Classics in Children’s Literature
Title III Strengthening Institutions Project
Strategies for Success: Increasing Achievement, Persistence, Retention and Engagement

The Strategies for Success Title III initiative is a major, five-year project (2009-2013) funded by a two million dollar grant from the U.S. Department of Education. This initiative is intended to transform Middlesex Community College by improving the academic achievement, persistence, retention, and engagement of its students.

The project focuses on reformed curricula and comprehensive advising. Reformed Curriculum involves the design of developmental and college Gateway courses and learning communities embedded with Core Student Success Skills related to critical thinking, communication, collaboration, organization, and self-assessment. Overall, 45 courses will be impacted over the five years of the project. Comprehensive Advising involves the design of integrated advising services to include identification of academic and career goals, creation of realistic educational plans, and continuous tracking and intervention with an emphasis on the Core Student Success Skills. Comprehensive Advising Services will be specifically tailored to each program of study. Cross-division curriculum and advising design teams composed of faculty and staff are designing, piloting, and assessing the curriculum and advising initiatives.

The Title III grant provides resources to support faculty professional development related to designing and piloting new curriculum and advising students. The grant also supports the purchase of advising software programs and the hiring of a Pedagogical Instructional Designer, Learning Engagement Specialist, Advising Coordinator, and two academic advisors. The resources provided by the grant offer an exciting opportunity for the college community to work together to develop the strong programs and services that will increase student success.
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Introduction: Classics of Children’s Literature

Resource Guide for Infusing College Student Success Skills

*Classics of Children’s Literature* is a popular course with students who are planning to become future early childhood and elementary educators, as well as parents of young children, grandparents, those who hope to someday be parents plus a few who hope this will be a course in which the reading assignments will be easy. As a result of the Title III grant, Strategies for Success, the course has been identified to incorporate the following College Student Success Skills (CSSS) - Critical Thinking, Collaboration, Communication, Organization, and Self-Assessment. The concept is to lead students to apply these skills as they learn the course content through repeated, scaffolded activities, so that they will develop into more successful college students.

This resource guide is designed to help faculty find models of activities to develop the CSSS, which they could adapt for their own classes. It was the intent of the contributors that the lesson plans would serve as inspiration, but these materials are also available online to be downloaded and adapted. In addition, this guide contains redesigned syllabi created by three faculty who have regularly taught this course. We, the contributors, have found the process of creating this guide has lead us to think more deeply about how to get the most out of every assignment and how we can better support student success. We hope it will lead its user to experience a similar process.

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Lesson Plan: Literary Artifacts Create Meaningful Historical Fiction

Learning Objectives: After successfully completing this activity, students will be able to:
- Define historical fiction
- Identify literary artifacts in their own lives
- Identify literary artifacts in historical fiction
- Discuss importance of such artifacts in historical fiction

Core Student Success Skills: Critical Thinking, Collaboration, Communication, Organization

Materials: Bud Not Buddy (Author: Christopher Paul Curtis) which students will have read in preparation for this class, class notes, notebook, paper, and pens/pencils

Context within the Course: Historical fiction is an important genre in the study of classic children’s literature. Such works are snapshots of another time, connecting readers with people and ideas from past worlds. At present, students have examined picture books and beginning readers as important steps in a child’s development. However, an understanding of history is equally essential. Literary works that help students identify history’s impact on their own lives and the lives of others will give them a greater appreciation for where they came from and where we, as a society are heading.

Procedure:

1. Begin by writing the following words on the board: games, toys, clothing, food, television shows, movies, music. Ask students to brainstorm on a piece of paper, either alone or with a partner of a similar age, what games, toys, clothing, food, television shows, movies, and music were popular when they were approximately eight years old. Students will then share these lists with the class. Explain that these items constitute the artifacts of their childhoods. They identify them as being of a certain age.

2. Have students identify artifacts of present times. Realizing there is a difference between the details of present life and those of their past lives gives students an understanding of how these details set the reader in time, an essential element of historical fiction.

3. Divide the class into groups - the number depending on the size of the class. Again, depending on the size of the class, assign a different set of chapters of Bud Not Buddy to each group. Students should list literary artifacts they find in the assigned chapters. In addition, students should rate artifacts in order of importance to the story. Is the detail essential or one Curtis used to add flavor to the novel. Each group will share results with class.

4. Finally, using each groups ratings of the essential nature of certain artifacts, have class discuss how these details move the story towards its conclusion. This essential nature of historical details is the key ingredient in historical fiction.

Next Step: Prompt students to revisit the idea of research methods and evidence. What constitutes evidence, even in historical fiction? Why is good research as essential in writing historical fiction as it is in writing research paper?

Have students complete the following assignment in preparation for in-depth discussion of Bud Not Buddy next class: Write a journal response to Bud Not Buddy. “Could Bud Not Buddy take place today?
Explain your answer using specific examples from the novel and information we discussed in class today.”

**Assessment:** Students will list research methods writers use to discover the artifacts of a particular time and place.
Lesson Plan: Book Talks

Learning Objectives: Students will be able to:

- Identify the differences between book talks and other book discussions
- Work in a small group to create a book talk
- Assign each student in the small group a part of the book talk
- Understand how book talks can help them inspire their future students to read
- Present an effective book talk as a group to the class

Core Student Success Skills: Communication, Collaboration

Materials:

- Smart room with computer/screen to show examples of book talks created by the University of Virginia Public Library
- A picture storybook for each small group of students

Context within the Course:

In addition to learning about and analyzing classics of children’s literature, we discuss how to use literature in the classroom. One of the topics we discuss is the creation of classroom libraries which allow children to choose a book to read in their spare time or in a specified sustained silent reading time. We have discussed strategies for motivating children to read. Book talks can be reading motivators for children; when books are highlighted and discussed in a book talk, children may be more motivated to choose to read them. While creating book talks and executing them, students will experience their importance in the process of motivating children to read.

Procedure:

First, we discuss classroom libraries. I remind the class that we have discussed many genres of children’s literature and ask what genres they might include in their classroom libraries to round out the selection. As they offered genres they might include, make a list of the genres they mention on the board. Draw out the discussion by asking students why each genre is important to include as a classroom library selection.

Next, remind students that we have been discussing motivating children to read. Explain that we are going to talk today about another method of motivating children to use the books they include in their classroom libraries, or any book they think their students will enjoy or benefit by reading. Stress that book talks involve talking about books in a way we have not yet done. Explain that the book talk is different in that it does not include the perspectives we have taken so far: text and illustration and how they complement each other, reading level, style, mood, etc. The book talk differs from the way we have talked about books in that the book talk is a way of “selling” the book to children; it can be compared to a TV commercial for a book. It is an entertaining way to motivate students to read.
Next, ask the students if they have seen the TV show Reading Rainbow. Most of the students have seen or heard of this show. Remind them that the show includes book talks. At this point, most students remember the book talks in the show. As they remember the experience of watching the book talks on the show, they gain their first image of what a book talk is and how it differs from other types of book discussions.

Next, tell them that you are going to show them a couple of book talks on YouTube, as examples. I located two very good ones from the Arlington, VA public library that I decided to use as examples. One of them was rather humorous, which got the attention of the students. Explain to students that the book talk is an opportunity for them to be theatrical and dramatic. Also, stress to students that book talks are brief and do not include reading the books aloud to their audience.

Next, tell students that you are going to do a book talk for them. Be prepared with your own book to book talk. Perform your talk as a model for students. Be dramatic. Be creative. Use props if you’d like. Involve your students in an interactive way during your book talk presentation.

Next, distribute a handout which is a guideline for preparing book talks. Go over the handout with students. Ask for any questions about the handout. Handout is attached.

**Next Steps:**

Next, it is time for students to be placed in small groups to create their own book talks. Each group is given one picture storybook to read and create a book talk on. Explain that each student in each group should participate in some way in the book talks. One student in each group should read the book aloud to the group so that they know the story and can create their talk.

Once students have had time to read their picture storybooks, begin to circulate in the classroom to ask groups how things are going so that any questions they may have can be answered. I reminded students that the book talk does not involve reading the story aloud; rather, it involves finding a way to engage young students in the book without giving away too much of the story. There should be an interesting part of the story left out so that the children will want to read the book to find out about it.

Groups then take turns presenting their book talks to the class. After the presentations and assessments, students will be asked to bring to the next class a book that they would like to present a book talk on.

Discuss the experience with the class and reiterate the usefulness of the book talk in motivating students to read.
Assessment:

- Comment to each group, after their book talk presentation, the necessary elements of the book talk which they have successfully included in their talk.
- Encourage constructive, respectful suggestions and feedback from students about how their own and others’ book talks could be improved.
- Have students refer to the book talk handout I have distributed and make self-assessments of their talks.
Handout: Book Talks

A book talk is an oral presentation to tell about a book in order to interest others in reading it

Book talks can be presented for any age group

To give a good book talk:
  o Choose a book that you like or you think your students will enjoy
  o Sincere enthusiasm is contagious!
  o Read the entire book before doing the book talk
  o Have the book available to show to students
  o Keep the book talk brief
  o Do not tell too much about the book; students will lose interest in reading it if you tell too much; tell just enough to entice others to read it
  o Tell something about the action in the story, but do not tell the entire plot
  o Feature an amusing episode, an exciting moment, or a character that the story revolves around
  o Let the story stand on its own, rather than to call it an “exciting story” or some other characterization
  o You may decide to book talk a group of books that share the same theme
Lesson Plan: Introduction to Folklore

[Note: This activity takes place over four classes]

Learning Objectives: After successfully completing this activity, students will be able to:

- Identify types of traditional fantasy/folktales
- Identify, in detail, elements of fairy tales
- Compare/contrast two fairy tales
- Write a comparison/contrast essay
- Use time management skills to complete the essay
- Use proper MLA format
- Work with a partner
- Give an oral presentation with a partner

College Student Success Skills Addressed:
Critical Thinking, Organization, Collaboration, Communication

Materials Needed:

- Handout with definitions of types of traditional fantasy
- An example of each type of folklore: Cumulative tales, fairy tales, animal tales, parables, fables, trickster tales, noodlehead tales, pourquoi tales, myths, legends, epics, tall tales, ballads, Mother Goose rhymes, and jump-rope songs
- 18 picture book versions of Cinderella (2 for each pair) for initial analysis/introduction
- Two versions of Cinderella for comparison/contrast essay: The Egyptian Cinderella, adapted by Shirley Climo and Jouanah: A Hmong Cinderella, adapted by Jewell Reinhart Coburn with Tzexa Cherta Lee
- Cinderella compare/contrast worksheet
- Venn diagram
- Assignment sheet
- Grading sheet

Context in the Course:

All classics of children’s literature are based upon the first stories of the oral tradition, the folktale or traditional fantasy. Fairy tales are a type of traditional fantasy. Cinderella, a fairy tale, has many versions, as all folktales do. It is imperative that students in English 113 understand the concept of the many versions of folk tales from the oral tradition as the backbone of children’s literature.
In order for students to compare/contrast two versions of Cinderella, they need to recognize that a fairy tale is a type of traditional fantasy or folktale. I familiarize students with folktales, in general, and then focus, in detail, on the elements of a fairy tale. In order to be able to be literate in children’s literature, it is central that students are able to compare/contrast versions of children’s stories.

By the time students embark on their essays, they will have compared/contrasted a Cinderella picture book as a model/example.

