page number in the Russell text and *Freight Trains* for the answer to each question is provided.
- Standard grammar/usage, spelling, and punctuation are used.
- The explanation for each answer is clearly articulated.
- Writing format has been followed.

## English 3305: Spring 2021

### Week Ten: Teaching & Reading Literature for Children

>> Read the Learning Module and the Directions **2 times** *before* you begin. <<

If you have any questions, please contact me.



#### Objectives:

- to understand what effective readers do before, during, and after reading
- to understand an effective strategy for teaching critical reading
- to understand the components that comprise the process for teaching critical
- to understand a real-world example of teaching critical reading (fiction)

**Worth:** 50 points

**Due:** March 25, 2021 (Thursday) by 11:00 p.m. Upload to BlackBoard.

**Late:** Late assignments will lose 20 points per day late. An assignment is late if it is uploaded to BlackBoard by 11:01 p.m. or after on the due date. *(Do not wait until Thursday evening to begin this assignment.)*

**Writing Format:** (assignments that do not adhere to this format will not be read and will receive only 25 points):

- **Font:** use only Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx.

### **Assignment: One Reading Activity & One Writing Activity**

#### **Directions**

**I. Read:** “Igniting Literacy: Fostering Critical Reading with F.I.R.E.” (see the attached **PDF**).

#### **II. Write:**

- Provide fully articulated answers that are based in specific information that is conveyed in “Igniting Literacy: Fostering Critical Reading with F.I.R.E.”; provide a direct quotation from the article and the page number where the information is located.
- See the example; model your own writing on the example.

**Write: Responding to Reading**

1. “Igniting Literacy” focuses on some essential aspects of how students become better readers: *first*, by making predictions; *second*, by making inferential and critical judgments about their predictions; *third*, by self-monitoring their reading by paying attention to and looking for those elements that they had predicted; and *fourth*, by understanding, after they have read, how their act of predicting and monitoring improved their ability to comprehend the text.

2. **Write** about **5 ideas** from the article that you found to be meaningful and important.

*State:*

- the idea
- the page number where you found the idea
- what was important about the idea
- and how the idea connects with your personal experiences as a reader or as a future teacher.

**Writing Format:**

- **Font:** use only Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx.

**>> Example of one idea found in the article:**

1. I really liked the graphic organizer that was included in the article (p. 10). I had not thought before about how such a graphic organizer could help students make predictions about the elements of fiction that they think will be contained in the story they were going to read. Moreover, now that I see the graphic organizer, I understand how it will help students differentiate the elements of fiction before they read, know what to look for as they read, so that they don't just gloss over those elements (which they generally do) as they read.

**Assessment: 50 points**

- 5 ideas from “Igniting Literacy: Fostering Critical Reading with F.I.R.E.” that you found to be meaningful and important.
- Each stated idea contains the page number, what was important about the idea, and how it connects with your own personal experience.
- Each stated idea is modeled on the example provided.
- The writing is specific, well organized unified, cohesive, clearly worded, and free from mechanical errors.
- Standard grammar/usage, spelling, and punctuation are used.
- Writing format has been followed.

## English 3305: Spring 2021

### Week Eleven: Teaching & Reading Literature for Children

>> Read the Learning Module and the Directions **2 times** *before* you begin. <<

If you have any questions, please contact me.



#### Objectives:

- to engage in close reading
- to engage in repeat reading
- to discern and articulate the elements of fiction in literature for children

**Worth:** 50 points

**Due:** April 1, 2021 (Thursday) by 11:00 p.m. Upload to BlackBoard.

**Late:** Late assignments will lose 20 points per day late. An assignment is late if it is uploaded to BlackBoard by 11:01 p.m. or after on the due date. *(Do not wait until Thursday evening to begin this assignment.)*

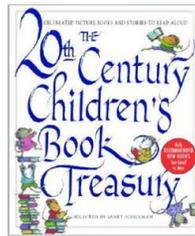
**Writing Format:** (assignments that do not adhere to this format will not be read and will receive only 25 points):

