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Fall 2010

EDG 526A--LITERATURE FOR CHILDREN AND YOUTH

COURSE DESCRIPTION

Participants in this class will read and share a variety of texts, gain a working knowledge of genre, understand current reading response theory, learn how to evaluate literature, and demonstrate an understanding of ways literature may be used to help students gain competency as readers and writers.

The class will include a description and analysis of various genres, including: nursery rhymes, traditional literature such as folk and fairy tales, myths, legends and fables, picture books, poetry, fantasy, realistic fiction, multicultural literature, historical fiction, nonfiction, and biography.

Course participants will explore course themes and topics through lecture, discussion, and professional readings. They will work collaboratively to share books and ways to use them in classrooms. They will respond to literature in a variety of ways, including, a read aloud and child response assignment, an author/ illustrator presentation, a web assignment, and electronic literature circles.

COURSE GOALS AND OBJECTIVES

Course goals include:

1. Candidates will explore genres and issues surrounding the use of quality literature with children and youth.
2. Candidates will experience the power of literature by responding personally through journaling and discussion, as well as engaging in a shared book experience with a child.

II. LEARNING OBJECTIVES

After completion of this course the student will be able to:

- A. Describe the role of children's /young adult literature in a balanced reading program.
- B. Demonstrate an understanding of the history of children's/YA literature and the changing view of children, adolescents and family in literature and society.
- C. Identify/define genre of children's/YA literature.
- D. List, describe and discuss considerations for the selection of contemporary

children's/YA books.

E. Describe reader response theory and discuss how it affects classroom practice.

F. Demonstrate a knowledge of how contemporary children's/YA literature can be used effectively with a variety of reading strategies.

G. Demonstrate sensitivity in book selection/analysis with regard to race, class gender and ethnicity.

H. Demonstrate knowledge and incorporate contemporary children's/young adult literature that represents inclusion of literature by and about people of color.

I. Meet National Education Technology Standards for Teachers III: Teaching, Learning and the Curriculum

A. Facilitate technology enhanced experiences that address content standards and student technology standards.

B. Use technology to support learner-centered strategies that address the diverse needs of students.

Specific course objectives include:

1. Candidates will investigate the developmental and learning environments that support literacy growth, establish and maintain rapport, motivate, and communicate high expectations to all students.
2. Candidates will explore the interconnections between process reading and writing
3. Candidates will become competent in choosing classic and contemporary literature and curriculum materials/media appropriate for various age levels.
4. Candidates will be able to create meaningful opportunities for children to transact with text as well as evaluate literature/curricular texts/media for this purpose.
5. Candidates will demonstrate the disposition and skills required of a reading professional, specifically, collaboration with parents and colleagues in the community as well as the larger professional arena.

Available in the Cabrini Bookstore:

Beeghly, D. B. & Prudhoe, C. M. . (2002). *Litlinks: Activities for connected learning in the elementary school*. Boston, MA.: McGraw-Hill.

Jacobs, J. S. & Tunnell, M.O.. (2008). *Children's Literature Briefly*. Upper Saddle River, NJ: Pearson.

Feathers by Jacqueline Woodson

Required Reading: Children/YA Literature

Be sure to double check the books by reading assignments for each week.

There are some choice books, in addition to required books.

You may obtain these books on your own through online stores **or libraries:**

The Giver by Lois Lowry

Caps for Sale by Slobodinka

Seedfolks by Fleischman

Voices in the Park by Browne

Swamp Angel by Issac

Chato's Kitchen by Soto

Pictures of Hollis Woods by Reilly Giff

Roll of Thunder, Hear My Cry by Taylor

Among the Hidden Haddix

Because of Winn Dixie Di Camillo

An American Plague : The True and Terrifying Story of the Yellow Fever

Epidemic of 1793 by Murphy

Fever 1793 by Halse Anderson

Or *Remember* By Toni Morrison

Through my Eyes by Ruby Bridges

The House in the Night by Susan Marie Swanson

A Couple of Boys have the Best Week Ever by Maria Frazee

How I Learned Geography By Uri Shulevitz

A River of Words: The Story Of William Carols Willism by Jen Bryant

The Invention of Ugo Cabret by Brian Selznick

Henry's Freedom Box: A True Story from the Underground Railroad by Ellen Levine

First the Egg by Laura Vaccaro Seeger

The Wall: Growing Up Behind the Iron Curtain by Peter Sis

Flotsam by David Wiesner

Gone Wild: An Endangered Animal Alphabet by David McLimans

When Marian Sang by Pam Munoz Ryan

Brothers in Hope: The Story of Lost Boys of Sudan by Mary Williams

(All of these books are considered "picture books" and will be used the night of our Caldecott activities)