Procedure:

Class 1:
1. Provide an introduction to traditional fantasy or folktales/draw on students’ knowledge.
2. Record information on blackboard, filling in gaps.
3. Hand out list of characteristics of each type of folktale for student reference. Go over/discuss characteristics.
4. Present folklore examples.
5. Read selected passages that will easily exemplify the type of folklore each example is.
6. Students identify the types of folklore in a whole-class discussion.
7. For a homework assignment, students read about folktales in Children’s Literature, Briefly and write a feedback/reaction paragraph about their reading.
8. Students are asked to bring in a picture book for the next class that is an example of any type of folklore.

Class 2:
1. In small groups, readers take turns reading folktale picture book examples.
2. Students confer to decide what type of folklore each example depicts, using reference guide handout.
3. Class convenes as a whole. Groups present their examples and state their folklore determinations.
4. Whole-class discussion ensues on examples/folktale types.

Class 3:
1. Bring in 18 versions of Cinderella picture books. (Author’s note: I provide the books for analysis to ensure that multicultural distribution is represented.)
2. Explain to the class that we are now going to focus on one of the types of folktale we have learned about: the fairytale.
3. Present fairytale elements with more detail than the first presentation. Draw on student knowledge and fill gaps. Together, make a list of fairytale elements.
4. Explain that we will be comparing Cinderella versions in class to become more familiar with fairytale elements.
5. Hand out fairytale worksheets to reinforce elements and guide students in their comparisons/contrasts. Explain/discuss.
6. Break students into pairs.
7. Each pair is given two Cinderella picture books.
8. Students each read one of the versions to their partner.
9. Each pair prepares an oral presentation on the similarities and differences between the two versions of *Cinderella* they have been given.

10. Each pair presents their *Cinderella* picture books with title, author, illustrator, country of origin, and similarities and differences between the two versions.

11. A whole-class discussion and comments ensue.

**Class 4:**

1. Explain that they will be writing a compare/contrast essay on two versions of *Cinderella*.
2. Review features of a compare/contrast essay.
3. Review MLA documentation/format.
4. Hand out assignment sheet/go over/answer questions.
5. Students are given the two versions of *Cinderella* they will write about.
6. Compare/contrast worksheets are reviewed.
7. Students are given Venn diagrams.
8. Venn diagrams and the worksheet serve as a guide for the writing process.
9. Students are given grading sheets so they know what elements should be included in their essays.
10. Answer questions regarding the assignment.

**Assessment:**

The essay is the grading artifact.
Handout: Folktales to Present in Class

- Jump rope song: *Rich Man, Poor Man, Beggar Man, Thief*
- Beast tale: *Three Billy Goats Gruff*
- Cumulative tale: *This is the House that Jack Built*
- Epic: *Beowulf*
- Legend: *The Legend of Old Befana*
- Ballad: *Granny, Will Your Dog Bite and Other Mountain Rhymes*
- Tall tale: *John Henry*
- Pourquoi tale: *Why Mosquitoes Buzz in People’s Ears*
- Parable:
  - Fable: *Aesop’s Fables*
  - Native American folktale (oldest): *Antelope Woman: An Apache Folktale*
  - Fairy tale: *Yeh Shen*
  - Trickster tale: *Brer Rabbit*
  - Noodlehead tale: *Simple Simon*
  - Myth: *Gilgamesh the Hero*
  - Realistic tale: *Johnny Appleseed*
- Mother Goose rhyme: *Old Mother Hubbard*
Comment on similarities and differences in common elements of fairy tales found in these two versions of Cinderella:

- Beginnings/endings
- 10 points________

- Character types: weaknesses/strengths/heroism/good-bad
- 10 points________

- Settings
- 10 points________

- Plots
- 10 points________

- Reoccurring patterns/numbers
- 10 points________

- Magic/enchantments/special objects
- 10 points________

- Feelings: love, hate, fear, jealousy, loneliness, sadness, joy, surprise
- 10 points________

- Unique elements of each
- 10 points________

- MLA format
- 10 points________

- Grammar, punctuation, spelling, capitalization
- 10 points________
Handout: Reference Guide to Folktales

Cumulative tales
- repeat actions
- refrains in sequence

Fairy tales
- magic, supernatural, fairies, giants, witches, dwarfs
- wonder
- good people and bad people

Animal tales
- animals who outwit enemies

Parables
- teach a lesson

Fables
- teach a lesson with animal characters

Trickster tales
- tales in which characters (usually rabbits and coyotes) dupe other characters/they are also animal tales

Noodlehead tales
- silly humans/an engaging fool

Pourquoi tales
- explain why things are the way they are

Myths
- gods, supernatural beings

Legends
- often based on historical figures with embellished deeds

Epics
- hero tales

Tall tales
- larger-than-life characters/lies and exaggerations

Ballads
- rhyme and rhythm set to music/dramatic poems

Mother Goose rhymes
- heavily illustrated collections of traditional verse

Jumprope songs
- rhymes chanted by children while jumping rope or skipping
Lesson Plan: Creation of a Picture Storybook

[Note: This activity takes place over 6-8 weeks.]

Learning Objectives:

After successfully completing this activity, students will be able to:
- Identify the elements of a picture storybook
- Identify the parts of the story
- Identify the parts of a book
- Storyboard a story
- Use time management skills to complete the picture storybooks

College Student Success Skills Addressed: Communication, Collaboration, Critical Thinking, Organization, Self-Assessment

Context in the Course:

The elements of a picture storybook are central to the course, as they are a foundation of literacy.

- Elements of a picture storybook:
  - A universal theme
  - Vivid words
  - Illustrations that are interdependent with and enhance the text; illustrations and words appear in roughly equal frequency
    - Visual elements:
      - Line, color, shape, texture, composition
  - Sequential plot structure, character, setting, style
  - An engaging story which will capture children’s attention
  - A story which lends itself to being read aloud for children 4-7
  - A story which can be read independently by children 8 and up

- Parts of the story:
  - Exposition, rising action, climax, falling action, resolution
  - Beginning, middle, end

- Parts of the book:
  - Title, cover, title page, verso, dedication page, end papers, pagination, spine

- Storyboarding:
  - Lay out/plan/organize/visualize the story being created

Materials Needed:

- Blank books (can be purchased in bulk at www.callowayhouse.com)
- Colored pencils, crayons, markers
- Scissors, glue sticks
- Index cards, sheets of paper
- A picture storybook for each small group
- Handout: Evaluation of Text in Picture Storybooks
- Handout: Evaluation of Illustrations in Picture Storybooks
- Assignment sheet
- Worksheet
- Grading sheet

Procedure:

This project is done in many stages over the course of approximately six weeks. Divide activities as you see fit.

First, the first three elements above are covered (elements of a picture storybook, parts of the book, parts of the story).

Examples are shown and discussed.

Group protocol behavior is reviewed. A group recorder should be decided upon to record the observations/comments of group members. Also, it is explained that the group works as a team during discussions in that each group member is expected to provide input. In addition, each group member is expected to add something to the ensuing oral presentation. Group members should decide ahead of time who will say what for the oral presentation. Group members should decide in what order they will present.

Next, picture storybooks are provided to small groups for examination. Each group then makes a short presentation about elements of the picture storybooks that they notice during their initial examination. Students are encouraged to ask questions of the presenting groups and make comments about anything additional that they notice. This initial pass is to draw out observations that students make on their own regarding the examined picture storybooks.

Next, students read the provided picture storybooks aloud within their small groups. A handout entitled “Evaluation of Text in Picture Books” is distributed. Students are asked to consider the elements of the evaluation handout in terms of the books they have been provided. Groups make short presentations of the picture storybook they have examined in terms of the evaluation handout they have been provided.

Next class, students examine the same picture storybooks that they were provided in the previous class. This time, they are given a handout entitled “Evaluation of Illustrations in Picture Books.” Students are asked to consider the elements of the evaluation handout in terms of the books they have been provided. Groups make short presentations of the picture storybook they have examined in terms of the evaluation handout they have been provided.

Students are asked to find a picture storybook to analyze. Next class, students are given an assignment in which they analyze a picture storybook of their choice in terms of the elements on the handouts, incorporating what they have learned so far about the elements of a picture storybook.
Next class, students are told about their upcoming project to create a picture storybook utilizing the elements they have been learning about. I ask the students to recall what they have learned about picture storybooks so far. Comments are recorded on the board; students take notes on the comments made. Time management strategies are discussed to ensure that students are aware that they need to make a plan in order to finish the project on time. Grade sheets for the project are distributed and discussed.

Students are paired up to be partners in creating their picture storybooks. I choose to pair students at random, drawing from cards with a student’s name on each card.

Examples of picture storybooks created by previous classes are shown. Blank books and all materials are shown and discussed. Next, go over the assignment sheet with the class. Answer questions.

Next class, begin picture storybook workshops. They are given a worksheet to help them begin to think about their stories. Initial aspects of the stories are brainstormed as the pairs become acquainted and begin to feel comfortable working together. Worksheets are distributed to facilitate beginning the project.

Students will have a portion of time each week to work on their picture storybooks in class, so progress can be followed and questions can be answered. Students also spend time outside of class working with their partners to finish their books, at their discretion.

Next, the storyboard is presented and the process is begun by pairs of students. Materials provided for storyboards include index cards and paper; students choose which they prefer to use for their storyboards. When the storyboards are completed, each pair meets with me in an individual conference to go over their plan and check it for completeness and to share options for achieving the book they hope to create. When storyboards are approved, the actual book creation begins.

When picture storybooks have been completed, they are presented in class. In small groups, students read their picture storybooks aloud. Questions and comments are addressed by group members.

Then, each pair makes a brief presentation of their picture storybook to the whole class, so students can see all the picture storybooks that have been created. The title is discussed as well as the universal theme that has been incorporated into the story. Illustrations are shown to the class. A brief passage from the story is read by one of the writers.

Students are offered the opportunity to have their picture storybooks displayed at the college library; this has been arranged previously with the head of the library.

**Note:**

It is emphasized to students that they will not be graded on their artwork. The portion of the grade regarding artwork will be based on their making it clear what illustrations will be paired with what text. If they feel that they are unable to do any artwork, stick figures may be drawn or a statement may be made as to what an illustration would look like on a given page in a given position. If the pairs choose to do so, they may enlist a friend who is able to draw to assist them in the illustration portion of the project.
**Assessment:**

Students will be asked to assess, in writing, the success of their creations. They will again be directed to the handouts they have been given and asked to write about the elements they have successfully incorporated into their picture storybooks. Also, they are encouraged to mention what they might have done differently and what was not incorporated adequately. In addition, they are asked to make a statement as to their assessment of the worth of the project in terms of their understanding of children's picture storybooks.

I will use the grading sheet to assess how well they have incorporated elements of the picture storybook.
Handout: Writing a Picture Storybook

You will write/illustrate a picture storybook for four-to-seven- year-olds.
As you begin to write, brainstorm ideas and don’t worry about order; write the middle if that comes to mind first. You will work with a partner. We will have classroom workshop time to complete your book.