- **Font:** use only Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx.
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**Assignment: One Reading Activity & Two Writing Activities**

**Directions**

I. **Read:** Ten stories in *The 20<sup>th</sup> Century Children's Book Treasury* (see the list below):



II. **Write:**

1. An articulation of the elements of fiction in two stories
2. 2 page reflective essay in which you explain what you learned by engaging in this activity

**Responding to Reading:**

**NB:** Stories present characters who have problems and who work to resolve those problems (the problems can be external and/or internal). Stories also have a kind of “grammar,” or identifiable elements: character, setting, point of view plot (exposition, rising action, climax, falling action, resolution), conflict (person vs person, person vs self, person vs society, person vs nature, person vs supernatural, person vs fate), theme, style (genre), and tone.

**Directions:**

1. Read the following 5 stories in *The 20<sup>th</sup> Century Children’s Book Treasury*.

- *Alexander and the Terrible, Horrible, No Good, Very Bad Day* by Judith Viorst
- *Miss Nelson Is Missing* by Harry Allard
- *Where the Wild Things Are* by Maurice Sendak
- *Stevie* by John Steptoe
- *Stellaluna* by Janell Cannon

2. Choose 2 stories.

3. Identify the following elements of fiction in each story you have chosen.

**Elements of Fiction:**

- a. characters (protagonist and, if there is one, antagonist, and minor characters)

- b. chief character trait of the protagonist (cite the text with support)
- c. how the character changes in the story (physically, emotionally, mentally, socially, and/or ethically)
- d. settings
- e. point of view (1st person, 3rd limited, 3rd omniscient)
- f. conflict(s) — *give examples*: person vs person, person vs self, person vs society, person vs nature, person vs supernatural
- g. theme: the idea the story presents or dramatizes (a statement of theme must be a complete sentence)

**Theme:** Theme is an abstract concept made concrete through representation in person, action, image, and motif. Because theme implies a subject and a predicate, it is most often expressed in a sentence; here are three examples of statements of theme:

- “Vice” is not a theme, but “Even though vice is often more alluring than virtue, it usually turns out to be destructive” is a theme;
- “Hunger” is not a theme, but “Wild hunger will devour those who cannot build strong defenses against it” is a theme;
- “Fear” is not a theme, but “The ability to name what you fear will allow you to hold on to a new life” is a theme.

**Writing Format:**

- **Font:** use only Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx.

**4. Follow this model:**

**Title and Author:** “Madeline” by Ludwig Bemelman

- Characters:** Madeline is the protagonist; Miss Clavel, Dr. Cohn, and eleven other girls are minor characters; the antagonist is Madeline's illness.
- Chief trait:** Madeline is brave: “. . . the smallest one was Madeline. She was not afraid of mice . . . To the tiger in the zoo Madeline just said, ‘Pooh-pooh’ ” (p. 4-5).
- Changes:**

Madeline changes physically: she has her appendix removed and receives a scar.

She also changes emotionally; a scar is a mark on the flesh, a mark on the outside of the body dues to some significant experiences that signifies a symbolic change on the inside. Madeline has gone through an ordeal, one that has marked her as different, as one who has been damaged by life, but who has recovered from that damage and is now more sanguine and mature.

- d. **Settings:** Old house in Paris, zoo, hospital
- e. **Point of View:** 3rd limited; we do not know the thoughts of the minor characters.
- f. **Conflicts: (explain and cite the text):**

Person vs self: Madeline becomes ill, as such, she is at odds with herself, with her own physical well-being: “Little Madeline sat in bed, cried and cried; her eyes were red. ‘Nurse,’ he said, ‘it’s her appendix!’ (p. 7).

Person vs person: Even though the conflict is mild, Madeline put herself at odds with Miss Clavel: “and nobody knew so well how to frighten Miss Clavel” as did Madeline (p. 6).