Joyful Noise-Poems for Two Voices Fleischman

The Surrender Tree by Engle

In addition, choose ONE book from each group:

Fantasy

Tuck Everlasting by Babbit
The Eyes of the Amaryllis by Babbit
A Stranger Came Ashore by Hunter
The High King by Lloyd Alexander

Realistic Fiction

The Higher Power of Lucky by Susan Patron
Rules by Lord
A Year Down Yonder by Peck
Shiloh by Naylor

Historical Fiction

Out of the Dust by Hesse
The Devil's Arithmetic by Yolen
Number the Stars by Lowry
My Brother Sam is Dead by James Lincoln Collier

Multicultural Choices

Bud, not Buddy by Curtis
Esperanza Rising by Ryan
The Moon Bridge by Marcia Savin
After Tupac and D Foster by Jacqueline Woodson

Various journal articles The instructor will try to make many of these available on-line

1. Attendance and Participation: **Attendance for each session is expected. Unexcused absences will result in a lower final grade.** More than one excused absence will result in loss of points.

Sharing is a critical part of building a sense of community; therefore, you should come prepared to discuss the weekly assigned readings.

20 pts.

2. Read Aloud and Child Response: You will demonstrate your ability to facilitate a discussion by tape recording yourself reading and discussing a book with one or more children of your choosing. (It works best in a small group). Submit a double-spaced paper of no more than 5 pages. In addition, transcribe a section of your audiotape (no more than 5 pages) and include this transcription as an appendix.

Use the Eeds and Peterson article, the Barrentine article (The instructor will provide more information about these resources), and any other appropriate materials to analyze the children's oral responses. Include direct quotes or parts of your transcript. For example, in what ways do the children create their own understandings of the story through discussion? What kind of oral responses do the children give (such as text-to-

self, text-to-text, and text-to-world?) What was interesting or unexpected about the children's responses?

In addition, you should listen carefully to the tape and evaluate yourself as a discussion leader. Analyze the kinds of questions you asked and whether those questions promoted short answers or more open-ended opportunities for discussion. Cite your sources in APA style. Turn in the tape. (Meets PA Academic Standards I.A, I.B, I.C, II.A, and II.D).

20 pts.

Students in the Reading Specialist Program:

ReCAP: Audio-Visual/Technology Module

In addition to the course requirements listed on EDG 526's syllabus, students within Cabrini's Reading Specialist Certification Program will be required to complete an audio-visual module designed to further engage them with children's literature as it is presented through various media. To complete this module, students will need to document a minimum of five hours in the field having a) read aloud a text, b) viewed various presentations of literature across media, c) engaged children in literature discussion, then d) address the following questions in a written reflection. This critique should be typed, double-spaced and 5-6 pages in length and include the following:

Select a text that is presented in at least two other media besides in book form. Analyze the affective, cognitive, linguistic, social and cultural assumptions and effects of the various media presentations. Propose appropriate uses for media presentations of this type. Then guide your critique with the following questions:

1. What themes are woven throughout the text? For what audience might this text be most appropriate, given these themes? Why?
2. How consistent are the images cast by the media presentations with those created within the reader? Is there congruency? If not, why not?
3. How does the change in medium effect the message?
4. How would you change each medium's presentation?
5. What social context might be best suited for these types of media presentations? Why?
6. How might these media enhance the text for some children? Who in particular might benefit from these types of presentations?

Engage a small group of children in literature discussion after sharing one of the media presentations with them. Describe the following:

1. How did the text and media engage the children involved?
2. What types of conversations occurred around this text?
3. What questions did you ask?

The log format used to document students' participation in this activity can be of students' own design. Kindly document the date, time, setting, and critical understandings achieved through this field activity and submit it with your ReCap and include it in your Exit Portfolio.

This assignment will count as part of your final grade, although it will also be part of your exit portfolio

3. Author/Illustrator Presentation: Choose one author or illustrator of picturebooks or one author of novels from the list provided in class or discuss other choice with instructor. Read at least five books by the author/illustrator or two books by the novel author. Then prepare a one-page handout (one copy for each class member, and two copies for the instructor) where you provide: (1) biographical information; (2) an annotated [one sentence description] list of books with publishing information; (3) some critical commentary, including common themes and styles; and (4) a bibliography citing the sources you used. Use APA style. Include a picture of the author/illustrator if you can find one. If you wish, the handout can be on both sides of the page, but it must be one page only. Present this to the class in no more than fifteen minutes. It is not acceptable merely to read sections of your handout; rather, tell us something different and new in your talk. Bring some of the books to pass around and mention briefly. You will sign up for this, and the presentations will begin the second session of the course. The object is for us to hear about as many authors or illustrators as there are members of the class, and to accumulate an equal number of "fact sheets" about them. (Meets PA Academic Standards I.C).