1. Come up with an idea: select a universal theme/subtle message
2. Create characters/begin plot
3. Create setting, rising action, climax, falling action and resolution
4. Keep the plot simple, focusing on one main character
5. Make sure the plot makes sense/logical order
6. Use language that is understandable to your target audience
7. Create a beginning, middle and the end
8. Use vivid, pleasing, sensory, and action words
9. You can use rhythm, alliteration, repetition, rhyme, onomatopoeia, metaphors and similes/you may choose to stick with straightforward language with no figures of speech
10. Read aloud to check for rhythm
11. When you create illustrations, consider the following:
   o Strike a balance between text and illustrations
   o Each page or double-page spread has a sentence or two or a short paragraph
   o Divide the text evenly and then visualize a scene for each page
   o Start with a storyboard using stick forms
   o Cover words/see illustrations; cover illustrations/see words
12. Come up with a working title
13. Review details!
14. Revise, revise, revise!
Handout: Picture Storybook Worksheet

Name:

1. Possible themes:

2. Possible main character:

3. Possible supporting characters:

4. Possible settings:

5. Outline of possible plot:

6. Illustration ideas:

7. Possible rising action/climax/falling action/resolution ideas:
These picture storybooks are

The creations of students in

English 113
Classics of Children's Literature

Notice how the text and illustrations complement each other!

Notice the music in the words!

Notice how enchanting these stories are!

Notice how the illustrations help to define the characters!

Notice how the plots weave universal themes!

Congratulations to the students in English 113 for a job well done!
Handout: Picture Storybook Grading Sheet

I. Title/cover/endpapers/title page/verso/dedication page 10 points

II. Universal theme 10

III. Appealing main character 10

IV. Supporting characters 10

V. Clear setting 10

VI. Logical plot/dialogue 10

VII. Illustration/text interdependence/enhancement 10

VIII. Rising action/climax/falling action/resolution 10

IX. Grammar/punctuation/spelling 10

X. Effort/creativity 10

_____

100
Lesson Plan: *Wild Things* -- Using Math to Analyze Illustrations

**Learning Outcomes:** Students will be able to:
- Accurately measure the dimensions and elements of illustrations
- Create graphs to report findings
- Accurately determine ratio of illustrations
- Interpret data in analyzing the impact of illustrations upon the reader
- Analyze ways in which the illustrations support and extend the text

**Core Student Success Skills:** Critical Thinking, Communication

**Context within the Course:**

As adults, the students in this course are primarily text oriented, and it is difficult for them to focus on the illustrations which are a vital part of the impact of picture books on children. Prior to the introduction of this module, students are instructed to examine elements of illustrations such as the use of color, texture, layout, styles of art, placement of text, etc. This is a good beginning for students, but the challenge is to help students observe and appreciate the many means by which illustrators develop pictures that support and extend out from the text of the story. While these techniques may not be noticed by the adult who is choosing the book for a child, they do, in fact, deeply affect the child’s experience of the book. This module is designed to help students take steps to observe and evaluate some of the choices made by an illustrator through the use of math. As a result, students are expected to develop a deeper understanding of the role of illustrations to support and extend the text.

For this assignment students are asked to measure, count, use ratios and make graphs in order to better understand the choices illustrators make as well as to explore ways that math is everywhere, even in illustrations of children’s literature. The subject of the module is Maurice Sendak’s book *Where the Wild Things Are*, which has been a children’s favorite for almost fifty years. Close observation and analysis of some of this book’s key features will give students an opportunity to develop skills which will help them choose books that will engage children, as well as reinforce important math skills. For future educators and parents, this assignment may also help them use children’s literature as a fun way to explore math concepts. This assignment has three parts; each asks students to compile data as well as discuss how that data leads to better understanding the illustrators’ work.

In addition, students enrolled in Classics of Children’s Literature are often planning to be future educators; many of them will be teaching math in preschool or elementary school. They also will have to pass the math portion of the PRAXIS exam. The portions of the exam which causes the most difficulty (and the math concepts the students are most uncomfortable with) include ratio and percent. By engaging these students in a review of these concepts while working with a highly engaging picture book, it is hoped these students will grow in their comfort with math.

**Procedure:**

This Exploration and Activity module is broken down into three main tasks.
I. In the first, students are asked to measure and record on a chart the following information: the height and width of each illustration, the ratio that compares width to height, and the height of the main character, Max, in each illustration. This data will form the basis for the rest of the assignment.

II. Next, students will be asked to describe in a short, typed paragraph what changes are happening with the dimensions of the illustrations, then discuss how these changes support and extend the meaning of the text. They are introduced to the concept of the golden ratio and asked to analyze if any of the illustrations conform to this ratio and what significance that might have on the ability of the illustration to support the text.

III. Finally, students are directed to graph the data from four of the illustrations and to discuss the changes in Max throughout these illustrations, including how these facts support and extend the meaning of the text.

There is no mathematics prerequisite for this course. However, it is assumed that the student has a basic knowledge of mathematical calculations utilizing whole numbers, fractions, decimals, and percentages. However, links are provided that review ratio and percent. If a student does not yet have the computer skills needed to create a graph using Excel, hand drawn graphs have been accepted for submission with the project. Most students find the attached How to Use Excel references to be sufficient aids when they are doing these graphs.

**Handout:** See Attached

**Next Steps:** Other related activities that could be incorporated into the course are:

1. Students could be asked to evaluate illustrations in other books for the golden ratio. These illustrations could be compared with those in *Where the Wild Things Are* as Sendak’s illustrations do not conform to this ratio. A further class discussion could ensue considering why some illustrators use the golden ratio and why Sendak chose not to. This activity would reinforce the skill of close observation of the dimensions of illustrations and how artistic choices affect the child’s experience of the text.

2. With picture books that illustrate characters from multiple ethnic/racial backgrounds, students could be asked to determine the ratio between white characters and characters who appear to be of other ethnic backgrounds. This could be discussed in terms of percent as well. These findings could be compared to the percentages of various ethnic groups in the United States as a whole or of individual states or regions. This would help to reinforce the support illustrations give to multicultural texts and the impact these texts may have on students from majority and minority cultures.

3. Students could be asked to inventory the library of the pre-school or elementary class in which they are observing or doing service learning. They would be instructed to classify the books into the various genre of literature they have been studying in the course. They would then be directed to generate a graph to represent the distribution of the books across the genres. They could also be asked to determine what percentage of the collection is represented by each genre. The final aspect of this assignment could be a write up of suggestions for balancing the collection.
**Assessment:**

The chart, three graphs and three paragraphs of analysis are the formal assessment of this activity. Students are evaluated on the quality of the math portion of the assignment, accuracy of measurement, ratios and graphs, as well as the written discussion of the Sendak’s use of illustrations to support and extend his text. Use of Standard English grammar, spelling, capitalization and punctuation is (as always) expected.

In addition, the ensuing class discussions on picture books should include greater attention to the illustrations, with more focus on detailed analysis of the impact of the illustrations on the reader.
Handout: *Where the Wild Things Are* Illustration Analysis

*Where the Wild Things Are*

**Exploration**

*Where the Wild Things Are*

Story and Pictures by Maurice Sendak

Harper Collins Publishers, 1963

**Exploration**

For this assignment you will be asked to measure, count, use ratios and make graphs in order to better understand the choices illustrators make as well as exploring ways that math is everywhere, even in illustrations of children’s literature. For future educators and parents, this assignment may also help you to think of ways to use children’s literature as a fun way to explore math concepts. This assignment has three parts; each asks you to work with data as well as discuss how that data helps us understand the illustrators’ work. You will need access to a copy of Maurice Sendak’s book, “Where the Wild Things Are" to complete this assignment.

We will discuss this assignment for 30 minutes in today’s class, reviewing the math skills you will be using to complete this work. The completed assignment is due at the beginning of our next class session. We will spend thirty minutes discussing your findings in our next class.

Task 1- Obtain and record the following data in the following chart. You will be using this data to complete the rest of the tasks:

1. Measure the dimensions (width and height) of each illustration in the text and record the data in the appropriate column of your chart.

2. For each illustration, write a ratio that compares width to height \( \frac{\text{width}}{\text{height}} \)

3. Write the decimal equivalent of the width to height ratio

4. Measure and record Max’s height in each of the illustrations in the text
<table>
<thead>
<tr>
<th>Illustration Number</th>
<th>Illustration Width</th>
<th>Illustration Height</th>
<th>Ratio of Width to Height</th>
<th>Decimal Equivalent</th>
<th>Max’s Height</th>
</tr>
</thead>
<tbody>
<tr>
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</table>
Task 2

Referring to the chart, discuss the following topics:

1. Describe in a short, typed paragraph what changes are happening with the dimensions of the illustrations. Then discuss how these changes support and extend the meaning of the text.

2. In mathematics and the arts, two quantities are said to form a GOLDEN RATIO if the ratio of one number to the other comes out to be close to 1.618. A GOLDEN RECTANGLE is formed when you have a rectangle in which the ratio of the width to height \( \frac{\text{width}}{\text{height}} \) comes out close to 1.618. If the width is less than the height, the ratio would come out to be .618 and this is also considered to be “golden.” Since the time of the Renaissance, many artists have proportioned their works to approximate the golden ratio/golden rectangle believing this proportion to be aesthetically pleasing.

About 100 years ago, German psychologist Gustav Fechner tested hundreds of people to determine their preference for rectangles and found the average choice generally to be close to the golden rectangle. Over the years this fact has been heavily exploited by the advertising and retailing business in labels, ads, packages, and displays.\(^1\)

Examine the ratios that you found for illustration # 1 and illustration #10. Find the decimal equivalent of each of these ratios. *Hint: divide the width by the height.* List the two ratios, then discuss in a short, typed paragraph your answers to the following two questions: (1) Do either of these illustrations come close to fitting the definition of a Golden Rectangle? (2) How does this fact affect how the illustrations support and extend the meaning of the text?

Task 3

1. To complete this task, use only the data for illustrations 1, 10, 13 and 15 from your chart and create three separate BAR GRAPHS:

On each graph use the *x-axis* to represent your illustration number.

Use the *y-axis* to represent:

A. Graph 1 - Max’s Height

---

B. Graph 2 - Illustration Width
C. Graph 3 - Illustration Height

Example:

![Graph Example]

If you need help creating a bar graph using Excel, refer to any of the following for a free tutorial.

http://spreadsheets.about.com/od/excelcharts/ss/bar_graph.htm
http://www.ncsu.edu/labwrite/res/gt/gt-bar-home.html

Make sure that you put a TITLE on EACH AXIS (X and Y) so it is clear what measurements are being graphed!

2. After looking at the both the first chart and these **three different** bar graphs, describe in a short, typed paragraph any changes in Max throughout the illustrations. Include your thoughts on how these facts support and extend the meaning of the text.

When you finish this assignment, you should have completed the chart, created three graphs and written three typed paragraphs discussing the data and how it helps you understand ways in which the illustrations support and extend the meaning of the text. All of this needs to be submitted to me for evaluation. You will be evaluated on the quality of the math portion of the assignment, accuracy of measurement, ratios and graphs, as well as the written discussion of the Sendak’s use of illustrations to support and extend his text. Use of Standard English grammar, spelling, capitalization and punctuation is (as always) expected.
Math Help

Ratios, Proportions, and Percents

Ratios

A RATIO is used to show a comparison between two quantities

- There are three different notations that are used to indicate a RATIO:
  
  \[ A \text{ to } B \qquad A : B \qquad \frac{A}{B} \]

- Each of these notations would be read as A to B.
- The order of the quantities is very important when writing ratios! For example, if you say that you are going to compare the cost of a bag of potato chips to the cost of a pizza, you would write this as:

  Chips to pizza \quad chips : pizza \quad \frac{chips}{pizza}

A bag of potato chips costs about $2.99 and a large pizza with toppings costs around $15.99. If you switch the order and write $\frac{15.99}{2.99}$ someone is going to get the impression that you really paid too much for the bag of chips!