Person vs nature: Madeline becomes ill through no fault of her own or of anyone else; she succumbs to an aspect of nature and becomes ill: “Outside were birds, trees, and sky” (p. 9).

- g. **Theme:** In the course of daily life, unexpected events happen, and when they do, they are best met with bravery.

5. **ESSAY:** Write a 2 page reflective essay in which you explain 3 important things you learned by engaging in this activity.

**Assessment: 50 points**

In 2 stories in *The 20<sup>th</sup> Century Children's Book Treasury*

- *Alexander and the Terrible, Horrible, No Good, Very Bad Day* by Judith Viorst
- *Miss Nelson Is Missing* by Harry Allard
- *Where the Wild Things Are* by Maurice Sendak
- *Stevie* by John Steptoe
- *Stellaluna* by Janell Cannon
- The following have been identified and explained:
  - a. characters (protagonist and, if there is one, antagonist)
  - b. chief character trait of the protagonist (cite the text with support)
  - c. how the character changes in the story (physically, emotionally, mentally, ethically), with examples.
  - d. settings
  - e. point of view (1st person, 3rd limited, 3rd omniscient)
  - f. conflict(s) (give examples and text citations) (person vs person, person vs self, person vs society, person vs nature, person vs supernatural)
  - g. theme: the idea the story presents or dramatizes (a statement of theme must be a complete sentence)
  - h. The wording is clear and unambiguous.

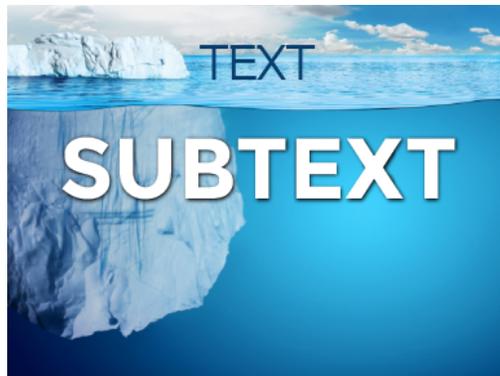
- i. There are no mechanical errors.
- j. a 2 page reflective essay in which you explain 3 important things you learned by engaging in this activity
- k. the essay is clear, discusses three separate ideas, is well organized, cohesive, coherent, effectively worded, and contains no grammatical/usage or mechanical errors.

### English 3305: Spring 2021

## Week Twelve: Metacognition and Literature for Children

>> Read the Learning Module and the Directions **2 times** *before* you begin. <<

If you have any questions, please contact me.



**Objectives:**

- To understand how to change the manner in which you read
- To understand the relationship between denotation and connotation
- To understand how to read for subtext
- To understand how to make deep inferences and literary associations

**Worth:** 50 points

**Due:** April 8, 2021 (Thursday) by 11:00 p.m. Upload to BlackBoard.

**Late:** Late assignments will lose 20 points per day late. An assignment is late if it is uploaded to BlackBoard by 11:01 p.m. or after on the due date. *(Do not wait until Thursday evening to begin this assignment.)*

**Writing Format:** (assignments that do not adhere to this format will not be read and will receive only 25 points):

- **Font:** use only Times New Roman, Georgia, or Century Schoolbook, 12 point.
- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx.

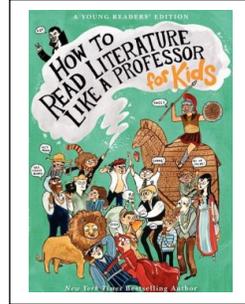
## Assignment: One Reading Activity & One Writing Activity

### Directions

I. **Read:** the following chapters in *How to Read Literature Like a Professor for Kids* by

Thomas Foster:

- Introduction
- Chapter One
- Chapter Two
- Chapter Three
- Chapter Ten
- Chapter Thirteen
- Chapter Fourteen
- Chapter Sixteen



II. **Write:**

- One important discovery (typed and double-spaced) you made in each of the chapters listed above (you do not have to write anything about the Introduction).
- State, specifically, something important you learned that you did not previously know.
- Briefly explain what you learned, then give an example of what you learned by relating it to a book, a movie, a television program, or something in your life (though nothing too personal).
- See the example; model your own writing on the example.

