ENGLISH 3305: Children's Literature

Instructor: Dr. Polette

Semester: Summer 2018

Days/Time: MTWRF: 9:20-11:30 a.m.

Classroom: Hudspeth Hall # 200

Credits: 3

CRN: 34820

Office Hrs: MTWR 8:00-9:10 a.m., 11:20-11:50 a.m.

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Required Texts:
- *Literature for Children* by David Russell (8th ed.)

- *The 20ᵗʰ Century Children's Book Treasury* selected by Janet Schulman

- *The 20ᵗʰ Century Children's Poetry Treasury* selected by Jack Prelutsky

Purpose:
This course is designed to help you learn how to distinguish between high and low quality literature for children; to help you learn to read literature for children from different critical perspectives; to help you understand the various types and genres of literature for children; to help you discover many of the thematic, stylistic, and structural elements inhering in literature for children; and to help you see how to connect quality literature to children who are various stages of cognitive and imaginative development.

Procedure:
Although the Russell text is important to the overall focus of the course, it will serve as both background material and as a "launching pad." In other words, we will use this text as a tool for stimulating our own critical and synthetic thinking. As such, our class meetings will revolve around what Russell has to tell us, but will not deal exclusively with his ideas or theories—in other words, I will not present lectures on the material in the Russell text. In addition, we will spend a good deal of time in small groups; this will

enable us to entertain multiple points of view as we work to construct knowledge and meaning.

Because the Russell text is quite clear, readable, and self-evident, you should read each chapter at least 2 times and come to class with reflections, comments, and/or questions that you have about what you have read. Also, read each children's book, article, and poem at least 2 times and come to class with questions and/or comments about each reading.

It will be beneficial to you if you take good notes during each class meeting. Your notes should include what was covered during the class and what you learned in each class (i.e., your thoughts and conclusions).

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

Materials:
Manila folders, access to a photocopying machine, an e-mail account

Assignments:
4 weekly response essays, 100 points each (they will be distributed on each Friday and will be due the following Monday); one take home exam, 200 points; chapter quizzes, 10-20 points each; various assignments which may be given throughout the session, 10-30 pts.

Attendance:
Because most of what you will learn in this course will result from your active involvement in each of class activity, you must attend every class. Please note that if you miss class 3 times, regardless of the reasons, you will lose 1 letter grade from your overall grade for the class unless you complete an outside assignment; if you miss 4 classes, you will lose 2 letter grades from your overall grade unless you complete 2 outside assignments.* *If, however, you miss class 5 times, you will be unable to achieve a passing grade for this class, and a grade of "F" will be recorded for you.* If you miss 5 classes, it is recommended that you drop this class. It is, moreover, your responsibility to sign the attendance sheet for each class.

> ***Outside assignment(s) for missing 3 or 4 classes**:
> Go to the web site NPR.ORG, and choose a program from the TED Radio Hour. Write a 1 page summary of the program. Write a 3 page essay in which you discuss how the ideas in the program intersect with what you are learning in this class. **Hand in**: a print copy of the summary, the essay, and an assessment form. If you miss 4 classes, complete this activity for one TED Radio Hour program; if you miss 5 classes, complete this activity for *two different* TED Radio Hour programs. You must earn a grade of C or better on the assignment(s) for it (them) to ameliorate the loss of a letter grade or letter grades due to your

absence(s) from class. **Outside assignments for missing 4 or 5 classes are due on the last day of class, July 6th**; outside assignments will not be accepted after July 6th.

a) It is your responsibility to keep track of the number of your absences and to complete and hand in requisite number of outside assignments (as outlined in the above paragraph) if you choose not to lose a letter grade or grades from your overall grade for this class. (You might want to circle the dates in the syllabus of any classes you miss.)

b) You do not need to call or e-mail me if you are going to be absent. There are no excused absences (with the exception of absences due to being required to attend an official UTEP function).

c) 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 affect on your grade.

d) If you attend every class without being late or leaving early, 20 points (not 20 percentage points) will be added to the individual points (not percentage points) you have accumulated by the end of the semester.

e) Late arrivals or early departures disrupt the concentration of those of us who are working; please arrive on time and stay for the entire class.   Chronic late attendance (and/or early departures) will result in the loss of points from your total accumulation of points. If you sign the attendance sheet and then leave class, half an absence will be recorded for you. *If you arrive 30 minutes after the class begins, a full absence will be recorded for you for that late arrival*. **Please arrive before 9:20 a.m.; class will begin promptly at 9:20.**

f) Turn off cell-phones, smart-phones, ipads, tablets, computers, and all other electronic devices before class begins, and put them away.   Do not use any electronic devices, unless instructed to do so, during class.

g) Do not leave class to make or receive a phone call; do not work on assignments for other classes during class. If you do text, make or receive a phone call, and/or work on other assignments, you may be asked to leave; half an absence will be recorded for you for that day.

h) Attend to personal needs before or after class, not during class. *Do not bring food to class*.

i) Because many discussions will take place during our class meetings, please be sure to listen (and please refrain from talking) when other people are discussing class-related issues.

j) Do not work on assignments or activities for other classes during class.

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.

Assignments:
a) All out of class assignments must be typed: 12 point serif font, double-space, one inch margins. Also, make and keep a photo-copy of every assignment you hand in so that you will always have a copy.

b) **Place 2 copies of every assignment in a manila folder**; staple each copy separately; put your name on the tab of the manila folder; include a copy of the appropriate assessment form.

c) Failure to hand in two copies of an assignment will result in the loss of 1 letter grade; failure to hand in a copy of the correct assessment form will result in the loss of 1 letter grade.

d) Keep all returned assignments until the end of the semester. This way you will always know what your grade is for this class: add all the points that you earned and divide by the sum of the total points possible.

