EDLS 3100

Patricia Austin
University of New Orleans

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CHILDREN’S LITERATURE
EDLS 3100, Fall 2015

Class Meeting: Tues./ Thurs. 12:30-1:45 Room ED 305Q

“We read to know we are not alone.” -C. S. Lewis

“Stories that you read when you're the right age never quite leave you . . .
If they touch you, they will haunt the places in your mind
that you rarely visit.”
-Neil Gaiman

“Books are the carriers of civilization. Without books, history is silent, literature dumb, science crippled, thought and speculation at a standstill. They are engines of change, windows on the world, lighthouses erected in the sea of time.” -Barbara W. Tuchman

“No book is really worth reading at the age of ten which is not equally - and often far more - worth reading at the age of fifty and beyond.” — C.S. Lewis

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E-mail address: paustin@uno.edu
Office: ED 342 M
Office hours: Monday 4-5 p.m., Tuesday & Thursday 2:00-4:30 or by appointment.

Website to access UNO’s collection of children’s books: http://www.uno.edu/childrenslibrary or read.uno.edu

Catalog course description:
Selection, evaluation, and use of books and materials for children; the role of literature in curriculum supplementation; and an examination of the changing social and cultural patterns in children’s reading.

Mission Statement: The College of Education and Human Development recognizes its mission to prepare professionals who practice in culturally diverse settings in metropolitan area schools. This course is designed to facilitate disciplined reflective inquiry through the interaction of theory and practice. The key theoretical framework for this course is reader response theory.

College of Education and Human Development– Conceptual Framework:
The college’s conceptual framework, the theory-practice-research interaction model, permeates the programs preparing candidates for professional roles in school settings. As candidates progress through their professional studies, they are introduced to formal theories and concepts that are validated by
research, which along with their personally held beliefs and assumptions, inform their professional practice. The roles and responsibilities set out the broad domains for developing competence of teacher candidates viewed through the lens of the theory-practice-research interaction model. As candidates engage in various clinical and field experiences included in their program of study, observation and study of professional practices inform and refine the educational theories and concepts they construct. Our goal is to have our candidates internalize the theory-practice-research interaction model, as they develop into reflective practitioners constantly reassessing the educational theories, beliefs, and assumptions they embrace.

STUDENT LEARNING OUTCOMES
As the teacher education program is designed to be performance based, the four areas of performance in this course include:

• Selecting good books and demonstrating understanding of the interaction between reader response theory and instruction
• Examining dimensions of multicultural education and developing book selection strategies to promote social justice
• Developing questioning and discussion techniques
• Performing an effective read aloud

The content and experiences of this course align with the UNO Conceptual Framework, the English Language Arts (ELA) Common Core Standards, and standards of the Association of Childhood Education International (ACEI).

<table>
<thead>
<tr>
<th>SELECT GOOD BOOKS</th>
<th>UNO</th>
<th>ELA Common Core</th>
<th>ACEI</th>
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</thead>
<tbody>
<tr>
<td>1. Explain Reader Response theory (Rosenblatt, 1938).</td>
<td>2</td>
<td>RL* 10; W*1</td>
<td>1; 3.1</td>
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<tr>
<td>2. Articulate a rationale for sharing literature with children.</td>
<td>2,4</td>
<td>SL* 7; W2</td>
<td>1; 2.1; 5.2</td>
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<tr>
<td>3. Describe the major genres of children’s literature.</td>
<td>2</td>
<td>RL 3, 5</td>
<td>2.1</td>
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<td></td>
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<td>W 1,2</td>
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<tr>
<td>4. Identify and use keywords to locate books using web-based catalog system Destiny (access at <a href="http://www.uno.edu/childrenslibrary">www.uno.edu/childrenslibrary</a> or <a href="http://read.uno.edu">http://read.uno.edu</a>)</td>
<td>1</td>
<td>SL 2</td>
<td>3.1; 3.3</td>
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<tr>
<td>5. Name award-winning authors and illustrators of children’s books.</td>
<td>2</td>
<td>SL 2</td>
<td>2.1</td>
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<tr>
<td>6. Evaluate picture books including both the elements and principles of art in illustration and literary elements in the text.</td>
<td>2</td>
<td>RL 1-7; W 1-5</td>
<td>2.1; 2.5; 3.3</td>
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<tr>
<td>7. Evaluate each genre by examining literary elements and utilizing appropriate criteria.</td>
<td>2</td>
<td>RL 1-6; W 1-6</td>
<td>2.1; 3.3</td>
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<tr>
<td>8. Identify major children’s book awards</td>
<td>2</td>
<td>SL 2</td>
<td>2.1</td>
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<tr>
<td>9. Distinguish between issues of selection and censorship, and apply guidelines for</td>
<td>2.4</td>
<td>RL 8</td>
<td>3.1; 3.3</td>
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responding to a censorship challenge.

### PROMOTE SOCIAL JUSTICE

10. Explain James Banks’ dimensions of multicultural education.

11. Select literature to reflect the cultural diversity of our global society and to inculcate ideals of social justice. See Diversity Toolkit: Social Justice of the National Education Association

http://www.nea.org/tools/30414.htm

### DEVELOP QUESTIONING AND DISCUSSION TECHNIQUES

12. Develop routines, rituals, and activities to integrate literature into the curriculum to enhance children’s cognitive, social, and emotional development.

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<th>RL 1-10</th>
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<tbody>
<tr>
<td>3</td>
<td>SL 1-3</td>
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<tr>
<td>3</td>
<td>SL 1-9</td>
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<tr>
<td>3</td>
<td>W 1-9</td>
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13. Utilize various strategies for developing discussion questions.