**Writing Format:**

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**>> Example:**

**Chapter 14:** I discovered that physical scars, marks, and disabilities are often symbolic about how a particular character is different from others, how he or she becomes a visual image of difference, and how the mark represents a character trait or an aspect of character that drive the plot. The idea of scars and marks made me think, for instance, of Inigo Montoya from the movie, *The Princess Bride*, and how the scars on his cheeks are symbols of his youthful but misplaced courage and also constant, inscribed reminders of his desire to avenge his father's death.

**Assessment: 50 points**

- A clear and specific discovery for each chapter: 1, 2, 3, 10, 13, 14, & 16.
- A statement that explains what is important about each discovery
- An example that relates the discovery to a book, movie, tv program, or aspect of your life
- Clear, concrete use of language; coherence and cohesion
- Sentences are clear and are free from standard usage errors.

## English 3305: Spring 2021

### Week Thirteen: Metacognition and Literature for Children

>> Read the Learning Module and the Directions **2 times** *before* you begin. <<

If you have any questions, please contact me.



#### Objectives:

- To understand how to change the manner in which you read
- To understand the relationship between denotation and connotation
- To understand how to read for subtext
- To understand how to make deep inferences and literary associations

**Worth:** 50 points

**Due:** April 15, 2021 (Thursday) by 11:00 p.m. Upload to BlackBoard.

**Late:** Late assignments will lose 20 points per day late. An assignment is late if it is uploaded to BlackBoard by 11:01 p.m. or after on the due date. (*Do not wait until Thursday evening to begin this assignment.*)

**Writing Format:** (assignments that do not adhere to this format will not be read and will receive only 25 points):

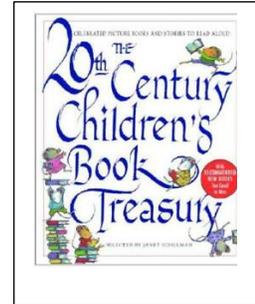
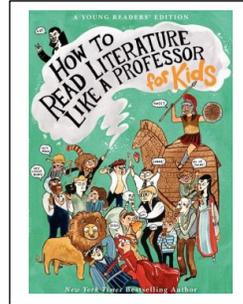
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- **Assignment: Two Reading Activities & One Writing Activity**

## Directions

I. **Read:** the following chapters in *How to Read Literature Like a Professor for Kids* by Thomas Foster:

- Chapter One
- Chapter Two
- Chapter Three
- Chapter Ten
- Chapter Thirteen
- Chapter Fourteen
- Chapter Sixteen



II. **Read:** *The Twentieth Century Children's Book Treasury* edited by Janet Schulman

II. **Write:** Identify any 5 of the following sub-textual elements which can be found in 5 different stories in *The Twentieth Century Children's Book Treasury*.

- Chapter One: **Quest:** which story contains a quest? Explain with examples from the story.
- Chapter Two: **Acts of Communion:** identify an act of communion in one of the stories. Explain what is important about it with examples from the story.
- Chapter Three: **Acts of Vampires:** identify a vampire (there are no “literal vampires” in any of the stories, but there are “metaphorical ones,” ones that rob the strength and vitality of the protagonist) in one of the stories; what is important about it? Explain with examples from the story.
- Chapter Ten: **More than Rain:** identify one element of weather in one of the stories that carries the kind of metaphoric significance that Foster talks about. Explain with examples from the story.
- Chapter Thirteen: **Geography:** explain how the external geography is a metaphor for a character’s “internal geography.” Explain with examples from the story.