For more information on this topic: What is a RATIO? Check these websites:

http://www.mathleague.com/help/ratio/ratio.htm

http://www.purplemath.com/modules/ratio.htm

http://mathforum.org/library/drmath/sets/select/dm_ratio.html

http://www.syvum.com/cgi/online/serve.cgi/gmat/math_review/ratio_1.html

Converting a Ratio to a Decimal

To convert a ratio to a decimal, divide the numerator (top number) by the denominator (bottom number).
Proportions

A PROPORTION is a statement that two ratios are equal.

Examples: \( \frac{a}{b} = \frac{c}{d} \) \[ \frac{5}{6} = \frac{10}{12} \]

We can determine if two ratios really do form a true proportion by using the Cross Product method. If the cross products are equal, then the proportion is true. Here is how to do this method:

\[
\frac{a}{b} \times \frac{e}{d} = \frac{a \cdot e}{b \cdot d} = \frac{c}{d}
\]

When you multiply across the = sign, you get the products \( a \cdot e \) and \( b \cdot c \)

If \( a \cdot d = b \cdot c \) then the proportion is true.

For more information on this topic: What is a Proportion? Check these websites:

http://www.purplemath.com/modules/percents2.htm
http://www.mathsisfun.com/converting-fractions-decimals.html
http://www.youtube.com/watch?v=Gn2pdkvdBQ
Percent

PERCENT means PER ONE HUNDRED. The % symbol is used to denote percent.

Since percent means “per hundred,” if we have 7% this means 7 per hundred and it can be written as either a fraction with a denominator of 100 or as a decimal written to the hundredths place (two places after the decimal point):

\[
7\% = \frac{7}{100} = 0.07
\]

TO CONVERT FROM A PERCENT TO A DECIMAL, drop the % symbol and multiply by 0.01. Another way to do this would be to drop the % symbol and move the decimal point over two places to the left.

\[75\% = (75)(0.01) \cdot 5\]  or 

<table>
<thead>
<tr>
<th>From Percent</th>
<th>To Decimal</th>
</tr>
</thead>
<tbody>
<tr>
<td>75%</td>
<td>0.75</td>
</tr>
</tbody>
</table>

move the decimal point 2 places to the left, and remove the "%" sign.

TO CONVERT FROM A DECIMAL TO A PERCENT, multiply the decimal by 100 and place the % symbol behind the resulting number.

The easiest way to multiply by 100 is to just move the decimal point two places to the right:

<table>
<thead>
<tr>
<th>From Decimal</th>
<th>To Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0.75</td>
</tr>
</tbody>
</table>

move the decimal point 2 places to the right, and place the "%" symbol.
move the decimal point **two places to the right**, and add the "%" sign.

For more information on this topic: *Converting between Fractions, Decimals, and Percents* check these websites:

- [http://www.purplemath.com/modules/percents.htm](http://www.purplemath.com/modules/percents.htm)

**Golden Ratio**

For more information about the Golden Ratio check out the following:

- [http://www.mcs.surrey.ac.uk/Personal/R.Knott/Fibonacci/fib.html](http://www.mcs.surrey.ac.uk/Personal/R.Knott/Fibonacci/fib.html)
Lesson Plan: Introducing Poetry

Learning Objectives: Students will be able to:

- List the similarities between music and poetry
- Discuss attributes of poetry
- Define the following terms: measure, foot/feet (as related to poetry)

Core Student Success Skills: Critical Thinking, Communication, Collaboration

Materials: recording of Dvorak’s “New World Symphony,” Part Two, Jerry Garcia’s recording of “Ain’t No Bugs on Me,” class notes, notebook, paper, and pens/pencils.

Context within the Course: Previously, students have created a working definition of “classic” as it relates to writing for children. In addition, they have examined given genres of children’s literature and discussed how such books and stories aid a child’s intellectual, social, and moral development. However, they have yet to discuss poetry as an essential ingredient in the study of classic children’s literature. Because of past experiences with poems that seem incomprehensible to them, many students are hesitant to do so. This class introduces a broad definition of poetry that will help students find a value and appreciation for classic children’s poems.

Procedure: Begin class by asking students to listen to a recording of Dvorak’s “New World Symphony,” Part Two. While they are listening, have students write in their notebooks what they imagine the music is trying to tell them. If they had to create a title for this music, what would it be? Ask students to share answers with class. Explain that the actual title for this particular section of Dvorak’s symphony is “Going Home.” Briefly discuss the appropriateness of title with students. Do they agree? Disagree? Why is it hard to understand music without words?

Play Jerry Garcia’s “Ain’t No Bugs on Me.” Ask students to record the emotion they feels when they hear Garcia’s music. Discuss how the two pieces of music are alike and different. List the similarities and differences on the board. Point out that in spite of their differences, both works are “music.”

Explain that poetry is like music. Some, such as “Ain’t No Bugs on Me,” is easy to understand. Some, such as “Going Home,” is more ethereal. Break class into groups of three or four students. Have students answer the following two questions: 1. What are qualities do music and poetry share. 2. How can you define poetry so the definition describes all types of poetry, from nursery rhyme to free verse?

Students share their answers to first question with class. Write these on board. Circle any answers that have to do with emotion. Have each group read their descriptions of poetry. Point out any reference to emotion in these definitions. Write Emily Dickinson’s definition of poetry on the board. “If I read a book and it makes my body so cold that no fire can ever warm me, I know that is poetry. If I feel physically as of the top of my head were coming off, then I know that is poetry. These are the only ways I know it. Is there any other way?”
Next Step: Explain that emotion is not the only quality that poetry and music share. On the overhead projector or Smart Board, show the sheet music for “Mary Had a Little Lamb” (http://www.enchantedlearning.com/music/sheetmusic/maryhadalittlelamb.shtml). Point out the time signature, the notes, and how the notes are broken into measures. Measures and the time signature determine the rhythm of the music. Like music, poetry had rhythm, but instead of measures, we call the stressed and unstressed syllables “feet.” Just as there are different time signatures in music, there are different feet combinations in poetry that determine the rhythm of a poem. We call this the poem’s “meter.”

Assessment: Students will regroup to rewrite their original definition of poetry.
Lesson Plan: Finding Joy in Poetry

Learning Objectives: Students will be able to:
• Define the following terms: rhyme scheme, iambic
• Identify the rhyme scheme and iambic meter in a given poem
• Discuss the literary value of a given poem

Core Student Success Skills: Critical Thinking, Communication, Collaboration

Materials: Class notes, notebook, paper, and pens/pencils

Context within the Course: Unlike children, who endlessly play with words and their meanings, adults are more inhibited. This makes it hard sometimes for them to view humorous poetry as valuable and as classic. We often think that advanced study of poetry must dwell on its seriousness. However, good children’s poets see the world through a child’s eyes. This is why it is so important for students of children’s literature to “see” in the same way.

Previously, students in the class have listed the attributes of “classic” children’s literature. After discussing the similarities between music and poetry as an introduction to poetry, students used this information to create a definition of the genre. In addition, they are familiar with poetic terms such as meter and foot, as used in poetry.

Procedure: Begin class by writing the following poem on the board:

Last night I held a little hand
So dainty and so sweet
I thought my heart would surely break
So wildly did it beat
No other hand in all the world
Could make my heart so sing
Than the little hand I held last night

First, explain to class that the poem is missing its last line for reasons which will be clear later. Next, tell class that the author’s name is unknown. However, the poem had been much loved and quoted at least as far back as the Second World War. Read the poem to class. Ask students if they can describe the
rhyme scheme — in other words, which line rhymes with which other line. Can they predict what word the last line rhymes with based on the previous rhyming pattern? Read the poem again to class, exaggerating the sing song rhythm. Remind students that that meter in poetry is like a measure in music. In music, waltz rhythm is 3/4th time. Have students count out waltz rhythm. In poetry, sing song rhythm, the combination of unstressed syllable followed by stressed, is an iambic foot. Ask students for other examples of such rhythm.

Have students to break into pairs or work on their own. They will write down the answer to three questions about the given poem. 1. Who is speaking to whom in this poem? 2. What emotion is conveyed in the poem? 3. What is your opinion about the value of this poem? In addition, taking into consideration the rhyme and rhythm of the poem, have students create a possible last line.

**Next Step:** Prompt students to share their answers to the three questions with the class. Write the answers to question number two on the board. Circle any reference to love. Discuss possible types of love that exist: parental love, love of friends, love of money or animals. Encourage students to read their possible last lines out loud and write these on the board. Ask students if hand is a word with more than one meaning. Write possible choices on the board. Ask students to describe their feelings about the poem. Could it, is it a classic? Why or why not? Finally, read the poem again to the class, but this time, instead of skipping the last line, write the following words on the board: "Four aces and a king." Does this final line change students’ perception of poem? Have students explain their answers. Ask “Why would such a poem interest children?”

**Assessment:** Students will choose a classic children’s poem of at least 10 lines. In writing, they will use specific examples from the poem to explain why the poem would attract a child’s interest, and why they believe their choice has literary value. They will bring this explanation to the next class along with the poem which they will read out loud.
Lesson Plan: Using Oral Communication Institutional Student Learning Outcomes Rubric

Learning Objectives: Students will be able to:

- Show improved oral communication skill

Core Student Success Skills: Communication; Self-Assessment

Materials: Institutional Student Learning Outcomes Oral Communication Rubric

Context within the Course: The idea is to introduce the rubric early in the course, reintroduce it later in the course and give additional instruction, then use the rubric to evaluate an oral presentation at the end of the course. This repetition allows students to develop an understanding of what is expected of them, of what behaviors they can develop and a growing comfort with the idea of giving presentations. Using the rubric also gives instructors confidence that they have appropriate expectations for their students.

Procedure: Early in the course, students should be given an assignment (such as a book they remember from childhood or who read to them as children) for which they each speak informally to the class. After all students have reported, hand out the MCC Institutional Learning Outcomes Oral Communication Rubric. Explain that MCC expects students to learn to give oral presentations while they are students at the college. The rubric level three represents what level of skill the college expects them to develop by the time they are ready to graduate. This first report to the class is the first of several opportunities they will have to work on these skills, but the purpose here is just to introduce the rubric and the idea that this is considered an important skill to be working on in college. Communicate to the students that there will be more instruction and practice through-out the semester and that they were not graded on presentation skills on this assignment. Later in the course the rubric can be reintroduced and more fully addressed.