14. Assess the value of various discussion techniques

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<th>SL 1,6; RL 1-9</th>
<th>3.3; 3.4; 3.5; 4</th>
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<tbody>
<tr>
<td>3</td>
<td>SL 1,6</td>
<td>3.3; 3.4; 3.5; 4</td>
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### PERFORM EFFECTIVE READ ALOUD

15. Perform an effective read aloud which engages listeners

16. Demonstrate ability to interact with listeners to develop listening and speaking skills, facilitate their comprehension, and appreciation of the literature you share.

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<th>SL 1-6</th>
<th>3.1; 5.4</th>
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<tbody>
<tr>
<td>3</td>
<td>SL 1-6; RL 4, 5, 6</td>
<td>3.1; 5.4</td>
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*Abbreviations: RL (Reading Literature), W (Writing) SL (Speaking and Listening).

### REQUIRED READING

**Professional text:**

**Articles:**


See the following URL for a graphic of Banks Dimensions of Multicultural Education.

at [http://www.csun.edu/~krowlands/Content/Academic_Resources/Literature/Theory/Rosenblatt-Readers%20Role.pdf](http://www.csun.edu/~krowlands/Content/Academic_Resources/Literature/Theory/Rosenblatt-Readers%20Role.pdf)

Other Hyperlinks in the syllabus to journal articles and websites about children’s books and children’s authors deepen your knowledge of the field of children’s literature and the theoretical frameworks that undergird the instructional strategies for sharing books.

Additional materials and handouts are available on Moodle.

**Required children’s books**: The following books are available at the UNO Bookstore. If you want or need to purchase books at the UNO bookstore, do so early as supplies are limited.


*Although you do not need to buy the required trade fiction and nonfiction listed above (if you can check them out from area libraries), you will be expected to read the entire book by the date designated in the syllabus and to have the book with you in class when we discuss it. If you use digital books and read them on your iphone, ipad, or another device, you will be expected to have your device in airplane mode during class time so that you cannot receive or send messages*
during class.

Most of the books you read will be self-selected choices.

TIPS ON BOOK SELECTION

Other recreational reading. Book selection is a huge part of this course. Even if you read two hundred books, it’s only a small part of what is available. Hence, you need to take the time to seek out the best books.

Be aware of several factors that govern your choices in self-selected readings:

- **Quality** is the most important factor in book selection; not just any book will do. Select award-winning books that professional educational associations have deemed notable. Links for websites that contain lists of good books are available through www.uno.edu/childrenslibrary. Also, your text, *In Defense of Read Aloud*, children’s literature textbooks, *The Read-Aloud Handbook* /Jim Trelease website, and professional organizations have extensive lists that recommend good books. While revisiting some childhood favorites is worthwhile, you should primarily read newer books to familiarize yourself with what is available for today’s youth.

- **Diversity in race, ethnicity, and culture** (sample keywords that will help you locate such books in libraries and that you can use as tags in librarything.com include: African, Arab, Asian, Hispanic, Native American)

- **Diversity in class** (sample keywords: working class; poverty)

- **Diversity in gender and sexual orientation** (keywords to use as tags: gender role; sex role; homosexuality)

- **Diversity in ability** Find books that represent children with various kinds of special needs and books that would be valuable for students who learn differently. See resource lists on read.uno.edu: (sample keywords: attention deficit disorder, autism, blind, deaf, people with mental disabilities, physical disabilities)

- **Variety in genre or category as listed below:**
  --For easy books, *(E on spine of library book)* your reading should encompass a broad range of topics, authors, and illustrators. Look for wordless books, concept books (e.g. alphabet, number books) and picture storybooks. Be alert for books that you can integrate into science, math, social studies, art, and music curricula. Be aware, too, of leveled step-into-reading books. Although leveled books don’t make good read-aloud books, they are important to have in classrooms and libraries so children experience success in reading.

  --For novels *(F for fiction on spine of library book)*, the required reading includes realistic fiction, historical fiction, and fantasy or speculative fiction. Read beyond those required for class. Select fiction that is appropriate for grades 1-5, rather than young adult titles. Select at least one title from a popular series, and at least one audio book. Listening to novels on audio will help you with time management. The UNO children’s library and local libraries have audio books for checkout. Be aware that the word “NOVEL”=FICTION.

  --For folklore or traditional literature (often located by the call number 398.2 in libraries), include fables, folktales, fairy tales, tall tales, myths, and legends from cultures across the globe.

  --For poetry *(located by the call numbers 811 or 812 in libraries)* select different kinds of
collections, different authors, and different poetic forms.

--For **nonfiction, which includes informational books and biography**, select books for varying age levels and about many topics. Read about topics and people you don’t know about to expand your repertoire of knowledge. Explore the categories of the Dewey System from the 100s to the 900s. I also urge you to read children’s books on topics related to other courses that you are taking. For example, if you are taking music or art appreciation, seek out children’s nonfiction in art and music. If you are taking African-American literature, read children’s biographies about the authors you’re reading. If you’re taking physics or biology, select children’s nonfiction about topics you’re studying. Children’s nonfiction chapter books are also available on audio.

**Sources for children’s books include the following:**

- Children’s literature collections in the Education Building include:
  - EASY BOOKS (E on the spine) are located in the classroom space in ED 305Q.
  - FICTION (F on the spine or SC for “story collection”) is located in ED 305 O.
  - NONFICTION BOOKS (designated by the Dewey call number on the spine) are located in ED 305 O. Be aware that not all books with numbers on the spine are nonfiction; traditional literature (folklore & myths) and poetry are exceptions.