- Chapter Fourteen: **Marked**: identify a character in one story who is “marked.” What is significant about it? Explain with examples from the story.
- Chapter Sixteen: **Heart Disease**: identify a character who suffers some kind of illness. What is significant about it? That is, how does the physical illness serve as a metaphor for an emotional illness? Explain with examples from the story.

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**>> Example:**

**Quest:** model your own writing on this example.

1. **The Quest:** what is Max’s “stated quest”, and what is his “real” quest in *Where the Wild Things Are*?

Max’s stated quest is to escape from his room of confinement, and from his mother, and to travel to an imaginary place of unrestricted freedom. Max’s “real” quest, however, has little to do with actually a quest for unrestricted freedom. Instead, the real quest has to do with Max’s ability to meet the “wild things” that inhabit his own psyche (the “wild things” are personifications of Max’s “wild” and out of control impulses), to tame them, to play with them, to feel the grief and sadness of loss, and then to return “home” so that he can — by his own choice — take off his “wolf suit,” which is an outward display of his wildness, because he has been able to integrate the “wild things” in himself into his newly expanded consciousness and frame of mind. Consequently, Max’s quest is, in fact, a quest for emotional maturity and self-responsibility.

**Assessment: 50 points**

- A clear and specific connection between ideas in five chapters: 1, 2, 3, 10, 13, 14, & 16 and five stories
- A clear explanation and example(s)
- Clear, concrete use of language; coherence and cohesion
- Sentences are clear and are free from standard usage errors.

**English 3305: Spring 2021****Week Fourteen: Language Arts and Literature for Children**

>> Read the Learning Module and the Directions **2 times** *before* you begin. <<

If you have any questions, please contact me.

**Objectives:**

- To understand how to change the manner in which you read
- To understand how to summarize
- To understand the process of using a Language Arts activity

**Worth:** 50 points

**Due:** April 22, 2021 (Thursday) by 11:00 p.m. Upload to BlackBoard.

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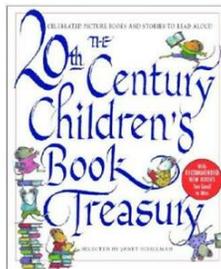
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### **Assignment: One Reading Activity & Two Writing Activities**

#### **Directions**

- I. **Read:** The following 8 stories in *The Twentieth Century Children's Book Treasury* edited by Janet Schulman.



1. *A Million Fish . . . More or Less* by Patricia McKissack
  2. *Curious George* by H. A. Ray
  3. *Miss Nelson Is Missing* by Harry Allard
  4. *Sylvester and the Magic Pebble* by William Steig
  5. *Mike Mulligan and His Steam Shovel* by Virginia Lee Burton
  6. *Stevie* by John Steptoe
  7. "The Stinky Cheese Man" by Jon Scieszka
  8. *The Story of Babar* by Jean de Brunhoff
- II. **Write:** 8 one sentence summaries — a 1 one sentence summary for each story.
- One Sentence Summary:** To write a one sentence summary a story, use the following process:
1. Character

2. Where
3. Wanted
4. But
5. So

**First:** State the main character.

**Second:** State the setting (where)

**Third:** State what the main character wanted (the single most important thing that the main character wanted in the beginning of the story).

**Fourth:** State what blocked the main character from getting what he or she wanted (but).

**Fifth:** Tell what the main character did to solve the problem of not being able to get what he or she wanted (so).

>> **Example #1:** a one sentence summary of *Moon Over the Mountain* by Keith Polette (Raven Tree Press).

First: Agapito was a poor stonecutter (who)

Second: living in the desert (where)

Second: who wanted a better life,

Third: but he had no way to become rich or powerful,

Fourth: so he asked the spirit of the mountains to turn him first into a rich merchant, second the sun, third the wind, fourth, the mountain, and finally a coyote.

Agapito (character) a poor stonecutter living in the desert (where) wanted a better life, but he had no way to become rich or powerful, so he asked the spirit of the mountains to turn him first into a rich merchant, second the sun, third the wind, fourth the mountain, and finally a coyote.