Later in the course, perhaps after the midpoint, students should be given an assignment that requires a more formal presentation to the class (such as a more formal book talk). This is an excellent time to reintroduce the Institutional Student Learning Outcomes rubric for Oral Communication. This should be done after all students have completed their presentation. Remind students they have seen this document before. Also remind them that this rubric represents the level of skill (level three) that the college expects students to reach by the time they are ready to graduate. The instructor can give some simple explanation of the ideas represented in the rubric, or information from online could be given as a reading assignment (a link could be embedded in Blackboard). Inform the class that for their next presentation they will be evaluated on oral presentation skills, but that the class will be reviewing these skills again.
Before the next presentation (such as the Course Commercial), use class time to review the rubric and principles of good oral presentations from their reading assignment. If the students will be producing power point shows as a part of their assignment, include information on these types of presentations as well (such as not reading off the slides but to keep eyes on the audience). Emphasize the need to carefully prepare notes and to practice their presentation out loud and repeatedly. Use criteria from the oral communication rubric as a part of the scoring for the presentation and feedback to students.
## Handout: MCC Oral Communication Rubric SP07

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<thead>
<tr>
<th>Ability</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
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<tbody>
<tr>
<td>Clearly, purposefully and concisely communicate verbally</td>
<td>All verbal communication is clear, purposeful, and concise.</td>
<td>Most verbal communication is clear, purposeful, and concise.</td>
<td>Verbal communication minimally clear, purposeful, and concise.</td>
<td>Verbal communication completely lacking in clarity, purposefulness, and conciseness.</td>
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<tr>
<td>Use paraverbal (i.e., tone, cadence, volume, rate) and non-verbal (body language) communication accompanying verbal communication</td>
<td>Successfully uses appropriate paraverbal and non-verbal communication with verbal communication.</td>
<td>Adequately uses appropriate paraverbal and non-verbal communication with verbal communication.</td>
<td>Occasionally uses appropriate paraverbal and non-verbal communication with verbal communication.</td>
<td>Does not use appropriate paraverbal and non-verbal communication with verbal communication.</td>
</tr>
<tr>
<td>Construct logical and coherent arguments</td>
<td>Successfully constructs logical and coherent arguments.</td>
<td>Adequately constructs logical and coherent arguments.</td>
<td>Occasionally constructs logical and coherent arguments.</td>
<td>Does not construct logical and coherent arguments.</td>
</tr>
<tr>
<td>Ask effective questions and answers questions effectively</td>
<td>Successfully able to ask effective questions and answer questions effectively.</td>
<td>Adequately able to ask effective questions and answer questions effectively.</td>
<td>Occasionally able to ask effective questions and answer questions effectively.</td>
<td>Does not ask effective questions and does not answer questions effectively.</td>
</tr>
<tr>
<td>Avoid use of vocal segregates (um, ah, err, like...)</td>
<td>Never uses vocal segregates.</td>
<td>Rarely uses vocal segregates.</td>
<td>Occasionally uses vocal segregates.</td>
<td>Frequent use of vocal segregates.</td>
</tr>
</tbody>
</table>
Lesson Plan: Anticipating Exam Questions

Learning Objectives: Students will be able to do:
- Review course material
- Discuss course material with an in-class study group
- Anticipate possible exam questions as an aid to studying
- Answer anticipated exam questions

Core Student Success Skills: Critical Thinking, Collaboration, Organization

Materials: Class notes, paper and pencils/pens

Context within the Course: In preparation for a major exam, students need to review and study course content that have been introduced through readings, power point presentations, lectures, class activities and discussion. Many students are unpracticed in study techniques such as organizing and outlining notes, taking notes during reading, making flash cards, etc. But one other important step that students may be unfamiliar with is determining what material to work on reviewing, understanding and remembering. The exercise of anticipating test questions, whether for an objective or essay style exam, can help students begin to understand the clues to possible test questions that occur throughout a course. If students do not think about the exam itself, they are less likely to take the time to work on reviewing/learning material; and if they do take the time, their efforts may not be as successful. This exercise will also serve as a review of course material and give students an experience of working in a study group.

Procedure: Begin by asking the class if they can identify any clues they have been given as to what might be asked of them on the upcoming exam? The emphasis here should be on the clues themselves, rather than the content. For instance, what information has been repeated during the course. Repetition usually is a clue to the importance of the information. If information appears in a reading, is discussed in class and then written on the board or mentioned in the discussion summary or a subsequent class, it is usually information that is important to the course.

Next, divide the class into groups of at least three or four. Each group is given the task of writing ten possible exam questions for the upcoming test. Next each group exchanges their questions with those of another group and proceeds to answer together the questions of the other group. When the group finishes answering the questions, they return their answers to the group from which the questions originated which checks their answers for correctness and completeness.

Finally, after all groups have completed this exercise, ask the class if there were questions that both groups had in common. Ask why they think this question appeared on both lists; what had been the clues that this question might be asked on their exam. Also, ask if they found this exercise beneficial and why or why not. Suggest that this can be a great exercise for a study group to work through together. A study done at the University of California, Berkeley found that the use of study groups was key to college success among their undergraduates.

Next Steps: Discussion could follow as to how to make use of these anticipated questions. How might students continue to review and reinforce this information? Study techniques related to learning styles could be introduced or reintroduced at this point. Inform students that they will
be asked to discuss what study techniques they used to prepare for the exam as a part of the test. A reminder that repetition and time on task are key to remembering information could be given. Using the knowledge that they are gaining is important to long term memory. After the exam, have students share what techniques they used to help them prepare for the exam, especially any that they found helpful.

For the next exam, help students to set up study groups that will meet before or after class to work together to anticipate exam questions for the upcoming test. Students could be given a class assignment to create possible exam questions with answers that each group member would sign. But the key here is that the groups meet outside of class time so that students can begin to experience that such a practice is possible, desirable and helpful.

Assessment: The instructor can observe students actively engaged in discussion, creation of questions, and contributions to answers.
Lesson Plan: Computing Grades

Learning Outcomes:

- Students will be able to compute their current standing in the course at any time
- Students will be able to assess their own behavior in the course as a contributing factor in their overall course grade

Core Student Success Skills: Self-Assessment, Quantitative Communication

Context within the Course: Students very often are not aware of their current grade in a course. Faculty are often asked by students how they are “doing,” and even more concerning is the student who is shocked by a poor grade at the end of the semester. If an instructor is posting grades online in BlackBoard or their own class website, students have the data they need to compute their grades. Many, however, are not comfortable enough with the math required so they avoid working with the data provided. This activity is designed to help students become more skilled at this particular computation so that they can monitor their progress in the course and so they can better understand the importance of completing every assignment to the best of their ability. The process for computing grades should be introduced after the first graded assignment and revisited throughout the course.

Procedure: This activity as described does require faculty to post grades in the BlackBoard classroom management system used by the college and available to every faculty at the college. Nancy Curll (curlln@middlesex.mass.edu) can provide an overview and orientation to this system for faculty person. Otherwise, the faculty could provide students with a grade worksheet which lists all assignments, the possible points/percentage and a space for the student to record the actual points/grade received on the assignment when it has been returned to the student.

After the first graded assignment, students should be shown, via a projection of the BlackBoard shell, how to locate the My Grades section of BlackBoard. Have a student who did well on the assignment log-on to the BlackBoard site as this will show the “Student View” of BlackBoard which is quite different from the “Faculty View.” Direct the student to the My Grades portion of the site. Then explain the approach to grading being utilized in their course, whether it is a point based system or a percentage based system. Then provide students with the mathematical formula for computing their current grade in the course (ex. total points earned divided by total points possible = current percentage). Now have students add a 0 for the next assignment and refigure their grade. Next, have students remove the 0 and substitute the highest points possible for the next assignment and have students again re-compute their grades. By having students practice the computation three or four times together they are more likely to remember how to set up their equation. They will also begin to see the impact of failing to turn in an assignment and the impact of doing quite well on an assignment. This will also begin to help students see the consequences of their actions and that they have some control over the grade they earn in the class.
After the second graded assignment, ask student to bring to the next class the computation of their current grade in the class. They can also be asked to write what steps they plan to make to achieve their goal grade in the course. This can help students see that they are in control of their grade and that they can make choices to improve their performance in the course.

This process can then be repeated at other points in the course, such as, after a major assignment, before the drop deadline for the course, leading into the final project or exam in the course. If students are assigned to do this work to hand in as an assignment, they are far more likely to attempt this on their own. The goal is to help students establish a practice of monitoring their progress in a course and to become comfortable with the math required to do so.

**Handout:** An explanation of the computing formula should be posted in BlackBoard, perhaps as a permanent announcement.

**Next Steps:** This activity should be repeated at least three times throughout the semester as repetition is required for students to master this skill of computing their grades and to increase their comfort in assessing their current standing in a course.

**Assessment:** (How will you know the students are developing this CSSS?) Students should be asked to bring in their computations as an assignment at various points in the course.
Lesson Plan: Course Commercial

Learning Objectives: Students will be able to:

- Create a Power Point presentation
- Collaborate with a partner to produce a quality product
- Demonstrate level two oral communication skills (using the MCC ISLO oral communication rubric)

Core Student Success Skills: Critical Thinking, Collaboration, Communication, Self-Assessment

Materials: Use of the library classroom (Alcott Room in Bedford; Kerouac Room in Lowell); access to PowerPoint handout, evaluation forms, and notes from class

Context within the Course: This is a final class presentation so should be presented in the last class sessions. Working with a partner, students will create a “commercial” to sell the course to their peers. Through this process they will work collaboratively with a partner, review the course content and activities, develop their skills for creating power point materials, and apply their oral communication skills.

Procedure: In the class session before the one the students begins this assignment, have them brainstorm all the things they have learned in this class. Next, have them brainstorm all the activities the class has participated in. This exercise will help them get to work on their commercial quickly, but will also help them to do the Take Home Final Exam if used.

Reserve the library classroom for two class sessions so that they can have access to computers during class time. On the first day, divide students into groups and supply them with the handout. Ask students who have questions about the Powerpoint presentation to join you at your computer for an orientation. Usually there are enough students in the class who are experienced with PowerPoint that they can help each other. Continue to be available for assistance and circulate to be sure students are working well together. On the first day, encourage students to decide on the content of their slides first, then to work on slide design. Also be sure all members of the group take a hand in creating at least one slide. Encourage students to practice their portion of the presentation out loud and repeatedly. Remind them that they need to keep their slides to five or fewer points and to not read off the slides during their presentation. They need to expand on the information on the slides when presenting their commercial.

On the first day of presentations, give all students time to fill out the evaluation forms. After each group has presented, be sure students are given a round of applause. Students seem to have a great time expressing themselves through these presentations, and they serve as a review of course content.

Assessment: The handout includes information on the required components of the assignment. This includes the required content and production values. The student evaluation form is included or can be generated by the class at the beginning of the project.
Handout: Course Commercial

The object of this assignment is the production of a seven slide (minimum) PowerPoint presentation that is designed to be a commercial for this course. This commercial needs to include an introduction to the content and style of this course. You will receive instruction in basic PowerPoint and time in the library to work on this assignment with a partner(s). Part of your grade will be an evaluation by your team member(s) of your participation and contribution to the project. You will also evaluate your own contribution to this project. I suggest the use of a jump drive to store your presentation, and I also suggest emailing the presentation to yourself.

Required components:

Content:

1. Title and course number of this course and the instructor’s name
2. Comments on how the course is run such as the kinds of activities, assignments, atmosphere, interaction, etc.
3. Overview of the children’s literature content
4. In depth information on one genre of literature
5. Description of one activity
6. Conclusion

Presentation:

7. Pictures
8. Limited text on each slide
9. Transitions
10. Clear oral communication directed to the class (not the screen)

If a team member is absent one of the days we’re working on this project, points will be taken off the final score for each absence. Any team members not pulling their weight can be fired from their team.

Use one of these forms to evaluate each of your group members. The scores will be averaged. Complete one for yourself which I will evaluate for accuracy.