NB: Before you hand in written work, take it to a qualified source for suggestions regarding revising and editing. *Pay careful attention to the grading criteria for standard academic writing and to the assessment forms for each assignment.*

Do not wait until the night before the assignments are due to print or assemble them. This point cannot be stressed enough. Assignments should be ready to be handed in at   the start of class. There will be no time during class to assemble the assignments.

Late Work:
Late assignments lose 1 letter grade per day (not per class meeting, but per day). An assignment is late if a hard copy of it is not in the class set of assignments that are with me when I leave campus. If you miss class the day an assignment is due, send it to class with someone else. An assignment that is late should not be put in my mailbox in the English Department Office in Hudspeth Hall or left outside my office door, but should be given directly to me. **NB**: *Late assignments will not be accepted after four days past the original due date.*

Special Help:

Because this is an upper-level English class, you should possess those writing skills that are necessary for you to express your thoughts, in English, in clear and effective language: 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, and illustrations; 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 connect your sentences by using transitional devices; and should be able to use standard punctuation, mechanical constructions, and spelling.

If you do not possess such skills, or if you are not sure how to construct academic prose (see the grading criteria), I strongly advise you to get assistance from a qualified source and to put together an immediate, proactive plan that will help you become a stronger writer. I will be glad to help you during my office hours (or by appointment). You can also get help from the Tutorial/Writing Center in the UTEP Library, either in person or online.

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. Use a font that has serifs.   Eg, the font, **Times,** has serifs; the font **Arial** does **not** have serifs.
4.   **Two copies** of the assignment have been turned in, along with the **assessment form** in a **manila folder** with your name on the tab.
5.   The pages of the assignment have been stapled together.

— 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. Bring this syllabus to class every day; also bring the material you have read and written for the day. Quizzes, both announced and unannounced, may be given throughout the semester.

- The assignments for this course will require time, effort, thought, reflection, and revision. I strongly recommend that you read the directions and *scrutinize the examples* for each assignment, exam, and project, and that you allot yourself ample time to complete each assignment, exam, and project. In other words, if you wish to hand in work that has a greater potential for exhibiting insightful thoughts and for displaying the clear and cogent expression of those thoughts in well organized prose, do not wait until a night or two before an assignment, exam, or project is due to begin working on it. As such: the more thorough, well developed, and well organized your written products, the better.

JUNE

11   Course requirements and presentation of syllabus

12   Read: Russell, Chapter One

13   Read: Russell, Chapter Two

14   Read: Russell, Chapter Five

15   Continue Chapters Two/Five

18   Continue Chapters Two/Five

19   Read: Russell, Chapter Three

20   Read: Russell, Chapter Twelve

21   Read: Prelutsky, *20th Century Children's Poetry Treasury*

          Read: Russell, Chapter Seven

22   Read: Russell, Chapter Nine

          Read: Schulman, pp. 1-99

25   Read: Schulman, pp. 99-198

26   Read: Schulman, pp. 203-298

27   Read: Russell, Chapter Eight

28   Russell, Chapter Eight

29   Read: Russell, Chapter Ten

July

2:        Read: Russell, Chapter Four

3   Read: Russell, Chapter Six

4   *No Class Meeting*

5   Read: Russell, Chapter Eleven

6   Chapter Eleven

9   *Final Exam, 10:20-12:45*

CHILDREN'S LITERATURE: A "Working Definition"

Children's literature is the imaginative shaping of life and thought into the forms and structures of language appropriate for children: linguistically, psychologically, and socially. As an aesthetic entity, children's literature may help the reader to perceive

patterns and relationships while eliciting an affective response which produce the inner work of art. This aesthetic experience may be a new and vivid reconstruction of past experience, an extension of an ongoing experience, the creation of a new experience—or the intermixture of them all.

Literature for Children: Values

1.   provides young readers with meaningful literary experiences that spark the imagination and introduce them to the world of books

2.   (picture storybooks) help young readers learn to think in "stories" and to see that the narrative impulse is an enduring and important human activity

3.   offers young readers new points of view in order to help them make connections to the world and to help them find ways to construct their own identities

4.   develops insight into human behavior

5.   presents the universality of experience

6.   helps young readers acquire new vocabulary that will help them organize, talk about, write about, and begin to make sense of their experiences

7.   helps beginning readers to develop important cognitive processes: seriation, reversibility, conservation, categorization, inference, and association

CHILDREN: A Working Definition
The features of children include spontaneous play, receptivity to the prevailing culture, physiological constraints, and pre-pubescence. Children often form attachments to older or more mature people, are usually incapable of high level abstract thought, have less well-developed concentration skills, and often are dominated by their immediate perceptions. Children are usually more adaptable than adults; and their cognitive skills usually develop in a sequence. At different stages of development, children will have different attitudes towards death, fear, themselves, others, how things work, how things should work, and what is important. Children are often more open and adaptable than adults, are usually not afraid of radical ideas, and are flexible in their thinking. Children have less "factual" knowledge than adults, but usually see the world as animated.

CHILDREN'S LITERATURE: Formats

•   **Picture Books**: these include alphabet books, counting books, concept books, predictable books, and pattern books; picture books do not tell stories.