  Note: You can access the UNO children’s literature catalog through the Web. Go to http://www.uno.edu/childrenslibrary or http://read.uno.edu

- UNO bookstore (for required books listed above); local parish libraries; local or online bookstores.

**SCHEDULE FOR CLASS MEETINGS, READINGS, AND ASSIGNMENT DUE DATES**

**NOTE:** All readings and assignments are to be completed for the date listed.

**Week one**

**August 20**

**Topics:** The value of reading; Course overview; daily class rituals; Reader Response Portfolio

**Poet of the day:** Alice Schertle

**Read and respond in class:** *The Dot* by Peter Reynolds; *Mrs. Spitzer’s Garden* written by Edith Patou and illustrated by Tricia Tusa.

**Theoretical framework:** reader response theory

**Instructional strategies:** Read aloud; book pass; modeling

**Week two**

**August 25**

**Topics:** Reader response theory

**Poet of the day:** Jacqueline Woodson “Stevie and Me” from *Brown Girl Dreaming*

**Read and be ready to discuss** “Literature: The Reader’s Role” by Louise Rosenblatt available at the following url.

http://www.csun.edu/~krowlands/Content/Academic_Resources/Literature/Theory/Rosenblatt-Readers%20Role.pdf

Read a selection of children’s books, at least some if not all of which include teacher-student relationships.

Useful resources for selecting books:
On Read.uno.edu, see RESOURCE LISTS; click on Public Lists, and look for Books about teachers. These books are available in the UNO children’s literature collection.
On the WEB, see blog “A Year of Reading: Two teachers who read. Alot,” Franki and Mary Lee have compiled a list of books about teachers. See http://readingyear.blogspot.com/2006/12/100-cool-teachers-in-childrens.html
This list contains YA fiction as well as Juvenile fiction, so be aware that you are to select juvenile fiction—books that you would read to or with children from preK-Grade 5.

Routinely, in class, you will meet in small groups and practice reading aloud. Come to class prepared to do a 4-minute read-aloud from your favorite book that you read this weekend. You are to give this read-aloud your very best oral reading skills. The point of the activity is just that—practice in performing. You will not be reading a whole book to your small group, so you can select the beginning of a picture book, a poem, nonfiction, or a passage from a novel. Not only will you be able to evaluate one another’s performance in reading aloud, but also in sharing books, you may discover some new books that you want to read.

August 27
Topics: Oral Reading strategies; Book selecting skills including using Destiny system; using librarything.com or goodreads.com to create a lasting list of your reading; oral reading.
Poet of the day: Kwame Alexander
Assignment: Reader Response Portfolio including: Completed reader survey, reading and writing goals, and your first reader response entry, described below.

Reader Response Entry #1
Who do I want to be as a teacher?

You’ll answer this question through an exploration of children’s books that portray teachers. Choose literature of varying text complexity and varying genres (poems, nonfiction, a novel, picture books) that portray teacher/student relationships. The books may be about a teacher in a school setting, or they may be about significant adults acting in teacher roles. Read the books and analyze the teachers’ philosophies. That is, what do the teachers’ actions and words say about who they are and what they believe? Analyze the student/teachers relationships, and think about the impact that teachers have on students. Compare and contrast the teachers’ portrayal, and determine if any of the books convey characteristics that embody the kind of teacher you want to be. Using voice in your writing, respond to the books that you read this week.

Assessment: Your weekly writing about books will be assessed by your facility with the six traits of writing: ideas and content, organization, voice, sentence fluency, word choice, and conventions. (See Writing Rubric on Moodle).
Assignments to view and read:

Set up account on librarything.com: To keep a lasting list of the books that you read this semester, join librarything.com, which introduces you to book communities through technology. Librarything.com gives you a “tag” feature that you can use to categorize genres or category of books. Join the group Fall 2015 Children’s Literature UNOs, and I will be able to see your list.

**Week three**

**September 1**
Topics: Thinking about plot and character
We will analyze a picture book according to Jack Gantos’ picture book grid–handout available on Moodle.

Poet of the day: Nikki Grimes (Select a poem from *My Man Blue*).

Read: Make the effort to select from Caldecott, Coretta Scott King Author and Illustrator Awards, and Pura Belpre Author and Illustrator Awards. Pay particular attention to the art and how pictures help to tell the stories or tell a different story, and how both words and pictures develop plot and character.

Read and be ready to discuss: “Creating Space for Discussions about Social Justice and Equity in an Elementary Classroom” by Andrew Allen. PDF Available at: [http://web4.uwindsor.ca/users/a/aallen/main.nsf/9d019077a3c4f6768525698a00593654/73ff6cd61cee987c85256d410047ab3e/$FILE/LA0747Creating.pdf](http://web4.uwindsor.ca/users/a/aallen/main.nsf/9d019077a3c4f6768525698a00593654/73ff6cd61cee987c85256d410047ab3e/$FILE/LA0747Creating.pdf)

**September 3**
Topics: Literary elements and criticism (See handouts on Moodle). Pay particular attention to plot and character.

Poet of the Day: Cynthia Grady
Read: *Sugar* by Jewel Parker Rhodes.
Assignment: Reader response entry #2. In this weeks reading, analyze what the main characters want and how the protagonists’ desires drive the plots. You’ll want to consult handouts on literary elements.

**Week four**

**September 8**
Topics: Literary elements - Setting and point of view; historical fiction
Poet of the day: Marilyn Nelson
Read: *In Defense of Read Aloud* by Steven Layne. Foreword, acknowledgements, Chapter 1; Easy books that are set in a time remote enough from the present to be considered history.