Name of group member

0= Major Difficulty, 2= Needs Improvement, 3= OK, 4= Very Good, 5= Excellent

1. The team member participated in all team meetings
2. Member listened well to others on the team
3. Member contributed ideas to the team
4. Member completed one or more slides

5. Member practiced cooperative skills

6. Member was able to accept/give criticism

7. Member developed trust with other members

Total Score

Optional Activities: A more extensive self-evaluation could include how they would rate their level of effort on this assignment and how they would rate themselves according to the Oral Communication Rubric.
Lesson Plan: Take Home Exam

Learning Objectives: Students will be able to:

- Apply metacognition to their learning experiences during the semester
- Write a 4-5 page paper following specific guidelines, explaining activities in the course which were beneficial and why

Core Student Success Skills: Critical Thinking, Communication, Self-Assessment

Materials: Assignment handout

Context within the Course: The group Course Commercial serves as a first step in this process. In preparation for creating the power point commercial, the class will review the experiences in the course. But the take home final is to serve as a self-reflective culminating activity. Students are asked to review what activities they have engaged in that have lead them to learn about the course content and themselves. By reflecting and identifying successful learning experiences, students will retain more knowledge and gain more knowledge of how they best learn (metacognition).

Procedure: If the class has not prepared the Course Commercial PowerPoint, begin by brainstorming about all the activities the class has engaged in during the course of the semester. These can be listed on the board or groups can brainstorm on big paper. Next ask students what they have specifically learned. Next explain the concept of metacognition and the educational value of reflective practice. This will give a greater context for the final exam and explain that the activity will have benefits to the students. The handout can then be distributed and explained. This document can be turned in on the day of the scheduled final exam.

Assessment: The evaluation of the level of critical thinking, the quality of the writing and the level of self-awareness can all contribute to the assessment of this activity.
Handout: Take Home Exam

This exam is an exercise in **metacognition** which is the process of learning about your own learning. By the time we are adults, it is very rare that we learn something that is brand new, that we know absolutely nothing about. Most learning that takes place is either *additional knowledge* – new information about a topic that we already know something about – or *different knowledge* – information that is different from what we thought we knew before. For this exam, choose **four items** that you learned this semester in this course. Discuss these items in the following manner.

1) Name the thing you learned
2) Identify if this was *additional knowledge* or *different knowledge*
3) Describe what you knew before about this item
4) Explain what is additional or different about the knowledge you now hold
5) Explain what contributed to your learning of this item. (What happened in class, in your reading, in your review, what assignment, what conversation etc., caused you to think about and learn this item.)

**The discussion of each item needs to be three paragraphs in length.** The first paragraph can cover numbers 1-3 above, then a paragraph for number 4, and finally a paragraph on number 5. Work to make these paragraphs clear by including details and specific examples in each paragraph. Use Standard English spelling, punctuation and grammar. Use the Writing Center and/or eTutoring [https://www.etutoring.org/login.cfm?institutionid=152](https://www.etutoring.org/login.cfm?institutionid=152) to help you create a document that is written in a professional and academic manner.

The discussion of each item is worth 25 points. So, together these are worth 100 points. **No late papers will be accepted without prior arrangement.**
Appendix: Sample Syllabi

Sample Syllabi I

Middlesex Community College
Classics of Children's Literature
English 113-01
Fall 2012
12-1:15 Wednesdays & Fridays/Henderson Hall 109

Instructor: Carolyn Karp
Email: karpc@middlesex.mass.edu
        cskarp@cau.columbia.edu
Phone: Cell:  781-879-2935
        Home: 781-862-1104
        Office: 781-280-3200 x4030
Office: Henderson Hall 307
        Please phone/email/speak to me to arrange an appointment.
        I am happy to meet with you!

This course is a survey of children’s books from nursery rhymes through modern fiction for young adults. We will concentrate on a core of classic children’s books, examining texts and illustrations to determine how literature helps children deal with the world. Classics of Children’s Literature will include methods for reading literature to children and fostering children’s language and literacy development.

Prerequisite: eligibility for Eng 101

Required Textbooks and Materials:

- Reading Magic: Why Reading Aloud to Our Children Will Change Their Lives Forever by Mem Fox
- Harry Potter and the Sorcerer’s Stone by J.K. Rowling
- Monsoon Summer by Mitali Perkins
- The Midwife’s Apprentice by Karen Cushman
- Children’s Literature, Briefly; 5th edition, by Michael O. Tunnell et al
- Where the Wild Things Are by Maurice Sendak
        You may purchase this book or borrow it from the library.
- Binder with loose leaf paper
- 3-hole punch
- Calendar planner
Objectives of the course:
By the end of the course, students will:
• demonstrate the ability to identify the genre of picture books and novels
• discuss orally and in writing evaluative criteria of picture books and novels
• evaluate the quality of text and illustrations
• demonstrate knowledge of selected reading strategies
• demonstrate knowledge of ways literature helps children deal with their world
• demonstrate knowledge of read-aloud strategies
• be enthusiastic and knowledgeable about a wide range of literature for children and young adults
• have an understanding of how the developmental and diverse cultural needs of children affect their responses to literature
• be able to integrate literature across the curriculum for enjoyment and learning

This course has been redesigned under a Title III grant, Strategies for Success. Therefore, in addition to the above objectives, students will also demonstrate improvement in:
• critical thinking
• collaboration: community in class, student development, service learning, civic engagement
• communication: oral, written, quantitative, technological, information literacy
• organization: time management, note-taking, test-taking, study skills
• self-assessment: academic goal-setting, career goal-setting, self-advocacy

Attendance/Punctuality:
• You will gain the most out of this course by participating fully in all the class learning activities, group work, and discussions
• Attendance and participation are expected and required at all class meetings
• Punctuality will affect your grade. Three tardy classes will equal one absence
• You will be considered late if you are not in the classroom when I call your name during roll call
• If you are absent four or fewer times during the semester, 15 points will be added to your grade
• Five points will be subtracted from your grade for each absence over four during the semester

Methodology:
• Presentations/lectures
• Student presentations and participation by expression of opinions/ideas
• Group activities/presentations
• Paired activities/presentations
• In-class workshops
• Assigned readings
• We will teach and learn from each other in an environment that encourages creativity, the free flow of ideas, and a great deal of interaction

Academic Integrity
Plagiarism is not acceptable. Students who plagiarize will be penalized by earning a reduced or failing grade on the assignment or a grade of F in the course, depending on the extent of the plagiarism. Please do not hesitate to consult with me if you have questions or concerns about plagiarism. In class, we will discuss plagiarism in depth.

Classroom Behavior Expectations
* Students are encouraged to ask questions
* Students are expected to participate in discussions
* Students are expected to listen to others who are speaking
* Students are expected to offer honest, fair, and constructive criticism to promote critical thinking
* Students are expected to treat others as they would want to be treated
* Disruptive or disrespectful behavior may result in a student’s removal from class
* Please shut off cell phones, beepers, etc. before class begins
* Remove ear buds and headphones
* Bring homework assignments, binder, textbook and all else specified as required to each class session
* Please do not leave the classroom during class sessions unless it is an emergency

Segments of Classics of Children’s Literature
Have a section in your loose-leaf binder for each of the following:
• Lecture Notes/Handouts
• Journal
• Classics
• Notes/Plans/Drafts
• Syllabus
• Assignments

Writing Conventions:
Standard English grammar should be used for all assignments. It is expected that you will proofread for proper writing conventions, spelling, capitalization, and punctuation. Each assignment will be evaluated on the quality of the writing, how well it conforms to the assignment format and length as well as its content.
Essay Formatting:
- All work must be typed
- Center your title
- Use double-spacing
- Use one-inch margins
- Staple your papers
- Use Times New Roman font, size 12
- At the top of the paper, in the upper right-hand corner, type your last name and the page number one-half inch from the top of the paper (for example: Karp 2)
- Include in the heading, on the upper left-hand side of the paper:
  - Your name
  - Professor Karp
  - Eng 113-1 Classics of Children’s Literature
  - Date submitted, inverted (for example: 25 January 2012)
  - Name of assignment (for example: Reading Autobiography)
  - Everything in the heading should be double-spaced, just as the rest of the paper is

Academic Accommodation:
Students with disabilities who may need academic accommodations should discuss options with their professors during the first two weeks of class. I am happy to help with this process.

Email policies:
- Email communication is always welcome for questions, comments, etc.
- If you are unable to attend class, you may email me to request that I send you the assignment you missed.

Assignments:
It is important to your understanding of the course material that you keep up with assignments and class projects. You are expected to complete all assigned readings as well as written assignments.
- Pass in assignments at the beginning of class on the date that they are due.
- I do not accept assignments via email.
- It is up to you to record assignment due dates into your calendar planner.
- I may amend the syllabus. Changes will be announced in class. If you are absent, it is your responsibility to find out about changes to the syllabus and assignment information from a fellow student or from me.
- Assignments are mandatory.
• Assignments must be passed in on time. No late papers will be accepted unless prior arrangements have been made with me.
• If you are late for class or you are absent, you will miss journal entries. Journal entries cannot be made up.

Course Requirements:
• In-class participation/journals 100 points
• Three essays 100 points
• Website evaluations or Service Learning 100 points
• Creation of a picture book 100 points
• Midterm examination 200 points
• Novel assignments 100 points
• Other homework assignments 100 points
• Final examination 200 points
• Total 1,000 points

Conversion of Points to Grades:
A= 930-1,000 points  C= 730-769 points
A-= 900-929 points  C-= 700-729 points
B+=870-899 points  D+= 670-699 points
B= 830-869 points  D= 630-679 points
B-= 800-829 points  D-= 600-629 points
C+=770-799 points  F= below 600 points

Assignments:
Detailed information will be given regarding what is expected for each assignment below.

Essays
• My Reading Autobiography Essay
  ▪ What books have been important to you since your childhood
• Comparison/Contrast Essay of Two Versions of Cinderella
  ▪ A comparison/contrast exploring the similarities and differences of two versions of Cinderella
• Reflective Essay
  ▪ Reflections on your learning during the semester

Website Evaluations
• Students who complete the Service Learning component will not have to complete these assignments. They will have other assignments to complete
Creation of a Picture Book
- You will work with a partner to create a picture book
- A blank book will be provided for your finished product
- Artistic quality will not be the basis of the grade
- Pairs will also create extension activities based on the book they create

Novel assignments
- Respond to prompts about the novels we are reading
- You will identify the novel’s genre
- You will include a bibliographic citation
- Include 3 categories of information:
  - descriptive
  - analytical
  - sociological/educational
- Questions will be assigned regarding our novels

Other Homework Assignments

Midterm Examination
- This examination will cover picture books
- Topics such as text, illustrations, genre, audience, evaluation of quality and more will be included
- Questions related to the concepts in Reading Magic will be included

Final Examination
- This examination will cover the three novels we will be reading

Extra Credit
- Read-aloud opportunities for extra credit will be available

Service Learning:
A Service Learning option is available. If two hours per week of service in an elementary school classroom or other site working with children is completed, the 150-point website evaluation assignment is waived. The student will receive 200 points after writing an evaluation of how literature was used in the site.