•   **Picture Storybooks**: picture books that present narratives; these books tell a story,   that is, they offer a fictional treatments of characters who work to resolve

problems; picture storybooks can be recognized because they contain the elements of fiction; picture storybooks may have both text and illustrations or only illustrations (without text); picture storybooks can be realistic, historical, or fantastic.

- **Informational Books**: books for children that are designed to convey non-fictional material—factual information about a particular topic or field.

- **Traditional Literature**: texts for older children (usually adolescents) that have now become "classics": Tom Sawyer by Mark Twain, Treasure Island by Robert Louis Stevenson, The Wind In The Willows by Kenneth Graham, Charlotte's Web by E. B. White are just a few examples

- **Folk Literature**: oral stories that have been put into print

- **Poetry**: various kinds of poems (lyric, narrative, and dramatic) ranging from the playful to the serious

FIVE KINDS OF PICTURE STORYBOOKS:

The Family Story: stories about family life and domestic problems (sometimes a young character leaves home, goes into the world, encounters and resolves a problem, and returns home)

The Adventure Story: often a "hero" or "heroine" (or "quest") tale

The Fantasy Story: animal stories, animated toy stories, time-shift stories, dream stories, magical stories, whimsical stories

The School Story: stories set in the school or classroom (may deal with social, educational, and/or personal issues)

The Historical Story: stories set in the past which present accurate details of an earlier era

QUALITY LITERATURE FOR CHILDREN: AN OVERVIEW

Content:

- experiences—both literal and imaginative—of childhood

- topics of interest to children (those to which children at various developmental levels can relate); topics are often treated with humor; rarely, if ever, are they treated with cynicism or nostalgia

- topics that stimulate the imagination (expand the child's view of him/herself and/or the world) and the cognitive processes in children

Quality:

- writing: original and important ideas; imaginative use of language; engaging literary style (clear patterns or structure for primary readers, rich language and ideas that lead to reflection for older readers)

- illustrations: must vividly accent the text—or the text must vividly accent the illustrations

- presentation: straightforward and focused; use of humor, surprise, or suspense (books should never "talk down" to children or present didactic lessons)

Erickson's Levels of Emotional-Social Development

1. TRUST must be gained in the first year

2. AUTONOMY should be realized in the toddler years

3. INITIATIVE should be active between ages 3-6

4. ACCOMPLISHMENT should be realized between ages of 6-12

5. IDENTITY is built in adolescence

6. INTIMACY, PRODUCTIVITY, and INTEGRITY should be manifest in adulthood

Kelly's Theory of Constructs

- Each person's behavior is channeled by continuous prediction about the world based on the set of constructs the person holds at the time. Constructs are unique patterns of narration, language, memory, and perception that consciously or unconsciously define the range of possibilities a person sees within a particular domain.

  Example: "Bravery" and "cowardice" will mean different things to a 5th grade gymnast and an Air Force test pilot.

PICTURE BOOKS: Values

- Help children learn to read and see the importance of books

- Help children develop language patterns and vocabulary

- Help children discover concepts: letters, colors, numbers, objects, ideas

- Help children learn to appreciate art

- Help children (especially at the preoperational stage) develop essential cognitive processes: seriation, reversibility, conservation, and categorization

- Help children expand their awareness of themselves as readers and of the world of objects/ideas

CRITERIA FOR EVALUATING PICTURE BOOKS

- Concepts, ideas, and objects should be presently clearly

- The text should move children beyond the book (should help children think of more than one idea as they read)

- Illustrations must be clear and engaging

- Placement of text and illustrations should be in balance

- If used, patterns should be clear and should stimulate children to be successful predictors

- Books should not "talk down" to children or be didactic

CRITERIA FOR EVALUATING PREDICTABLE/PATTERN BOOKS

- Language should be vibrant

- Language patterns should provide "scaffolds" for children to build on

- Should stimulate involvement and prediction (either plot or pattern)

- Patterns should be clear and lively

- Illustrations and text should be unified

- Should increase "book awareness" and the conventions of print

CRITERIA FOR EVALUATING ABC BOOKS

- Objects on each page should be clearly presented

- Objects should be easily identifiable, meaningful, and experientially appropriate for the intended age level

- The intended age/cognitive level of the reader should be clear and consistent in both illustration and text

- For very young children, only 1 or 2 objects should be presented; these books should, however, expand the children's awareness of both letters, words, and objects

- The purpose of the book should be clear (type, content, and audience); the organizing principle of the book should be clear

- Text and illustration should be consistent

- For older children (preoperational +), books should present objects that stimulate them to think of many words, phrases, and/or sentences as a response

- For older children (preoperational +), books should present an effective and stimulating use of language (i.e. alliterative patterns, puzzles)

- For older children (preoperational +), books should stimulate them to think well beyond a literal, one word response

CRITERIA FOR EVALUATING COUNTING BOOKS

- Objects on each page should be clearly presented

- Groupings of objects should not be cluttered or randomly arranged

- Objects should be arranged (for the very young) so that a counting sequence is clear (i.e. left to right)

- The level of thinking required should be challenging for appropriate age

- Counting books should stimulate sequential/predictive thinking

- Number concepts should not be lost in a story

CRITERIA FOR EVALUATING CONCEPT BOOKS

Regarding concept books, Charlotte Huck writes: In many ways, concepts books are young children's first informational books [ABC Books and Counting Books can be considered concept books]. Concept books help children see relationships between objects, develop awareness of similarities and differences and grasp the various dimensions of an abstract idea. Often, concept books begin with the familiar and move to the unfamiliar or complex (Exploring Children's Literature, 168).