**September 10**
Topics: Literary elements - Setting and point of view; historical fiction
Poet of the day: Langston Hughes. “Helen Keller.”
Read and respond: Miss Spitfire by Sarah Miller.
Instructional strategy: pair/share; hands-on learning; role-play
Assignment: Reader response entry #3.

For all the historical fiction picture books and the novel you’ve read this week, think about who is telling the story and where and when it takes place. What effect does the point of view have on characterization and action? What effect does the setting have on characterization and action?

For an interesting perspective on sharing historical fiction with children and interpreting it, read “Taking a Critical Look at Children's Literature: Sara Schwebel” located at http://blogs.edweek.org/edweek/sarameads_policy_notebook/2012/08/taking_a_critical_look_at_childrens_literature_sara_schwebel.html

Week five
September 15
Topics: Literary elements - style; craft and structure
Poet of the day: Kristine O’Connell George
Read: In Defense of Read Aloud by Steven Layne. Chapter 2.
Using the chart: “Reading like a Writer: Understanding the author’s craft” with Wolves by Emily Gravett–handout available in Documents on Moodle

September 17
Topics: Enhancing social studies curriculum with historical fiction; style; craft and structure
Poet of the day: Janet Wong (Select a poem on the immigrant experience.)
Read: Esperanza Rising by Pam Munoz Ryan
Assignment: Reader Response Portfolio entry #4. When we think about style, we’re thinking about not what authors said but how they said it. Analyze the author’s craft and structure for this week’s reading.

Week six
September 22
Topics: Enhancing social studies curriculum with nonfiction and poetry; using primary sources
Poet of the day: Carole Boston Weatherford. (Select poem from Birmingham, 1963).
Read: In Defense of Read Aloud by Steven Layne, Chapter 3. “Selecting the Appropriate Read Aloud.”; Picture book biographies

September 24
Poet of the day: Children of Terezin (Select from I Never Saw Another Butterfly.)
Read: Hana’s Suitcase by Karen Levine
Assignment: Reader Response Portfolio entry #5.

Week seven
September 29
Topics: Literary element – theme
Poet of the day: J. Patrick Lewis
Read: *In Defense of Read Aloud* by Steven Layne, Chapter 4: “The Art of Reading Aloud”
Among your reading choices this week, select picture books about generosity.
Assignment: Reader Response Portfolio entry #6. For this week’s reading, articulate the themes or universal messages of the books you’ve read.

October 1
Topics: Nonfiction; primary resources
Poet of the day: Margarita Engle
Read: Read: *Candy Bomber* by Michael Tunnell.

Week eight
October 6
Topics: With Global Read Aloud, participate in author study of Amy Rosenthal. *Chopsticks*; cultural competence
Poet of the day: Linda Sue Park
Read *Inside Out and Back Again* by Thanhha Lai.
Assignment: Reader Response Portfolio entry #7.

October 8  Content exam

Week nine
October 13
Topic: Mentor texts–books that trigger writing; Global read aloud. Amy Krouse Rosenthal. Read *Duck Rabbit*.
Poet of the day: Naomi Shihab Nye “Valentine for Ernest Mann.”
Theoretical framework: Vygotsky’s sociocultural learning theory.  
http://www.ceebl.manchester.ac.uk/events/archive/aligningcollaborativelearning/Vygotsky.pdf
http://www.simplypsychology.org/vygotsky.html
Read: *In Defense of Read Aloud* by Steven Layne, Chapter 5, pp. 98-128
Assignment: Reader Response Portfolio entry #8.

October 15
FALL BREAK

Week ten
October 20
Topics: Developing theme studies for the classroom and library; disabilities; people-first language; Global read aloud. Amy Krouse Rosenthal. *It’s Not Fair!*
Poet of the day: Samantha Abeel
Read: *In Defense of Read Aloud* by Steven Layne, Chapter 5, pp. 129-150; picture books, fiction, poetry, or nonfiction by or about people with exceptionalities.
Assignment: Submit lesson plan for reading to children.
October 22
**Topic:** disabilities; the autism spectrum
**Read:** *Rules* by Cynthia Lord.
**Poet of the day:** Arnold Lobel
**Assignment:** Reader Response Portfolio entry #9.

**Week eleven**

October 27
**Topics:** Global read aloud. Amy Krouse Rosenthal– *Exclamation Mark*; multicultural literature;
**Poet of the day:** Paul Fleischman

October 29 – WRITING WORKSHOP
**Topic:** Global read aloud. Amy Krouse Rosenthal– *The OK Book*.
**Assignment:** Draft of the text of your children’s book.

**Week twelve**

November 3
**Topics:** Global read aloud. Amy Krouse Rosenthal– *our choice*; Author studies in the classroom
**Poet of the week:** Pat Mora
**Read and respond to ten books by one author.** To frame your understanding of how you might conduct author studies in the classroom, consult the following resources.
**Read:** This site provides a PDF that gives you a comprehensive look at how to conduct an author study and suggests myriad resources. [http://www.readingrockets.org/content/pdfs/authortoolkit_rr.pdf](http://www.readingrockets.org/content/pdfs/authortoolkit_rr.pdf)

Reading Rockets also has many video clips about authors and author/illustrator interviews that are useful to gain background information and to share with children. This site, by a second grade teacher provides the rationale and purpose for an author study and practical tips from the teacher’s experience. [http://www.primary-education-oasis.com/author-studies.html - .UC2kEEQmZl0](http://www.primary-education-oasis.com/author-studies.html - .UC2kEEQmZl0)