Final Notes:
- If you have difficulty with your work, I am available to help you
- Let me know if you are unsure what to do or what is expected of you
- Let me know if you need help of any kind
- Specific criteria for brief and major writing projects will be presented with each assignment
- Together, let’s strive for class sessions that are lively, engaging, fun, creative, and informative!
Course Schedule
Additional Assignments to be Announced
Changes to be Announced

Week 1/Week of September 3
Our first class is Wednesday, September 5
Read-aloud
  - Introductions
  - Journal
  - Syllabus overview/what will we study in this course/grading
  - Binder preparation/due Wednesday, September 12
  - My Reading Autobiography assignment/due Wednesday, September 19
  - Benefits of reading
  - Classic
  - Libraries/library cards & bookstore access
  - Encouraging library use
  - Plagiarism

Due Friday, September 7:
  - Buy your books
  - Buy a 3-ring binder, dividers, and binder paper
  - Orient yourself to our text, CLB
    - Notice chapter headings
    - Notice resources available
    - Review Contents and Index
  - Read Chapter 1 in CLB: Why Read?
    - Submit reading reaction
  - Bring to class a book you loved as a child
    - Be prepared to show your book to our class/explain why you loved it
Week 2/ Week of September 10

- Read-alouds
- Journal
- Text in picture storybooks
- Book evaluations
- Child development and children’s literature
- Characteristics of children’s literature
- Book selection/book selection aids
- Children’s literature genre overview
- Classic
- Building a classroom library/using the school library
- Book and website evaluations
- Service Learning presentation

Due Wednesday, September 12:

- Prepare binder for binder check
  - Read Chapter 2 in CLB: What is a Good Book?
    - Submit reading reaction
  - Submit book evaluation from list: text
    - Be prepared to present/discuss book you chose from the list

Due Friday, September 14:

- Bring to class a picture book that fulfills at least one of the criteria on page nine in your text
- Be prepared to present your book
  - You will speak to the class about the fulfilled criterion or criteria
- Submit website evaluation: Boston Public Library site
- Buy/borrow a copy of “Where the Wild Things Are” to bring to next Wednesday’s class
Week 3/Week of September 17:
- Read-alouds
- Journal
- Binder check
- Picture book formats
- How to recognize a well-written book
- Illustration
- History of children’s books/classics/current trends
- Classic
- *Where the Wild Things Are/video*
- Picture storybook assignment/due Friday, December 7/parts of the book

Due Wednesday, September 19:
- Read pages 29-40 in Chapter 3 in CLB: How to Recognize a Well-Illustrated Book
  o Submit reading reaction
- Bring to class a book from book list: illustrations
  o Be prepared to present your book and defend your selection based on the criteria on pages 29-40 in CLB
- Bring to class a book with an outstanding illustration on the cover
- My Reading Autobiography

Due Friday, September 21:
- Read pages 61-71 in CLB: Picture Books
  o Submit reading reaction
- Bring to class a picture book from the category I assign to you
  o Be prepared to present your book
    ▪ Discuss aspects of the genre you are presenting
    ▪ Raise criticisms and questions re: the book you have chosen
- Submit book evaluation: the illustrations
Week 4/Week of September 24:
- Read-alouds
- Journal
- Poetry
- How children learn to read/pre-literacy skills
- Read-aloud strategies/encouraging response: before, during, and after read-alouds
- Classic
- Picture storybook workshop

Due Wednesday, September 26:
- Read pages 84-100
  - Submit reading reaction
- Select a poet from the list Notable Children’s Poets on page 90 of CLB
  - Bring to class a poem you have chosen
  - Be prepared to read your poem aloud/discuss

Due Friday, September 28:
- Read to page 29 in RM
  - Submit reading reaction
- Submit website evaluation: Mem Fox site

Week 5/Week of October 1:
- Read-alouds
- Journal
- Book awards
- Caldecott Award winner presentation
- Booktalks
- Bibliotherapy
- Classic
- Books for and about children with disabilities
- Discussion of concepts in RM
- Picture storybook workshop

Due Wednesday, October 3:
- Read pages 30-51 in RM
  - Submit reading reaction
- Select a Caldecott Award winner
  - Be prepared to present/discuss your Caldecott Award winner
  - Rehearse/prepare to present your Caldecott Award winner

Due Friday, October 5:
- Read pages 52-77 in RM
  - Submit reading reaction
- Submit website evaluation: Reading is Fundamental site
Week 6/Week of October 8:
- Read-alouds
- Journal
- Traditional fantasy
- Cinderella compare/contrast essay/due Friday, October 26
- Classic
- Discussion of concepts in RM
- Picture storybook workshop

Due Wednesday, October 10:
- Read pages 105-115 in CLB: Folklore: Stories From the Oral Tradition
  - Submit reading reaction
- Submit book evaluation: Fantasy
  - Be prepared to present/discuss book you chose from the list

Due Friday, October 12:
- Read pages 79-101 in RM
  - Submit reading reaction
- Website evaluation: Kathy Schrock site

Week 7/Week of October 15:
- Read-alouds
- Journal
- Modern fantasy
- Contemporary realistic fiction
- Classic
- Humor/fancy in children’s literature
- Upcoming midterm examination
- Discussion of concepts in RM
- Picture storybook workshop

No class Wednesday, October 17/Professional Day

Due Friday, October 19:
- Finish reading RM
  - Submit reading reaction
- Read pages 120-the middle of 127 in CLB: Modern Fantasy
  - Submit reading reaction
- Read pages 133-140 in CLB: Contemporary Realistic Fiction
  - Submit reading reaction
Week 8/Week of October 22:
- Read-alouds
- Journal
- Historical fiction
- Multicultural books
- International books
- Classic
- Monsoon Summer
- Midterm examination/due Friday, November 2
- Picture storybook workshop

Due Wednesday, October 24:
- Read pages 148-155 in CLB: Historical Fiction
  - Submit reading reaction
- Submit book evaluation from list: Contemporary Realistic Fiction/Historical Fiction
  - Be prepared to present/discuss a book you chose from the list
- Begin reading Monsoon Summer

Due Friday, October 26:
- Read pages 193-199: Multicultural and International Books
  - Submit reading reaction
- Submit book evaluation from list: Multicultural and International Books
- Cinderella compare/contrast essay

Week 9/Week of October 29:
- Read-alouds
- Journal
- Biography
- Informational books
- Evaluating non-fiction books
- Classic
- Transitional books/ I Can Reads/Chapter books
- Teaching with children’s books
- Monsoon Summer
- Picture storybook workshop
Due Wednesday, October 31:
- Read pages 173-187 in CLB: Informational Books
  - Submit notes on reading
- Submit book evaluation from list: informational books
- Continue reading *Monsoon Summer*

Due Friday, November 2:
- Midterm examination due

Week 10/Week of November 5:
- Read-alouds
- Journal
- Classic
- *Monsoon Summer*
- Controversial/banned books
- *Harry Potter and the Sorcerer’s Stone*
- Grade calculations
- Picture storybook workshop

Due Wednesday, November 7:
- Read pages 205-213 in CLB: Controversial Books
  - Submit reading reaction
- *Monsoon Summer Assignment*

Friday, November 9/last day to withdraw from course

Due Friday, November 9:
- Monsoon Summer must be completed
- *Monsoon Summer Assignment*
- Begin reading *Harry Potter and the Sorcerer’s Stone*; it must be completed by April 23

Week 11/Week of November 12:
- Read-alouds
- Journal
- Classic
- Introduction to young adults and their literature
- Evaluating children’s and young adults’ magazines
- *Harry Potter and the Sorcerer’s Stone*
- Picture storybook workshop

Due Wednesday, November 14:
- Read pages 214-middle of 223 in CLB: Motivating Students to Read
  - Submit reading reaction
- Magazine review
Due Friday, November 16:
- Read pages bottom of 223-229 in CLB: Motivating Students to Read
  - Submit reading reaction

Week 12/Week of November 19:
- Read-alouds
- Journal
- Classic
- Professional journals
- Young adult literature:
- Realistic fiction
- Adventure
- Mystery
- Humor
- *Harry Potter and the Sorcerer’s Stone*
- Picture storybook workshop

Due Wednesday, November 21:
- Read pages 231-middle of 239 in CLB: Teaching with Children’s Books
  - Submit reading reaction
- *Harry Potter Assignment*
- Read pages middle of 239-247 in CLB: Teaching with Children’s Books
  - Submit reading reaction

No class Friday, November 23/Thanksgiving Break

Week 13/Week of November 26
- Read-alouds
- Journal
- *Harry Potter and the Sorcerer’s Stone*
- Young adult literature:
- Humor
- Science fiction
- Fantasy
- Horror
- Classic
- Reflective essay/due Friday, December 14
- Upcoming final examination
- Picture storybook workshop
Due Wednesday, November 28:
  • Begin reading *The Midwife’s Apprentice*

Due Friday, November 30:
  • *Harry Potter and the Sorcerer’s Stone* must be completed

**Week 14/Week of December 3:**
  • Read-alouds
  • Journal
  • Classic
  • *The Midwife’s Apprentice*
  • Young adult literature:
  • Historical fiction
  • Informational books
  • Poetry, drama, short stories
  • Gender in children’s and young adults’ literature
  • Picture storybook presentations
  • Final examination preparation

Due Wednesday, December 5:
  o Bring in a picture book for young adults

Due Friday, December 7:
  • Picture storybooks

**Week 15/Week of December 10:**
  • Read-alouds
  • Journal
  • *The Midwife’s Apprentice*
  • Young adult literature:
  • Comics, graphic novels, picture books
  • Classic

Due Wednesday, December 12:
  o *The Midwife’s Apprentice* must be completed
  • *The Midwife’s Apprentice* Assignment

Due Friday, December 14:
  • Reflective essay

December 17-20/Final examination date TBA
Welcome to

Classics of Children’s Literature

ENG 113-01
12:30-1:45 W/F
HH 309

With Ellen Nichols

nicholse@middlesex.mass.edu
HH 101
(781) 280-3805
Office Hours: MWF 8:30-9:30 am
T 8:00-9:00 am
A survey of children's books from nursery rhymes through modern fiction for young adults. Concentrating on a core of classic children's books, the course treats texts and illustrations to determine how literature helps the child deal with the world. Note: Children's Literature will include methods for reading literature to children and fostering children's language and literacy development. Service learning placements (2 hours per week) will be available to aspiring teachers who wish to practice in school settings the skills learned in this course. Prerequisite: Eligible for EN 101

As this course was redesigned under the Title III grant, Strategies for Success, students will demonstrate improvement in their:

- critical thinking
- collaboration: community in class, student development, service learning, civic engagement
- communication: oral, written, quantitative, technological, information literacy
- organization: time management, note taking, test, taking, study skills
- self-assessment: academic goal setting, career goal setting, self-advocacy

Items on the class schedule that are starred (*) were designed to support student learning in these areas.

**Schedule**

**Jan.**  
26  Introduction – Why study children’s literature and what will we be doing in this course?  
28  Syllabus Quiz; Literature/Art for infants and young children – Read “Picture Books” on the Blackboard website

**Feb.**  
2  *Reading Magic*  
4  *Reading Magic* Discussion Board postings due  
9  *Reading Magic*  
11  *Reading Magic* Discussion Board posting due
Poetry – Read “Poetry;” Finding Joy in Poetry*; Website

Evaluations I due

Fantasy/Traditional tales—Read “Traditional Literature” as well as two Cinderella stories (handout); Grade Computation Due*

Read two Cinderella stories online -- Cinderella compare/contrast due* /Readers’ theater.