- Concepts for younger children should be presented in a clear, unconfusing manner, with appropriate examples

- Where appropriate, the functions of an object should be made clear

- Concepts should be within the developmental scope of the intended audience

- Concepts should enrich an experience, not be a substitute for it

The Values of Informational Books

1. Provide accurate information in understandable formats

2. Provide ready and accessible sources of information for readers who are at various "levels" of cognitive development

3. Provide models for thinking, writing, and researching

CRITERIA FOR EVALUATING INFORMATIONAL BOOKS

- The author(s) must be qualified

- The book must present significant and accurate facts

- The information in the book must be up to date

- The book should avoid anthropomorphism

- The book should avoid presenting stereotypes

- The book should use facts to support generalizations

- The book should make a clear distinction between fact and theory

TYPES OF INFORMATIONAL BOOKS FOR CHILDREN

1.   **Concept Books**: explore characteristics of a class of objects or an abstract idea (size, shape, color, spatial relationships, self, family); move from familiar to unfamiliar
- *What Makes a Bruegel and Bruegel*? The Metropolitan Museum of Art
- *Then and Now* by Stefania Perring & Dominic Perring
- *What they Don't Teach You About History* by Tim Wood &Ian Dicks
- *2 X 2 = Boo!* by Loreen Leedy
- *Errata* by Hemish Alles
- *A Drop of Water* by Walter Wick
- *Here is the Southwest Desert* by Madeline Dunphy
- Frogs by Christine Butterworth

2.   **Informational Picture Book**: may present fictional characters, but emphasizes non-fictional material; may present a place or a historical time period
- *Welcome to the Green House* by Jane Yolen
- *Animal Fact, Animal Fable* by Seymor Simon
- *Frank and Ernest* by Alexandra Day
- *Ben's Dream* by Chris van Allsburg
- *Flight* by Robert Burleigh

3.   **Biography**: presents the life of a person
- *Leonardo Da Vinci* by Diane Stanley

4.   **Identification Book**: naming books, dictionaries, encyclopedias; introduces new terms and/or ideas
- *The Book of Ages* by Desmond Morris
- *The Top 10 of Everything* by Russell Ash
- *Shocking Science* by Steve Parker
- *The Encyclopedia of Reptiles and Amphibians* edited by Tim Halliday
- *Ten Little Known Facts about Hippopotamuses* by Douglas Little
- *Amazing True Stories* by Don Wolffson
- *Extraordinary Origins of Everyday Things* by Charles Panati

5.   **Cycle Book**: deals with time sequences
- *A Year in the City* by Kathy Henderson
- *The Big Rock* by Bruce Hiscock
- *The House on Maple Street* by Bonnie Pryor
- *Heron Street* by Ann Turner

6.   **Experiment/Activity Book**: activities to clarify or demonstrate a concept
- *How to Be a Nature Detective* by Millicent Selsam
- *Add, Dip, Fix* by R. M. Schneider
- *The Invention book* by Steven Caney

7.   **Journals/Original Documents**: presents accounts from the past
- *Greek News* by Victor Powell

• *Bull Run* by Paul Fleischman

CRITERIA FOR EVALUATING INFORMATIONAL BOOKS
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4.   The book should avoid anthropomorphism
5.   The book should avoid presenting stereotypes
6.   The book should use facts to support generalizations
7.   The book should make a clear distinction between fact and theory

CONTENT & PERSPECTIVE OF INFORMATIONAL BOOKS
1.   Purpose: may treat a subject/topic either comprehensively or narrowly
2.   Intended Audience: reading level of a book is not as important as its content in relation to the reader's interest in the subject—use Piaget's 4 levels of cognition here
3.   Adequate Coverage: purpose & intended audience will determine coverage
4.   Demonstrates Scientific Method: process of inquiry (investigation, com-parison, analysis, evelution, critical thinking)
5.   Shows Relationships & Implictations: combines facts in a way that reveals a focused and informed perspective
6.   Clear & Direct (not too difficult): precise, vivid language, use of details
7.   Reader Involvement: must pull the reader into the book
8.   Structure: information must be clearly arranged
9.   Reference: Table of Contents &Index
10.   Illustrations: must be suitable and must clarify the text

FOLK AND FAIRY TALES: Values
•   provide young readers with meaningful literary experiences
•   offer children a way to develop a sense of story: brevity, immediate action, fantastic elements, stock phrases, repetition, clear-cut characters, clear character intentions, clear plot lines
•   excellent source for storytelling
•   introduces children to diverse cultures
•   introduces children to the notion of "universal experience"
•   offer psychological (i.e. symbolic) benefits to children

Criteria for Evaluating Folktales
•   should retain their "oral" sense, that is, its sense of being told
•   should preserve and express the flavor of a particular culture
•   should not be "watered down" or made more simple
•   should have illustrations that match the tone of the text; should also offer something beyond the text
•   should have a clear, but rich style of writing
•   should not be didactic

THE ELEMENTS OF FICTION

Plot:
the sequence of events, the actions—what happens; actions are nearly always motivated by preceding events and affect future events

Setting:
where and when the story takes place—specific locale, season, and time

Character:
the agents in the story—may be either 2 or 3 dimensional; we know characters by what they do, what they say, what others say about them, and the objects that we identify with them. The Protagonist is usually the main character, the one with whom we identify. The Antagonist is usually the character who opposes the protagonist. Most characters are driven by desire and fear. Most characters either initiate action or react to events. Most characters are either introverts or extraverts.

Conflict:
the manifestation of oppositional forces—may be external and/or internal (person vs.: self, person, society, nature, technology, and/or supernatural). Conflict is usually the basis for understanding character motivation and theme. Conflict is always set in motion by a triggering event.