>> **Example #2:** A one sentence summary of *A Christmas Carol* by Charles Dickens  
 On Christmas Eve in Victorian era London (where), Ebenezer Scrooge (character) wanted only to hoard his money, but that night he was visited by three ghosts who terrified the greed out of him, so the next day he changed and became someone who was kind and generous.

**Writing Format:**

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**III. Write: Comparative Analysis**

- a) From the 8 stories listed above, choose 2.
- b) Find and describe 6 ways in which the 2 stories you have chosen are similar.
- c) Consider these categories for comparison:
  - character (protagonist and/or antagonist)
  - character traits
  - character desires and fears
  - character experiences
  - how characters change (and why)
  - settings
  - conflicts
  - thematic ideas
  - metaphorical subtext (eg., the ideas that Foster describes in his book)

>> **Example:** (Assertion, example, explanation — with text citations and page numbers)

1. How Max from *Where the Wild Things Are* is similar to Alexander from *Alexander and the Terrible, Horrible, No Good, Very Bad Day*

Both Max and Alexander are on quests. Because both start with an encounter with chaos — Max being “wild” and “making mischief of one kind and another” (p. 106) and Alexander being frustrated by a series of mishaps, like waking up with “gum” in his “hair” and tripping on his “skateboard by mistake” (p. 86) — they both find themselves on a quest, ostensibly to find a way to make sense of a world in which they are alone and out of sorts; but the deeper quest for both characters is to discover how to deal with the trails and ordeals that are presented to them and consequently to make mature decisions (for Max, how to survive and triumph in the face of the Wild Things, and for Alexander, how to make sense of the existential slings and arrows of mundane experiences). And while both characters do embark on quests, Max’s is successful (he integrates the Wild Things into his consciousness), whereas Alexander’s is not (he fails to find a way to transform his own negative attitude; as such his terrible day never gets better).

**Writing Format:**

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**Assessment: 50 Points**

- 8 one sentences summaries of the stories listed in the directions
- Each summary uses: character, where, wanted, but, so.
- a reflective essay that discusses the three topics in the writing directions
- clear, concrete use of language; coherence and cohesion
- effective structure, organization, coherence, and cohesion for the essay
- Sentences are clear and are free from standard usage errors.

## English 3305: Spring 2021

### Week Thirteen: Language Arts and Literature for Children

>> Read the Learning Module and the Directions **2 times** *before* you begin. <<

If you have any questions, please contact me.



#### Objectives:

- To understand how to change the manner in which you read
- To understand how to summarize
- To understand the process of using a Language Arts activity

**Worth:** 50 points

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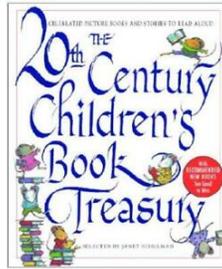
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### **Assignment: One Reading Activity & Two Writing Activities**

#### **Directions**

- I. **Read:** The following 8 stories in *The Twentieth Century Children's Book Treasury* edited by Janet Schulman.



1. *A Million Fish . . . More or Less* by Patricia McKissack
2. *Curious George* by H. A. Ray
3. *Miss Nelson Is Missing* by Harry Allard
4. *Sylvester and the Magic Pebble* by William Steig
5. *Mike Mulligan and His Steam Shovel* by Virginia Lee Burton
6. *Stevie* by John Steptoe
7. "The Stinky Cheese Man" by Jon Scieszka
8. *The Story of Babar* by Jean de Brunhoff

- II. **Write:** Make vocabulary connections (use a minimum of 5 different stories in your answers).

**Answer the following 10 questions.** In your answers, offer an assertion, provide evidence from one of the stories (listed above), provide the page number for the evidence, and offer an explanation which supports the assertion.