This site provides a PDF of a chapter by Carol Jenkins from a book *Nonfiction Author Studies in the Classroom* providing a sample study of the author Gail Gibbons. [http://www.heinemann.com/shared/onlineresources/E00855/chapter2.pdf](http://www.heinemann.com/shared/onlineresources/E00855/chapter2.pdf)

November 5
**Topic:** Author studies in the classroom
**Assignment:** Reader response entry #10. What did you learn about your author, the author’s books, and how will you develop an author study in the classroom?
**Week thirteen**

**November 10**  
**Topic:** Integrating fiction and nonfiction into science curriculum  
**Poet of the day:** Joyce Sidman  
**Read:** a book from the *Scientists in the Field* series. Also seek out poetry, nonfiction, and picture books that could be shared in science.

**November 12**  
Read-aloud Field experience at ReNew: Tentative date for read-aloud at ReNew School. Details to come.

**Week fourteen**  

**November 17**  
**Topics:** Folklore  
**Read:** Fairy tales, myths, fables, folk tales  
**Poet of the day:** Marilyn Singer (Select poem from *Mirror Mirror*).  
**Assignment:** Submit Field Experience lesson plans and reflection by uploading to Livetext.

**November 19**  
**Topic:** Speculative fiction; multiple narrators  
**Poet of the day:** Lois Lowry  
**Read:** *Gossamer* by Lois Lowry.  
**Assignment:** Reader response entry #11

**Week fifteen**  

**November 24**  
**Topics:** Understanding intellectual freedom; selection and censorship. Look on the ALA website for books that have been challenged or banned  
[http://www.ala.org/bbooks/frequentlychallengedbooks](http://www.ala.org/bbooks/frequentlychallengedbooks) and try to read a book that has been challenged  
**Poet of the day:** Shel Silverstein, a poem that could likely be challenged.

**November 26** – Happy Thanksgiving.

**Week sixteen**  
**December 1**  
Censorship quiz  
**Topics:** Integrating fiction and nonfiction into math curriculum  
**Poet of the day:** “Smart” by Shel Silverstein  
**Read:** math-related books.  
**Assignment:** Reader response portfolio with final reflection.

**December 3**  
**Topic:** Celebrating ourselves as authors  
Sharing student-authored books.  
**Assignment due:** Children’s book & reflection.
Final examination* [http://www.uno.edu/registrar/bulletin/finals.aspx](http://www.uno.edu/registrar/bulletin/finals.aspx)
Thursday December 10 12:30-2:30 p.m. Room 305 Q

**IMPORTANT** A student who did not achieve at least 75% on the midterm must take the final exam. Students who want the opportunity to improve their grades may retake the exam. You may also pick up your children’s book during the exam time.

**ASSIGNMENTS**

**Reader Response Portfolio:** The purpose of this assignment is to engage in an ongoing dialogue about what you’re reading and what insights you’re gaining as you read. Throughout the semester, you will read, read, read and at the end of the semester you will reflect on your reading accomplishments. Through the weekly ritual of reading and responding, you will become familiar with the wide array of children’s literature available. You will read and respond to a wide variety of books representing different genres, formats, reading levels, topics, and cultures. Most weeks I will provide structure for your written response, by way of a prompt or by modeling my own response to what I read.

Read critically not only to become aware of the literature to share with students in the future but also to think how issues of race, class, gender, age and ability are treated in children’s books. The weekly nature of this writing will serve to keep you focused, to help with time management to ensure that you meet your reading and writing goals, to assess and guide your interpretive, critical skills as a reader and your proficiency as a writer.

Create your Reader Response Portfolio using a three-prong folder (not a binder). Include the following:
- Completed reader survey
- Reading and writing goals – These is an organic document that may develop during the semester. I may note patterns in your reading or writing that that would suggest new reading or writing goals.
- Weekly responses to literature – Each week, you will read and respond to children’s books. Your reading should include longer books (both assigned and self selected) and shorter books. The shorter books will include picture books (labeled “E” on spine), nonfiction, and poetry. Each week in class, you will submit your written response to your reading and you will compile these responses in your Reader Response Portfolio. In the syllabus, I have provided some prompts along the way and for the final entry (see below). As I come to know you as readers and what you need, I may develop other prompts to guide your weekly responses.
- Final reflective evaluation of your reading – Your final entry will put your semester’s reading in perspective. To do so, use the list you have logged in librarything.com.

*At the end of the semester,*
- Tally the total # of children’s books read or heard in their entirety during this semester, including both required and self-selected books.
• Tally the number of books for each genre or category: easy (aka picture books in 305 Q), fiction (aka novels), folklore, poetry, nonfiction
• Tally the titles you read that encompass multicultural literature/diversity.
• Tally the books you read about people with disabilities.
• Identify at least ten different aspects of diversity that you experienced through your reading.
• Reflect on your reading in terms of diversity. When you consider the dimensions of diversity including race, ethnicity, gender, sexual orientation, language, culture, religion, mental and physical ability, class, and immigration status, how successful were you in seeking literature to reflect our diverse society? Explain. What did you learn or notice about the representation of various cultural groups? Discuss how you will use literature to promote social justice in your classroom.
• When you consider the criterion of genre, how broad was your reading?
• Think about your selection process and how it changed over the course of the semester. What were your favorite books? Why? Who are your new favorite authors? Why? What genres did you enjoy the most? Did you read books to your own children, relatives, or children you care for? What was their response? Most importantly, what did you gain from all this reading? How successful were you in achieving your reading and writing goals?