Tone:
the manner in which a writer relates to an audience, the "tone of voice" used to address readers. Tone maybe friendly, serious, distant, angry, cheerful, bitter, cynical, reverential, awe-struck, enthusiastic, morbid, resentful, warm, cold, remorseful, sad, playful, confused, curious, sarcastic, nostalgic, pleading, assertive, gloomy, etc. Tone results from the writer's diction (word choice and use, or lack, of figurative language), sentence structure, and rhetorical design (i.e., the structure of the form of writing). Tone is also dependent upon the writer's purpose(s) and his/her explicit or implicit relation to his/her audience.

Vision:
the scope of seeing, the philosophical outlook inherent in the story's telling—often ambiguous, complex, ironic, subtle, indeterminate—thematic concerns often reside here

Point of View:
the perspective from which the story is told: first person, third limited, or third omniscient

Style:
the idea that is expressed and the individual manner in which that idea is expressed. To discover style, one must consider the diction, the tone, the use of figurative language, the

use of concrete or abstract language, sentence length. Style may be, for instance, journalistic, scientific, rhythmic, pedestrian, sincere, artificial, dignified, comic, dull, vivid.

Image:
the visual index produced by the language of the story—images carry emotional freight & thematic "meaning"

Motifs:
the objects, elements, or aspects of language that stand out or serve important functions in the story (may be character types, objects, actions, pieces of dialogue, and/or language patterns)

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; thus:
- "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;
- "Fear" is not a theme, but "The ability to name what you fear will allow you to hold on to a new life" is.

FOLK LITERATURE: Defining Elements

- Short, highly stylized stories (originally oral, not written) that contain stock characters, events, and settings (exposition is short; description is spare; foreshadowing is prominent; conflict, characters, and setting are introduced quickly)

- Most folktales are not realistic (nor were they intended to be): characters, places, and actions do not correspond to external reality in a one-to-one ratio

- Most folktales begin with a lack or an abundance

- Stories usually contain specific motifs and verbal formulas

- Characters are not intricate or three dimensional; they are the personifications of points of view, attitudes, emotions, ideas, or psychological conditions; characters are usually motivated by one drive, impulse, need, or desire; the thoughts of characters are rarely revealed; conflict usually revolves around one problem to be addressed

- Folktales nearly always display and dramatize the conflict of polar opposites

- The violence is rarely described in gory detail; it is usually only touched on. The violence in folktales is not literal violence, but symbolic/metaphoric.

- Folktales are metaphorical stories: on at least one important level, characters, actions, settings, and objects represent ideas, attitudes, emotions, abstractions, aspects of personality

- Folktales are often divided into parts, separated by changes of scene (most folktales are a weave of sub-stories)

- Folktales often contain parallel actions and images to create narrative cohesion.

- Folktales often contain a blending of "realistic" and "magical" details

- Folktales often contain narrative interruptions: "some people say," or "people who tell the story say. . . ."

- Folktale events are often grounded in synchronistic coincidences

- The narrative structure is straightforward—no flashbacks, disruptions, or dislocations

- Folktales are told in the 3rd person

- Folktales present self-contained worlds

FAIRY TALES: Structural Principles
(A synthesis of theories: Vladimir Propp & Joseph Campbell)

Nearly all heroic myths and "magical" fairy tales are constructed with the following narrative materials. As such, these tales unfold in a stepwise manner, as a goal-directed process (one, however, that is not linear, but circular, and one that recognizes and accepts the irrational and the intuitive), as a pattern endowed with meaning. Moreover, heroic myths and "magical" fairy tales frequently contain six different kinds of characters: (1) the hero/heroine, (2) the donor/helper, (3) the sought-for-person (or the persons who need to be helped), (4) the dispatcher, (5) the false hero/heroine, and (6) the foe.

- The initial situation: a state of insufficiency or a state of abundance in an atmosphere of tension (a state of abundance is usually followed by misfortune that results in a condition of lack or deprivation); these states reveal the essential conflict in all fairy tales: the conflict of polar opposites. The conflict of opposites also implies that many heroic myths and fairy tales occur in a state where things are "out of balance."

•   The call action: the hero/heroine (often of unacknowledged or "low" stature) leaves home to fill the insufficiency or to resolve the conflict that resulted from the loss of abundance. Heroes/heroines are usually one of two types: active or passive.

•   The realm of adventure: the hero/heroine move out of the social realm and into a "time-less, magical place." Such a place is often "off limits" or completely unknown to the other members of the hero/heroine's society.

•   The initiation: the hero/heroine must undergo a series of tests and be willing to make sacrifices, that is, to give up what he/she holds most dear (usually the sacrifice is symbolic of a giving up of an existing, self-centered attitude).

•   The belly of the whale: the hero/heroine must undergo a (symbolic) death-rebirth experience wherein his/her egocentric nature "dies" so that a more mature attitude may be born. (Tombs and enclosed places often signify this.)

•   The donor: the hero/heroine often receives help or some type of helpful object from an unlikely source (the donor often appears in a form that, at first glance, may seem to be less than helpful). For heroes, the donor is often a hag or a mysterious, beautiful female figure; for heroines, the donor is often a beggar or a mysterious, handsome male figure.

•   Magic object: the hero/heroine must often win or steal a magic object.

•   The site of main deeds: the hero/heroine finds him/herself in a place where he/she must confront his/her polar opposite. In the ensuing confrontation, the hero/heroine must overcome his/her opposite. When the opposite is overcome, balance is restored; however, the hero/heroine's tasks are often not over. With new strength and a new attitude, the hero/heroine must perform other actions—nearly always in an attempt to help others.