20 pts.

3. Web Assignment: *Lit Links* has examples in each chapter of "webs" using children's books in the classroom. These examples will give you an idea of the possibilities. Your web can be for a genre, an author, or a theme. We will be discussing this assignment in class; but you need to start thinking about this soon, so that you can begin to gather books and ideas. Your web will be presented on poster board during the last class session with a 2-3 page (double-spaced) typed explanation of why you chose the books, the connections among them, and how you might be using them for instructional purposes. The appearance of the web (such as visual organization and creativity) will count towards your grade. Hand in your chosen topic on the date noted on the syllabus. (Meets PA Academic Standards I.C and II.D).

20 pts

5. Electronic Literature Circles

Providing students with opportunities to talk about what they are reading fosters literacy development. Readers need to try out their ideas, share their connections and confusions and hear the ideas of others. It is best if students have opportunities to talk about text as they read. E-Literature Circles will provide us with opportunities to experience authentic talk about books. Students will participate in two electronic literature circles. Guidelines will be provided for this assignment. The first literature circle will be around *Because of Winn Dixie* by Kate DiCamillo The second *The Giver* by Lois Lowry.

20 points

6. Analysis Cards: Written on **5X8** cards in response to required books as noted in the syllabus. For each book, students will note title, author, illustrator, copyright date, publisher, genre, and grade level. In an expanded comment section, respond to the questions posed in the syllabus. Any discussion of picture books must include comments on how the words and pictures interact. Your ACards should be printed neatly or typed.

They should be neat, complete, attractive and written with attention to correct grammar, expression and punctuation.

50 points

GRADING AND OTHER COURSE POLICIES

Grading: Final grades will be determined according to the following points at the end of the semester: A=94+; A-=90-93; B+=87-89; B=83-86; B-=80-82; C+=77-79; C=70-76; F=below 70.

See Graduate Degree Programs Catalog for a description of course withdrawals or incomplete grades. If the student warrants an incomplete (I) grade, it is the student's responsibility to make sure he/she meets the College and Instructor criteria and deadlines for requesting this grade and ensuring the change of grade in a timely manner.

Any request for extensions at the end of term must be submitted in writing to the College at least one week prior to the end of term. Follow procedures outlined in the Graduate Catalog. The instructor cannot grant extensions verbally.

Financial Obligations: Students who do not satisfy financial obligations to Cabrini College are not entitled to a grade by the instructor of the college.

Drop/Add/Withdrawal Policy: Once a student is registered, it is his/her responsibility to attend the course, drop the course, or withdraw from the course. Dropping and withdrawing are distinct actions that impact your course enrollment status. In either case, a form from the Registrar's Office, with signatures, is required to change course enrollment status. There are billing consequences and academic record impacts during this process; therefore, the student must attend to the proper procedure when dropping or withdrawing from a course. Please refer to the College's drop/add/withdrawal policy.

Academic Honesty: See the Student Handbook to understand the definition of plagiarism and the cheating policy. "Students electing to attend Cabrini College are expected to manifest honesty and integrity in all aspects of their education, in both the formal learning environment and out-of-class experiences." (Graduate Degree Catalog, p. 22).

Americans with Disabilities Act: Persons with documented learning disabilities who need course accommodations, have emergency medical information, or require special arrangements for building evacuation should contact the instructor within the first week of class. Verification of any special arrangements needs to be made through the Coordinator of Disability Services. Call 610-902-8572 to make an appointment to request accommodations. Such disclosure is voluntary and is kept in strict confidence.

Please note:

** Late assignments, unexcused absences, and lack of participation will result in a loss of points.

** Work is expected to be thoughtful, reflective, and of high quality. Work that does not meet this criteria will not receive full credit. Students need to proofread and revise carefully, being careful to express ideas clearly, use correct spelling and grammar and apply appropriate punctuation.

** All typed assignments should be double-spaced with a 12 pt. font. Please proofread all work and follow APA format.

All reading specialist certification students must also complete the audio-visual/technology module ReCAP. The ReCAP can easily be an extension of the read-aloud/child response assignment. ReCAP assignments are submitted at the end of the master's program as part of the final portfolio. ReCAP assignments will be collected and commented on by the instructor of this course. (Meets PA Academics Standards I.A, I.C, II.A, and II.B).