Field Experience – READING ALOUD

Reading to our children’s literature class
Routinely, in class, you will meet in small groups and practice reading aloud. The point of this ongoing ritual is for you to gain practice and to become proficient in both performing and interacting with listeners. You will not be reading a whole book to your small group, so you can select the beginning of a picture book, a poem, nonfiction, or a passage from a novel. Not only will you be able to evaluate one another’s performance in reading aloud, but also you may discover books that you want to read. You should practice ahead of time, so that you always give your best possible performance as a reader. Pay attention to the elements of fluency, mechanics, confidence, and expression, as per the Oral Reading Rubric. Regard every opportunity that you read as an opportunity to grow in your oral performance.

Reading a poem to our children’s literature class
Each person will sign up to read a poem aloud in class, selecting a poem from the work of the poet of the week. The poem should be relatively short (between 8 and 20 lines). You may want to consult the book Poetry Fridays by Sylvia Vardell and Janet Wong for ideas on reading and presenting a poem.

To prepare: View Nancie Atwell in explaining the benefits of a Poem a Day: http://www.namingtheworld.com/#  See SAMPLES of Nancie Atwell sharing and teaching a poem. Pay attention to how Atwell emphasizes words and phrases in order to help listeners comprehend the meaning of the poem. Each 5-minute sample in which Atwell interacts with her students gives you an example of what I expect you to be able to do as you share a poem and guide us to understand and appreciate it. Watch as Atwell hones in on writer’s craft and structure. Also pay attention to how she makes the transition from reading the poem to having the students respond to the poem. See DVD clips at: http://www.namingtheworld.com/samples.asp# See
Nancie Atwell’s instructional pattern in a “Lesson Walk Through.”
Meet with me the week before you present to share your lesson plan: What poem did you select?
How will you engage listeners before you read the poem?

To teach the poem in class:
- You will show the poem on the ELMO to learn how to use the technology and to enable participants to both see and hear the poem.
- Before you read the poem: Set the scene, as per Atwell’s demonstration, and highlight the element or features in the poem that you want listeners to notice.
- Read the poem with expression, thinking carefully as you practice what words to emphasize or where to pause for emphasis. Be alert to enjambment and don’t stop at the end of the line just because it’s the end of a line. Read to help your listeners understand and enjoy the poem.
- After you read the poem, ask about the aspect of the craft of the poem as per Atwell’s Response Stance. If you are a novice to or uncomfortable with exploring poetry, I encourage you see the handout on Moodle about Poetic Forms and Elements.

Other read-aloud opportunities.
Many of you will read to your own children or to children that you care for or tutor. Use these opportunities to practice the skills that you are learning. I encourage you to include children’s responses to books in your weekly entries for your Reader Response Portfolio.

Reading to children
The purpose of this assignment is to give you practice designing and delivering a lesson and conducting an interactive read aloud with elementary students. We will read on November 12th during class time at ReNew Cultural Arts Academy on Constance Street, a school with an arts integration focus. Partner with another class member and together select two arts-related books to create a lesson plan. Two readers will work with one class, each person reading a book. You may focus on one art—dance, music, theater, or visual art—or you may find books that link arts. You may select two picture books or two nonfiction books, or you may pair fiction and nonfiction. Although planning together, each of you will take the lead on planning for one of the selected books.

Planning your field experience
- Listen again to Mem Fox at www.memfox.com. Look for the demo at “For anyone interested – a read aloud session.” The video is 17 minutes long and will provide you invaluable information about expression in reading aloud. Once you’ve selected what you’re reading, practice with these techniques, and time yourself so that you have a sense of how long your reading will take.
- Prepare and submit a lesson plan that includes the following:
  - The school, grade level, and teacher
  - The title(s) and authors of the books you plan to read and reading level (RL) and interest level (IL) if available. Often you will find this information in the electronic catalog.
  - Select appropriate ACEI Standards and Common Core standards for your read aloud as per the direction provided to us by the school. We will integrate our instruction into what the classroom teachers are covering that week. These standards may be in Reading, Writing, and Listening/Speaking. Most prominent are the comprehension skills related to listening to a text and being able to sort out key ideas and details as well as ask and answer
who, what, when, where, why and how questions.

- Include a statement of how you will introduce yourselves and the books you’ll be reading. How will you engage the students for active listening before you begin reading? You might find it helpful to view the video “How to Perform a Fun and Effective Read Aloud” by Kimberly Scanlon: http://www.scanlonspeech.com/2015/06/16/how-to-perform-a-fun-effective-read-aloud-3-questions-to-ask/

- List potential questions you will pose to the students during the read aloud (For example, aspects of an illustration you want them to respond to, vocabulary that might need clarification, asking for predictions).
- List potential questions you will pose to the students after the reading. (For example, since you will be reading two books that link together, you can ask what they notice that is the same or different. Evokes comparisons and contrasts.)
- Directions and materials for a hands-on extension activity that will engage the students and integrate the arts, if apropos. (Details to come.)

When you do your K-5 read aloud in a classroom:
The read-aloud session will be scheduled during our class time some time in November, date to be arranged. Be sure to bring with you a copy of the rubric, which the teacher is to complete while you are reading.

• Dress professionally. Be prompt. Obtain the teacher’s email or school’s address so that you can write a thank you email or snail mail letter to the teacher and students.
• Video record yourself so that you can self-assess your performance. Since you are working as partners, perhaps you could video each other. Watching the video will enable you to reflect accurately and thoroughly on the experience.
• Although I will not be able to view the complete read-aloud of every student, I would like the opportunity to see a portion of the video.
• As a matter of courtesy and to demonstrate professionalism, write a thank you note to the teacher and students for letting you visit and read. This also models writing as real communication for the students.