•   The return: the hero/heroine returns home, but must often overcome yet another figure in the story, often a character who is a "false" family member; the family member must somehow be punished. When the "false" family member has been punished, the hero/heroine is recognized as such. The result of such recognition is often a marriage (symbolizing the merger of opposites and the final transformation of a one-sided attitude).

        Many psychologists (Jung, Von Franz, Hillman) and literary scholars (Zipes, Cech, Cooper) argue that fairy tales are "metaphors for life" because they dramatize (through narrative images) the steps necessary to move from one stage of life to another. When a hero/heroine overcomes a foe (a villain or beast), for instance, he/she is actually overcoming his/her own internal foe.

MODERN FANTASY: Values

- provides young readers with meaningful literary experiences

- helps children develop the imagination through the vicarious experience of entering a different world

- helps children increase their ability to think divergently (normal "rules" of the everyday world are suspended)

- enables children to become "lost" in a book

- offers access to humor and delight

- allows children to entertain complex or serious ideas in a nonserious format

- helps children see beyond the literal

Criteria for Evaluating Modern Fantasy

- Authors must create a believable world (logically consistent)

- Authors must provide a unique setting, character, action, or motif (strange but believable)

- Author must present an original and fresh perspective on "reality"

- Illustrations must match the tone of the text—and go beyond it

- The text should not be didactic

- The text should inspire wonder and awe

- The writing style should be original and convey important ideas; an imaginative use of language should be present: clear patterns or structure for primary readers, rich language and ideas that lead to reflection for older readers

- If a problem is presented, the solution should be creative but logical—not a simplistic or sentimental solution

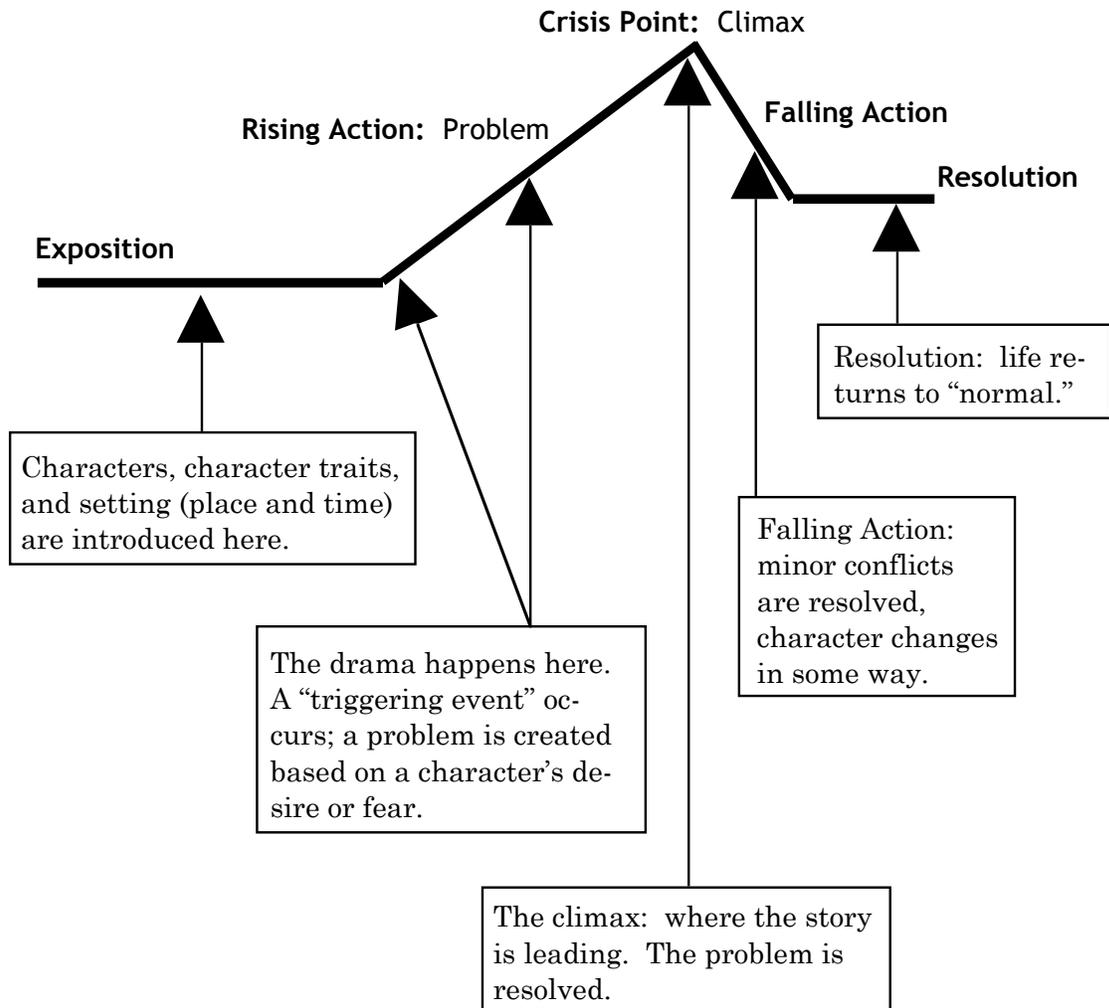- Stereotypes should be avoided

REALISTIC FICTION: Values

- Provide narrative "mirrors" for children

- Provide children with ways to see how other people live and solve problems

- Provide children with access to other cultures

- Provide ways for children to expand their awareness of themselves, other people, and the world