COURSE OUTLINE

The student acknowledges receipt of this syllabus and the information herein contained by signing the attendance sheet circulated by the instructor and/or continuing to attend classes. The instructor reserves the right to make changes to this syllabus if circumstances warrant such change.

Readings and assignments are due on the dates listed.

Week One August 23

Introduction to the class and each other

Introductory PowerPoint

Presentation-Swamp Angel

Think about the kids of worlds (personal cultural, social) authors and illustrators have created. What kind of worlds do today's children and young adults need?

What are your goals for this class?

(Respond to these questions in writing)

For next class, read Jacobs and Tunnell Chapters 1, and 2 Also Beeghly chapter 1

Also read *Feathers* by Jacqueline Woodson

Read another book that might be included in a **text set** with this book.

It could be a picture book, nonfiction book or any other genre. It could also be another book by the same author. (You may not use *Miracle Boys* by the same author)

Explain your reasoning in an Acard

Also bring at least 3 ideas for ways you could use *Feathers* with your class

(other than as a reading selection!) Put these ideas on your Acard as well

Week 2 August 30

Share ideas for *Feathers*

Discussion of *Feathers*

What makes a good book?

History of children's literature

For next class:

Prepare for our Mock Caldecott award by reading :

The House in the Night by Susan Marie Swanson

A Couple of Boys have the Best Week Ever by Maria Frazee

How I Learned Geography By Uri Shulevitz

A River of Words: The Story Of William Carols Willism by Jen Bryant

The Invention of Ugo Cabret by Brian Selznick
Henry's Freedom Box: A True Story from the Underground Railroad by Ellen Levine
First the Egg by Laura Vaccaro Seeger
The Wall: Growing Up Behind the Iron Curtain by Peter Sis
Flotsam by David Wiesner
Gone Wild: An Endangered Animal Alphabet by David McLimans
When Marian Sang by Pam Munoz Ryan
Song of the Water Boatman and Other Pond Poems by Joyce Sidman
Brothers in Hope by Mary Williams

Work with a group to bring all the selections into class!

Also read Chapter Seven in Jacobs and Tunnell (Picture Books)
and read Jacobs and Tunnell Chapter 3 (What Makes a Good Book)

Bring a picture book YOU believe is excellent and worthy of consideration for the award.
Be prepared to explain your choice.

No Class September 6th Labor Day

Week 3 September 13
Mock Caldecott Judging and Awards
Picture Book-Dog Heaven-Cynthia Rylant
Sharing of "prize-winning" picture books
Introduction to realistic fiction

For next class:

Read chapter 11 (Realistic Fiction) in Jacobs and Tunnell
Go to <http://www.readwritethink.org/> Click lessons and read "Literature Circles: Getting Started"
Read Pictures of Hollis Woods, noting how the author develops voice and perspective
Prepare for participation in literature circles/Hollis Woods
Also read Because of Winn Dixie by Kate DiCamillo
Participate in an online discussion of this book (electronic literature circles)
Also read Chapter 18 in J and T and read chapters 2 and 3 in Beeghly

Week 5 September 20
Lit circles for Pictures of Hollis Woods/Discussions-suggested activities for Because of Winn Dixie
Creating communities of readers-Activities to support a literature based program
Reading strategies that work
Author study presentations

For next class

Read Voices in the Park noting how Browne develops voice and perspective
Also read Seedfolks by Fleischman Prepare an Acard that examines the use of voice in this novella Please provide examples from the text to support your argument

Be ready to share a personal and or world connection to the text

Week 6 September 27

Participate in literature circles for Seedfolk

Introduction to folk literature

Author study presentations

For next class, read *Caps for Sale* by Slobodinka. Make an Acard that analyzes why this book is appealing to young children and sharing ideas for using the book to teach/reinforce literacy strategies and knowledge

Read at least two variants of Cinderella

Make a Venn Diagram (or any kind of graphic organizer)

Bring the books and your diagram to class

Also bring another favorite fairy tale or folktale to share

Read Jacobs and Tunnell Chapter 9 (Traditional Fantasy)

Week 7 October 4

Sharing of Cinderella tales/Folklore

Reader Response Theory

Explanation of interactive read aloud assignment

Review Beeghly chapter 3

Talk about what happens when text and reader meet

What affects these meetings?