Reflecting on your field experience:
• Write a reflective description and analysis about the totality of your experience with reading aloud for this course. What do you do as a reader? Make me feel like I was there observing. Be as specific as possible addressing the points below. See the assignment and rubric in Livetext to help you structure your reflective analysis.
  
  How did you introduce the books?
  How did you make a concerted effort to be expressive as you read?
  How did you interact with the students?
  What were the students’ responses to the questions you asked?
  Making a link between reader response theory and practice, what did you notice about the students’ responses? What do the students’ responses tell you about their knowledge, values, and beliefs? What do the students’ responses tell you about their knowledge of literature?
  How did their responses help you assess their learning?
  If apropos, detail the response to the hands-on extension activity.
  How did your reading aloud in small groups and reading a poem to the Children’s Literature class help prepare you for the read-aloud to children?
Detail what was valuable in helping you hone your skills: How did the textbook *In Defense of Read Aloud*, the Mem Fox video, the Kimberly Scanlon video, and your professor’s modeling throughout the semester affect your performance and your understanding of the value of read aloud?

• Submit via Livetext (the e-portfolio system) uploading as one document your lesson plan for your in-class poetry reading, your lesson plan for reading to children, your reflection about your read-aloud experiences, and your thank you letter to the teacher and students that you read to at ReNew.
• Submit in class the hard-copy rubric from the teacher you visited.

**Children’s Book & Reflection**
This assignment provides you with an opportunity to create your own children’s book. After studying a variety of children’s literature, you will synthesize what you have gained from listening to, reading, discussing, and writing about stories for children. Your book can serve as an example of an assignment that you can do with your students at any grade level. When studying genres in your class, your students could write a book in that genre. Your children’s book should be between 20 and 32 pages in length, including the following elements: a book cover, title page, copyright page, an about the author note, and reference sources (if applicable). It should contain original illustrations and/or photographs by the creator.

You also will write a reflective piece on your creation process (300 -500 words) and describe how the process of writing a book for children contributes to your knowledge about children’s literature. Be sure to explain what you learned from the project. Submit the reflection when you submit the book on the last day of class. Be prepared to share your book with the class.

**Participation and professionalism**
The value in the course lies in both reading and participating fully since class discussion is an important vehicle for communication. Participation includes actively contributing in class discussions and taking part in class activities. You cannot participate unless you are there, and you cannot participate unless you are prepared, so it is imperative that you have finished the assigned reading before each class. Professionalism includes having a positive attitude. It also includes being respectful to your professor and colleagues, which you are not doing if you are texting or otherwise distracted by devices.

For each class period you can earn up to 3 points for a total of 84 pts.


<table>
<thead>
<tr>
<th>Points</th>
<th>Description</th>
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<tbody>
<tr>
<td>72-84</td>
<td>A</td>
</tr>
<tr>
<td>58-71</td>
<td>B</td>
</tr>
<tr>
<td>45-57</td>
<td>C</td>
</tr>
<tr>
<td>34-44</td>
<td>D</td>
</tr>
<tr>
<td>Below 33</td>
<td>F</td>
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</table>

**Rubric for participation: Teacher candidate…**

<table>
<thead>
<tr>
<th>Points</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>1 pt.</td>
<td>Contributes infrequently or endlessly.</td>
</tr>
<tr>
<td>2 pts.</td>
<td>Plays active role in class.</td>
</tr>
<tr>
<td>3 pts.</td>
<td>Plays leadership role in class.</td>
</tr>
<tr>
<td>1 pt.</td>
<td>Participates in discussion in a limited or unproductive manner</td>
</tr>
<tr>
<td>2 pts.</td>
<td>Contributes relevant, and thoughtful points to discussion. Participation</td>
</tr>
<tr>
<td>3 pts.</td>
<td>Builds on thoughtful comments of others. Enhances the</td>
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(interrupts, sidetracks conversation, goes off on tangents).

Has minimal awareness of voice and presence in the class and as a result is emergent in developing them.

Comes to class sometimes late or without having read book assigned and/or without having completed designated task.

Initials sign-in roster.

in small group and whole class is beyond minimal. Shows respect for others.

Is aware of both voice and presence in the class and works on developing them further.

Comes to class on time having read the entire book assigned and completing designated task.

Initials sign-in roster.

conversation and benefits the group through insights. Does not dominate the discussion and strives to involve others. Shows respect for others.

Projects voice and makes concerted attempt to develop voice and presence in the classroom.

Comes to class on time having read the entire book assigned and thoughtfully completing designated task.

Initials sign-in roster.

Examinations

The exams for Children’s Literature will be short answer and essay questions that correspond directly to the objectives of the class, including a persuasive essay in which you will analyze the development of the literary elements plot, character, theme, point of view, and style to argue for which book is most deserving of the Newbery Award. You must make 70% or better to pass the course. You will have two opportunities to achieve the designated criterion. You will be exempt from the final if you achieve better than 75% on the midterm.