- Provide schematas for story-thinking

Criteria for Evaluating Realistic Fiction

- The story must be believable

- The problem should (generally) arise from the protagonist's personality or desires

- The characters, plot, setting, and theme should make a tight weave

- More than one theme should be evident (usually)

- Improbably actions/events should be plausible

- Problems should be solved in creative but logical ways—not simplistically or sentimentally

- The writing style should be original and convey important ideas; an imaginative use of language should be present: clear patterns or structure for primary readers, rich language and ideas that lead to reflection for older readers

- Illustrations must match the tone of the text—and go beyond it

- The text should not be didactic

- Stereotypes should be avoided

A DIAGRAM OF TRADITIONAL NARRATIVE STRUCTURE:
(also known as "Freytag's Pyramid")

Crisis Point: Climax

Rising Action: Problem

Falling Action

Resolution

Exposition

Characters, character traits, and setting (place and time) are introduced here.

Resolution: life returns to "normal."

The drama happens here. A "triggering event" occurs; a problem is created based on a character's desire or fear.

Falling Action: minor conflicts are resolved, character changes in some way.

The climax: where the story is leading. The problem is resolved.

a.   Pondlarker prepares for his kiss.

b. Pondlarker sees a sign that says, "Princess 4 Miles."

c. Pondlarker returns to the pond.

d. Princess is not excited about kissing another frog.

e. Every night mother read children a story about a princess and a frog.

f. Pondlarker's mother tries to convince him he's just a frog.

g. Pondlarker defends himself against a hawk.

h. Pondlarker discovers that the princess is old and white-haired.

i. Pondlarker finds the castle where the princess lives.

j. A family of frogs lived in a pond: mother, father, and children

k. Pondlarker outsmarts a hungry mink.

l. Frog children grew up and left home.

m. One frog didn't leave home. He thought he was a prince.
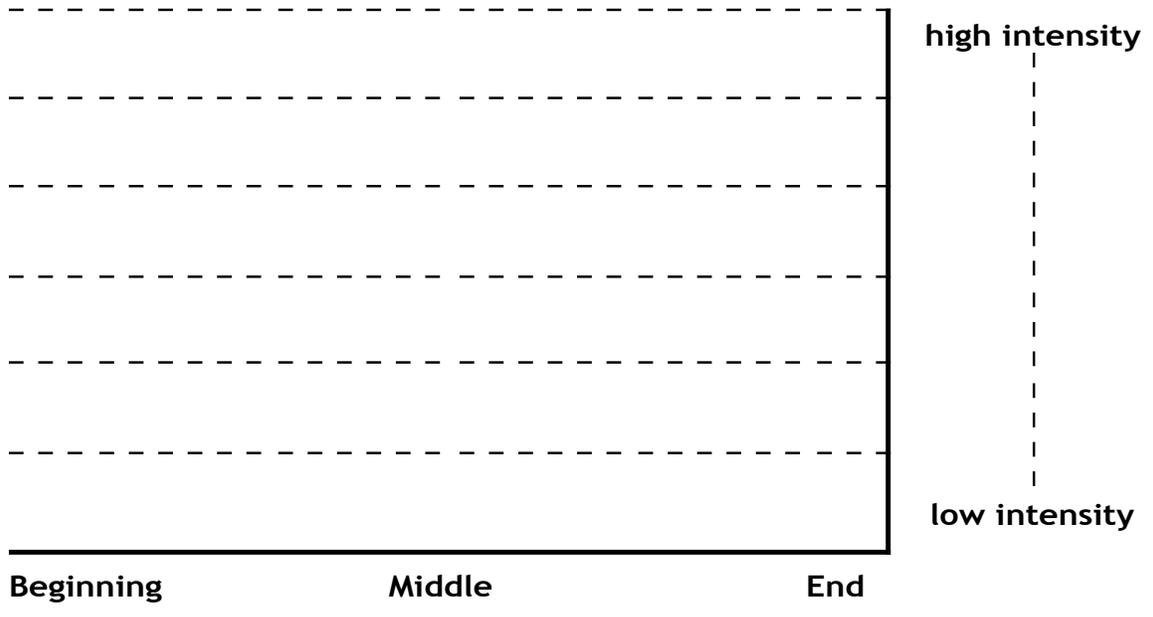
n. Pondlarker leaps out the window.

o. Pondlarker raises his own family of frogs.

Plot Sequence: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

CHARTING CHARACTER EMOTIONS

- Choose a character and an emotion that he/she experiences. Chart the rise a
  fall of the emotion throughout the story on the following graph:

  Character: _____*Emotion:* _____

high intensity

low intensity

Beginning   **Middle**   **End**

Process

Step One: Prewriting

With a partner, choose a character; then make a list of emotions and choose o
Next, choose various situations in the story that exemplify the emotion. Decic
if the emotion gets stronger or weaker in each situation.

Step Two: Drafting

Chart the emtion's fluxuation on the graph. Briefly describe each inciden wher
the emotion changes in intensity and state why it does.

Step Three: Revising

Rework your graph and/or your explanations for greater clarity. (Use the revis
checklist.)

Step Four: Editing

Check for mechanical matters.

Step Five: Publishing

Share your graph and explanations.