Author study presentations

For next class

Read *Roll of Thunder Hear my Cry*

Prepare for participation in lit circles

Week 8 October 11

Multicultural Literature

Supporting culturally diverse and linguistically divergent learners

Literature Circles/Roll of Thunder

Author study presentations

For next class read the book you selected as a multicultural choice

Prepare for discussion of this novel

Bring a book project for the book you read to share

Also read Jacobs and Tunnell Chapter 15 (Multicultural and international books)

Week 9 October 18

Literature circles for multicultural selections

Author study presentations

Introduction to historical fiction

For next class

Read the book you have chosen as an example of historical fiction

Also read Jacobs and Tunnell Chapter 12 (Historical Fiction)
Your interactive read aloud paper is due next class

Week 10 October 25

Small group discussion of interactive read aloud
Participate in discussion groups for historical fiction
Author study presentations
Introduction to informational books
Guidelines for choosing and evaluating nonfiction
How can we effectively use nonfiction text in the classroom?

For next class

Read Jacobs and Tunnell Chapter 14 (Informational Books)
Read Beeghly chapters 4, 6 and 7

Also

Read Fever 1793 by Laurie Halse Anderson and An American Plague-The True and Terrifying Story of the Yellow Fever Epidemic of 1793, by Jim Murphy

OR

Remember: The Journey to School Integration by Toni Morrison
And Through My Eyes by Ruby Bridges

Prepare an Acard giving your reaction to reading fiction and nonfiction together
Or the biography by Ruby Bridges and the book by Toni Morrison together
Also explain how you might use these books in the classroom
Bring a sample project to share

Week 11 November 1

Author study presentations
Using Internet/Ideas for Projects
Introduction to Biography
Discussion of Fever and or Remember

For next class, read two biographies about the same person
Prepare an Acard comparing and contrasting the two texts
Bring the biographies to class
Read J and T chapter 13 (Biography)

Week 12 November 8

Share biographies
Author study presentations
Introduction to poetry

For next class, read Joyful Noise by Fleishman and The Surrender Tree by Engle
Also read Jacobs and Tunnell Chapters 8 (Poetry)
Prepare a poem/project to share with the class

You may do this with a group or with a partner
We will have a poetry café next week!

Week 13 November 15
Poetry Café
Author study presentations
For next class:

Read
Among the Hidden
Prepare to participate in a discussion group
Also make a story box for the book

Week 14 November 22
Among the Hidden Discussion Group
Author study presentations

For next class:
Work on thematic webs
Also read:
The Giver by Lois Lowry and another fantasy book of your choice
Prepare to participate in a discussion of both books
But post responses to The Giver online (electronic literature circle!)
Also read J and T Chapter 10 (Modern Fantasy)

Week 15 November 29
Literature Circles and discussion groups for Fantasy
Author Presentations

Week 16 December 6
Sharing of thematic webs
Celebration!

This syllabus is subject to change, at the instructor's discretion.

Sample Annotations

Baylor, B. (1975). *The desert is theirs*. Illustrated by P. Parnell. New York: Charles Scribners.

Picture Book: Poetry. Grades 4-8.

The Desert is Theirs explores the interconnectedness of life. Animals, plants and people do not merely coexist in the desert; they live in harmony with the land and each other. Both text and illustrations reflect the oneness between people and nature as well as a reverence for the land. Baylor's text which is in verse captures the sparse yet lush life of the desert. Parnell's illustrations are like sand paintings composed of layers of brilliant yet subtle earth colors. The pen and ink watercolor drawings convey the strength and beauty

of the land. People, when they appear in the illustrations, are tiny figures, minor details. Here the land, not man dominates. Other illustrations depict the interconnectedness of the desert. For example, in one illustration a sleeping badger is part of a mountain while in another hawk and sky blend as one. The book is a beautiful example of words and pictures working together.

Clifton, L. (1977). *Amifika*. Illustrated by T. DiGrazia. New York: E.P. Dutton. Picture Book: Realistic. Preschool-2.

Amifika can't remember his daddy and thinks that his daddy won't remember him either. Daddy is coming home from the army, and mama is going to make room in the apartment by getting rid of things daddy won't miss. Amifika puts two and two together and concludes he's on his way out. What to do?

Children will instantly identify with Amifika's fear of being discarded. They can empathize with Amifika's worrying and his decision to hide, and they will share his relief and happiness at being remembered and remembering. The language ("Every day talk" as Clifton would say) flows naturally and makes Amifika and his problem believable. We can hear an exasperated mother saying "What's the matter with you, Amifika? You in my way now." And we can hear a child muttering, "Don't I know it..." The illustrations, done in pencil, convey the range of Amifika's feelings: worry, panic, unhappiness and joy. They also create a sense of motion and sound. We can see and hear mama moving and laughing. We see Amifika running out the door. We feel Amifika being hugged by his daddy. Perhaps most importantly, words and pictures work together to create a sense of being right there with Amifika and his family.