1. Which story presents someone who is or something that is peaceful?
2. Which story presents someone who is in danger?
3. Which story presents someone who is determined?
4. Which story presents something (not someone) that is loud?
5. Which story presents someone who is frustrated?
6. Which story presents something that is mysterious?
7. Which story presents someone who is curious?

8. Which story presents someone who is afraid?
9. Which story would you like to be in? Why?
10. Which story would you not like to be in? Why?

>> **Example:** Which story presents someone who is or something that is peaceful?

*Where the Wild Things Are* by Maurice Sendak presents someone who is peaceful (assertion). Even though there are many loud parts of the story, such as Max causing “mischief of one kind or another” (p. 106), the Wild Things “roaring their terrible roars” (p. 110), and the “wild rumpus” that Max initiates (p. 113), the end of the story depicts Max at peace (citations). Standing alone in his room at the conclusion of his adventurous quest, Max, who has learned how to “tame” and integrate the Wild Things into himself, smiles a peaceful smile as he quietly and calmly begins to remove his wolf suit (explanation).

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III. **Write a Reflective Essay:** a 1 ½ - 2 page reflective essay; discuss what you learned by engaging in this vocabulary activity.

Discuss:

1. how this activity changed or enhanced the way you read and thought about the stories;
2. how the activity helped you focus your writing;
3. how the activity helped you think about a language arts activity.



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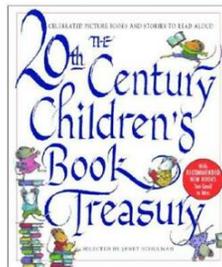
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- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx.

### **Assignment: One Reading Activity & Two Writing Activities**

#### **Directions**

- I. **Read:** The following 8 stories in *The Twentieth Century Children's Book Treasury* edited by Janet Schulman.



9. *A Million Fish . . . More or Less* by Patricia McKissack
10. *Curious George* by H. A. Ray
11. *Miss Nelson Is Missing* by Harry Allard
12. *Sylvester and the Magic Pebble* by William Steig
13. *Mike Mulligan and His Steam Shovel* by Virginia Lee Burton
14. *Stevie* by John Steptoe
15. "The Stinky Cheese Man" by Jon Scieszka
16. *The Story of Babar* by Jean de Brunhoff



**Writing Format:** (assignments that do not adhere to this format will not be read and will receive only 25 points):

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### **Assignment: Three Viewing Activities & One Writing Activity**

#### **Directions**

I. **View:** The following 3 videos.

<https://www.youtube.com/watch?v=NUyVdW5ow9A>

**The importance of reading to babies**

<https://www.youtube.com/watch?v=ZBuT2wdYtpM>

**Why Read Aloud to Children**

<https://www.youtube.com/watch?v=5Z0rvMbLP2o>

**The Pyramid of Speech and Language Development**

II. **Write:** “Take-Aways” from each video.

- 3 “take-aways” from each video, that is, ideas that are significant or important
- Provide the “time stamp” for each take-away.
- Explain what is important about each take-away.

>> **Example:**

1. The Importance of Reading to Babies

**Take-Away #1:** The video begins with the notion that parents benefit from learning how and why to read to their babies (time-stamp: 0:21).

**Importance:** What is important about this are two things: first, that babies benefit from being read to, even when they don't "know" language in the "academic" sense, because when they are read to on a regular basis, babies will learn very important words, sentences, and language skills, skills that will have a direct positive result in their cognitive and emotional development; and two, that parents need to be taught how to read to their babies, because such knowledge, in our current culture (which is linguistically poverty-ridden), is not stressed, is not evident, and is not valued.

**Writing Format:**

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- Double-spacing.
- One inch margins.
- Use MicroSoft Word docx.

**Assessment: 50 Points**

- 10 take-aways from the video are provided, with the time-stamp, and with an explanation of each one's importance.
- All questions are fully and carefully answered.
- Standard grammar/usage, spelling, and punctuation are used.
- Writing format has been followed.