DESCRIPTIVE WORDS

confident	gentle	lucky	hardy
modern	open-minded	powerful	steady
firm	shy	zealous	tame
brilliant	important	influential	relaxed
knotted	innocent	dynamic	gallant
determined	daring	visionary	nostalgic
combative	fierce	obnoxious	obstinate
bullying	skillful	dreamy	analytical
inquisitive	intense	brave	cranky
alienated	rundown	discouraged	weary
clumsy	insecure	amiable	lenient
nervous	polite	disliked	genuine
jealous	angry	hopeful	liberal
conservative	mellow	shaky	envious
thrilled	vivacious	inferior	vulnerable
naive	pathetic	tragic	impatient
stingy	greedy	harsh	charming
deceitful	foolish	ignorant	unassuming
defeated	victorious	frantic	regretful
distrustful	forlorn	dangerous	virile
cautious	clever	resentful	spiteful
domineering	moody	unpredictable	humorous
cool	immovable	boring	corny
enigmatic	wise	arrogant	trustworthy
honest	touchy	puzzled	gloomy
others:	_____	_____	_____

EXAMINING/EVALUATING ILLUSTRATIONS

- **QUESTIONS TO CONSIDER:**

    a. how *many* illustrations are included in the book?

    b. where is the text placed in relation to the illustrations?

    c. what is the background of each illustration?

    d. what sizes are the illustrations?

    e. what mood is conveyed by the colors in the illustrations?
      does the mood change?

    f. are the illustrations unified?

- Examine and evaluate the illustrations in the children's books we have read
    this class. As you do, consider the following questions:

  1) What is the artistic style of each? Is this style effective?

  2) How many illustrations are included in the book?

  3) Where is the text placed in relation to the illustrations?

  4) What is the background of each illustration?

  5) What are the sizes of the illustrations? Do the illustrations change sizes?
     What sorts of things are suggested by these changes?

  6) What moods are conveyed by the colors in the illustrations? Do the illustra
     tions reflect "mood" changes? How?

  7) Do the illustrations *foreshadow* future events?

  8) Are the illustrations unified (*color, line, pattern*)?

  9) Do the illustrations amplify or interfere with the text? Do they convey acti
     emotion, and attitude?

  10) How would you rank the five books (from most effectively illustrated to lea
      effectively illustrated)?

English 3305: Take-Home Exam

Worth: 200 points

List 30 different things you learned about Children's Literature in this class this semester. This list should be numbered and should be comprised of sentences, not just words. For instance, something like "pattern books" is not acceptable. Rather you would want to state something like, "using pattern books with children who are in the preoperational stage of cognitive development can help them develop essential cognitive thinking processes."

Choose seven things from your list, and write an eight page essay (double spaced) in which you thoroughly and clearly discuss each of them. Begin with an introductory paragraph (one that introduces your topic, grabs the reader's attention, and offers a precise thesis statement). Follow the introductory paragraph with five body paragraphs. In each body paragraph, begin with a clear topic sentence that relates to the thesis statement. *Follow the topic sentence with a reference to something in class—an example.* Then discuss the importance of the example.

The goal in each body paragraph is for you to articulate what you learned and what was important about what you learned. Do not simply summarize something we did in class. Do not offer general assertions without supporting them with facts, explanations, examples, and/or illustrations. See the sample paragraph. Study it closely.

End the essay with a concluding paragraph, one that sums up your major ideas.

- This assignment, if it is to be done well, will take a good deal of time, thought, and effort. To be successful, you will want to find the time to take this assignment though multiple drafts.

- Do not wait until the night before the exam is due to begin working on it.

- Remember: each paragraph must present and develop only one idea. Everything in the paragraph must contribute to the development of the one idea in the topic sentence. Eliminate any sentences that do not directly contribute to the development of the idea in the topic sentence.

    Each paragraph must also be logically organized. Each sentence must logically connect to the one that precedes it and to the one that follows it. Be sure to use transitional phrases. Be sure each pronoun has a clear antecedent. And be sure to check for mechanical errors—proofread.

- Hand in two copies of the exam. Put each in a separate manila folder; put your name on the tab of each folder. Include a copy of the grading form in one folder.

Failure to include the grading form will result in the loss of 15 points. Late exams lose 25 points per day late.

Take-Home Exam Grading Form: 200 points

- 30 items, formed in phrases, that you learned are present

- The essay has a clear introductory paragraph: it effectively introduces the topics that you are going to discuss, grabs the reader's attention, and presents a clear thesis statement. The paragraph is well organized and has strong cohesion.

- Each body paragraph has a clear topic sentence that relates to the thesis statement.

- Each body paragraph has an example derived from class.

- Each body paragraph has a clear and thorough discussion; the discussion details what was important about the idea in the topic sentence.   The discussions are insightful and are not mere summaries of class activities. The discussions are also not simply a collection of general, unsupported statements.

- Each body paragraph is well organized, contains no sentence/idea gaps, has clear cohesion, has strong transitions, and is free of mechanical/usage errors.

- Each paragraph develops only one idea.

- The concluding paragraph effectively sums of the main ideas in the essay.

- The language throughout is clear, effective, and dynamic (strong nouns, verbs, figurative language). Sentence variety is present throughout.

_____ 180-200:   Thorough and effective; insightful and well developed.

_____ 160-179:   Generally well done; solid work, though not as well developed as an "A" essay.

_____ 140-159:   Adequate work; paragraphs may need further development and stronger unity. Some mechanical errors are present.

_____ 120-139:   The essay lacks focus; paragraphs are not unified, are under-developed, and lack cohesion. Many mechanical errors are present.

_____ 0-119:   The essay's lack of focus and development are problematic. The essay also lacks unity, organization, and cohesion. Multiple mechanical/usage errors are present.