**GRADING AND EVALUATION**

<table>
<thead>
<tr>
<th>ASSIGNMENT</th>
<th>DUE DATES</th>
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<tbody>
<tr>
<td>Reader Response Portfolio</td>
<td>40% Entries due weekly throughout semester</td>
</tr>
<tr>
<td>Content Exam</td>
<td>20% October 8</td>
</tr>
<tr>
<td>K-5 Field experience lesson plan</td>
<td>15% October 20</td>
</tr>
<tr>
<td>Field experience reflection</td>
<td>15% November 17</td>
</tr>
<tr>
<td>Quiz on censorship</td>
<td>5% December 1</td>
</tr>
<tr>
<td>Children’s book</td>
<td>15% Draft – October 29</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Participation and professionalism</td>
<td>5% Final book –December 3</td>
</tr>
</tbody>
</table>

**Grading scale**

93-100%=A  The grade of “A” is given for work of the highest degree of excellence.
84-92%=B  The grade of “B” is given for very good work.
75-83%=C  The grade of “C” is given for satisfactory work.
65-74%=D  The grade of “D” is given for passing but marginal work.
0-65% = F The grade of “F” is given for unacceptable work.

Assistance with writing
Students who have not mastered the Language Progressive Skills as described in the Common Core Standards [http://www.corestandards.org/ELA-Literacy/L/language-progressive-skills/](http://www.corestandards.org/ELA-Literacy/L/language-progressive-skills/) are expected to seek writing assistance either face to face or online from The UNO Resource Center [http://www.uno.edu/lrc/writingcenter/index.aspx](http://www.uno.edu/lrc/writingcenter/index.aspx). The UNO writing Center has many resources on the website and also offers workshops. An additional venue for assistance is from HomeworkLouisiana which offers free online tutoring and academic resources from Tutor.com for Louisiana residents. Get help from a live tutor at [http://www.homeworkla.org/](http://www.homeworkla.org/) The service can be accessed from a Louisiana public library or from your home computer. Tutors are available Sunday through Thursday 2 p.m.-10 p.m. The Skills Center is available 24 hours a day, 7 days a week.

Any assignment submitted that contains a pattern of errors at grade school level skills may be resubmitted once. If the resubmission does not demonstrate college and career ready skills, you will earn a C- or less. You cannot teach writing skills if you have not mastered them yourself; and if you do not understand language skills; the time to learn them is now. Do yourself a favor and seek help.

CLASS POLICIES

• **Competency in oral and written work** You will be expected to adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal Standard English in speech and written work. Throughout the semester, you are invited to submit rough drafts of work for feedback prior to turning in work for a grade.

• **Attendance:** As part of participation, you are expected to attend class. Classes will begin and end punctually. Absences and tardiness will affect your performance in professionalism and participation.

• **Academic integrity:** Academic integrity is fundamental to the process of learning and evaluating performance. Academic dishonesty will not be tolerated. Academic dishonesty includes cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. If you use even three or four words in succession from a source, you must use quotation marks and cite the source. If you paraphrase someone else’s words, you must cite the source. Realize that changing a few words of a document does not constitute paraphrasing. The UNO Academic Dishonesty Policy is available on the EDLS 3100 Moodle site.

**IMPORTANT:** *Anyone who plagiarizes any part of a paper will not have the option to revise the paper and will have the grade of F on the assignment.*

• **Accommodations for students with disabilities:** It is university policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go

• **Late work:** Late work will be reduced one letter grade.

• **Use of cell phones:** If you carry a cell phone, turn it off so that it does not ring during class or to airplane mode. Do not text or use devices during class, as it is distracting and inconsiderate both to other students and the professor.

• **Books/materials checkout policy:** You may check out up to 50 books and materials from the UNO children’s/young adult collection for a three-week period. If any item is not returned by the last day of class, you will receive an incomplete for the course. The “I” grade will be changed when you return the borrowed books and materials.

• **Handouts:** You are responsible for making copies of handouts, which are available on Moodle.

• **No food or drink is permitted in 305-classrooms/library spaces.**
Oral Reading Rubric

Note to the teacher/librarian hosting the UNO children’s literature student:

Thank you for your willingness to have UNO students as guest readers in your class. I would appreciate your completing and signing the form below evaluating the reader’s performance. Feel free to add comments that would help the student to hone read-aloud skills.

Pat Austin, Professor, UNO

Reader: ________________________________

Title of the books read: ________________________________

Site/Grade level: ________________________________

Fluency  This component considers the reader’s ability to clearly convey the story. It includes pronouncing words correctly, attending to phrasing to maximize meaning, reading without stumbling over words or repeating phrases.

- Excellent
- Good
- Average
- Fair
- Poor

Mechanics  This component considers the reader’s ability to minimize distraction. That is, the audience should not be aware of the mechanics such as holding the book so it can be easily pivoted enabling the audience to see the pictures and turning the pages.

- Excellent
- Good
- Average
- Fair
- Poor

Confidence  An elusive component that is felt more than measured, confidence considers the assurance of the reader. It is reflected both by the reader’s volume (reading loud enough for the audience to hear) and by the reader’s posture. It includes eye contact and connection with the audience. It may well reflect the degree to which the reader has practiced.

- Excellent
- Good
- Average
- Fair
- Poor

Expression  This component considers the degree to which a reader does not hold back. It may involve varying speed in reading, modulating voice (enough but not too much), conveying the mood of a story, and capturing distinct characterization. The reader achieves expressiveness when using a variety of methods to emphasize words in order to bring out the meaning of a sentence, text, or story.

- Excellent
- Good
- Average
- Fair
- Poor

The reader employed the following techniques to achieve expressiveness:

- getting louder or softer in volume
  - yes
  - no
  - didn’t notice

- going higher or lower in pitch
  - yes
  - no
  - didn’t notice

- making duration of a word shorter or elongating a word
  - yes
  - no
  - didn’t notice

- pausing before or after a word
  - yes
  - no
  - didn’t notice