Realistic/Historical/Multicultural—Read “Realistic Fiction” Discussion Board postings due

Mrs. 2 Non-fiction—Read “Non-fiction Books” and “Website

Evaluations II” due

Where the Wild Things Are

Illustrations; Wild Things* due

Eric Art – Read “Picture Book Presentation Assignment”

Spring Break

Complete Picture Storybook Book due*

Easy Readers – Read “Easy Readers and Traditional Books” Discussion Board postings due; Grade Computation Due*

In-class review for midterm (Don’t forget to be reading Harry Potter); Discussion Board Posting due

Midterm exam

Harry Potter and the Sorcerer’s Stone must be read by this date

Harry Potter and the Sorcerer’s Stone; Discussion Board postings due
13  *Harry Potter* and controversy;

15  BVAPS; Read “Novel Review Assignment”

20  *Monsoon Summer* must be read by this date;

22  *Monsoon Summer; Discussion Board postings due; Grade Computation Due* *

27  *Monsoon Summer; Two Moons* must be read by this date __________

29  *Two Moons; Discussion Board postings due*

May  4  *Midwife’s Apprentice* must be read by this date __________

6  *Midwife’s Apprentice; Discussion Board postings due*

11  *Midwife’s Apprentice; Written novel review due* *

13  *Course Commercial due* *; Anticipating Exam Questions* *

Final exam: Take-home final due *

### Points

- Cinderella Stories Essay: 100 points
- Website Evaluations (or Service Learning): 200 points
- Completed Illustration: 100 points
- Midterm: 200 points
- Novel Review: 100 points
- Discussion Postings: 100 points
- Final Exam: 200 points

Total points: 1000 points

The final grade will be based on the percentage of the class points (930-1000=A; 900-929=A-; 870-899=B+; 830-869=B; 800-829=B-; 770-799=C+; 730-769=C; 700-729=C-; 670-699=D+; 630-679=D; 600-629=D-; Below 600=F)
Extra credit may be earned by presenting to the class picture books of the genre to be discussed on that day.

Objectives for the course:

This course is designed to benefit all those who might be interested in children’s literature either for their own enjoyment or because they hope to help connect children with high quality literature.

My goals are that by the end of the course students will be able to:

- demonstrate the ability to identify the genre of a range of picture books and novels
- discuss orally and in writing evaluation criteria for a range of picture books and novels
- evaluate the quality of text and illustrations
- demonstrate knowledge of selected reading strategies
- demonstrate knowledge of ways literature helps children deal with their world

What do you expect to get out of the course?

1.
2.
3.

How To Be Successful in this Class

In each course you need to figure out as quickly as possible what it takes to be as good a student in that class. I expect my students to assume half of the responsibility for the quality of our class; those who don’t adjust to this expectation rarely do well. The bullet points below explain what it takes to do well in this section of Classics of Children’s Literature.

- **Attend class.** Your performance in this course is dependent on your attendance in class where we discuss and practice the application of concepts that will be utilized on exams, the writing assignments both in content and form and completion of in-class projects.

- **Turn in all assignments on time** for two reasons: 1) every point counts, so you will disappointed in your grade if you haven’t earned all the points you are capable of; and 2) the only way I can give you feedback on your learning and assess how much you have learned in this class is through the assignments; otherwise, how will either one of us know what you know?

- **Read all assignments very, very slowly.** The Blackboard reading assignments are very short, but you are expected to know everything on the page and be able to apply those principles as you identify genres and evaluate the quality of the literature we’ll be talking about in class
• **Pay attention in class** as we have much to learn from each other. Activities such as texting, chatting, studying for other classes are distractions for not only you but others around you, so you will be asked to leave class if there are other important activities you need to attend to.

• **Participate in discussion**, that means asking as well as answering questions.

• **Get help** if you are unsure of the quality of your work on any assignment. The college provides free tutoring on campus and electronically through e-tutoring.

• **Communicate with me.** Let me know what is working and what is not working in the course. Let me know if assignments or expectations are not clear. Tell me if there are topics or books you want us to address in class. Talk with me in person, by phone or email: nicholse@middlesex.mass.edu

**Attendance**

Your performance in this course is dependent on your attendance in class where we discuss and practice the application of concepts that will be utilized on exams, the writing assignments both in content and form and completion of in-class projects. Students who miss more than four successive class hours or a total exceeding six class hours are unlikely to achieve a passing score. This class, while fascinating and life changing, may not be one student’s want to repeat. You will be considered late if you are not in the room when I get to your name in the roll call. If you are more than ten minutes late, you will be considered absent.

**Required Texts**

The information **about** children’s literature will be available to you via the Blackboard site for this course. Therefore you will not need to purchase the usual children’s literature text. However, we will be reading one book about the benefits and methods of reading aloud to children (which we will start with right away), one picture story book and four young adult novels (which will be used later in the course). All are available at the campus bookstore and most are probably available from a local library. If you plan to use library copies, however, be sure to obtain them well ahead of time, particularly if you need to obtain them via interlibrary loan. The books are:

• *Reading Magic: Why Reading Aloud to Our Children Will Change Their Lives Forever* by Mem Fox

• *Harry Potter and the Sorcerer’s Stone* by J.K. Rowling

• *Monsoon Summer* by Mitali Perkins

• *Walk Two Moons* by Sharon Creech

• *The Widwife’s Apprentice* by Karen Cushman

• *Where the Wild Things Are* by Maurice Sendak

**Definition of Plagiarism**
The Middlesex Community College student handbook defines plagiarism as: “taking and using the ideas, writings, or data of another without clearly and fully crediting the source. Examples include: not citing another person’s actual words or replicating all or part of another’s product; using another person’s ideas, opinions, work, data, or theories without reference, even if they are completely paraphrased in one’s own words; borrowing facts, statistics, or other illustrative materials without giving credit to the source; unauthorized collaboration with others on papers or projects.” Plagiarism may result in failure on the project and the course.

**Academic Accommodation**

Students with disabilities who may need academic accommodations should discuss options with their professors during the first two weeks of class. I am happy to work with any student.

**Email policies**

While email communication is always welcome, not all emails are created equal. I am happy to be notified of the reason for your absence from an upcoming class, but it is not my responsibility to repeat to you what we covered in class that day. Assignments will be posted on Blackboard site for this course, so check there first. Next check with a classmate for any clarification you might need and to find out what was covered in class. If you still have questions, by all means contact me. If you are unable to attend class on the day a written assignment is due, please email the assignment to me before that class session so that it will not be considered late. If an extension is needed, but sure to communicate with me before the class in which the assignment is due. We will then be able to negotiate an extension if appropriate. **No late papers will be accepted without this prior arrangement.**

**Assignments**

In addition to reading the children’s literature, material available through the Blackboard site created for this course, and participating in discussion, the following assignments and tests will be expected from each student. Additional information on these assignments will be given in class and be available on the Blackboard site. Written assignments may be submitted via email but must be received before our class session.

- **Comparison/Contrast of Two Cinderella Stories (100 points)**
  *(No late papers accepted without prior arrangements with instructor)*

  This will be a two full page comparison/contrast essay exploring the similarities and differences of two of the Cinderella stories. One of the stories must be from the traditional European tradition and one from a non-western tradition. The European stories will be handed out in class; the two non-
Western stories are available on the Blackboard site for this course. Class time will be given to further discuss this assignment.

- **Website Evaluations (200 points total for four, 50-point evaluations)**  
  *(No late papers accepted without prior arrangement with instructor)*

  Students will explore the Boston Public Library website by conducting a webquest. Then you will choose three more websites from a list provided by the instructor to evaluate. Criteria will be provided for evaluating each site and a report for each site will be written. Each report is worth 50 points. *Students who complete a Service Learning component will have this assignment waived.*

- **Completed Picture Storybook (100 points)**  
  *(No late assignments accepted without prior arrangement with the instructor)*

  As a class, we will be creating a picture book. I will be providing a portion of the text. The class will brainstorm the rest of the text. Then we will create illustrations using Eric Carle’s collage technique as used in *The Very Hungry Caterpillar*. Full points (100) will be awarded upon the completion of the illustration. Relative artistic quality will not be the basis of the grade.

- **Review of One of the Novels Read for the Class (100 points)**  
  *(No late papers accepted without prior arrangements with the instructor)*

  Students will write a 250 word review of one of the four novels read for this class. Your audience is a magazine read primarily by parents. Identify the novel’s genre, include the bibliographic citation. Include three categories of information: descriptive, analytical and sociological/educational. Quality of writing and attention to the word length restriction will be included in the grading of the review.

- **Discussion Board Postings (100 points)**

  Ten discussion questions will be posted on Fridays on the Blackboard site for the course. Each student will post a response to the question and comment on two classmates’ contributions before class on the next Friday. Quality as well as quantity will factor into the grading. Failure to participate in the discussion will cause a student’s grade to be lowered one letter grade.

- **Midterm (200 points)**
This exam will cover picture books including, but not limited to, text, illustrations, genre, appropriate audience, evaluation of quality. Questions related to the concepts in *Reading Magic* will also be included.

- **Final Exam (200 points)**
  This exam will cover the four novels we will be reading in the course.

**A Little about the Instructor**

I began my college education at Sacramento City College (a community college located in the city of my birth). I had wonderful teachers there and took general education classes while I tried to decide what I wanted to do when I grew up. I transferred to the University of the Pacific, a private university in Stockton, CA, on a huge scholarship in order to major in Communicative Disorders (speech therapy) as I was fascinated by how people communicate and I wanted to be in a helping profession. But I found I was more concerned with *what* people had to say rather than *how* they said it. So after graduating, I started a graduate program in counseling. Yet after a year, decided I couldn't listen to people's problems ALL day. I did, however, love working with college students, so went to work with a Christian ministry to college students. After a few years I took the plunge back into college to get my Master's degree in English--which was scary because I am dyslexic so that I could teach in a community college. As soon as I began teaching, I felt as if I had truly come home. I've always had a passion for children's literature so an added treat has been to teach children's literature. I have been working with teacher education both in California and Massachusetts for the last nine years, so if you are interested in teaching, be sure to let me know.

My varied academic experiences have all contributed to my philosophy of teaching. I continue to be fascinated by how people communicate; I'm interested in helping people develop their own thinking and then discovering effective ways to get that message across to others. I want to help your voice be a strong one. I am also interested in helping others develop into future teachers and/or parents as they are the ones who will affect the next generation.

Ellen Nichols, nicholse@middlesex.mass.edu
How This Class Will Be Taught

A variety of formats will be used in this course:

- I will be lecturing a portion of the time to present basic concepts in evaluating children's literature, illustrating the lectures with quality children's literature, computer presentations or film clips.
- Additional course material is available through the Blackboard site for the course. You will be required to access Blackboard to obtain this information which will enable you to successfully complete assignments.
- Concepts from the book *Reading Magic* will be practiced in class as will selected reading strategies.
- Each student will read and evaluate the common picture book, *Where the Wild Things Are*.
- Each student will review four websites related to children's literature or will complete a service learning experience.
- A two-page comparison/contrast paper will be written on versions of Cinderella.
- Two exams will be given: a midterm covering picture books, and a final exam covering novels.
- Four young adult novels will be read and a review will be written by each student on the novel of his or her choice.
- Group work will be employed during some class time.
- The class will create a picture book together in the Eric Carle style.
- **A Service Learning option is available.** If the student completes two hours/week of service in an elementary classroom or other site working with children, the 200 point website evaluation assignment is waved and the student will receive 200 points after writing an evaluation of how literature was used in the site.
- Blackboard discussion board postings are required. Quality as well as quantity will factor into the grade.
- Picture story books of the genre for the day’s discussion may be presented to class for extra credit.
- All grades will be posted to the “my grades” portion of the Blackboard site for the class.

Questions from the class are always welcome. I believe questions and discussion are an excellent way to learn. I hope you will feel comfortable contributing your perspective and thoughts so that we all might be enriched. I insist that respect be the hallmark of our discussions. I am also available to discuss or give assistance during my office hours or by appointment, through email or by phone.

Office: HH 101 – Bedford Campus

Phone: 781-280-3805

Email: nicholse@middlesex.mass.edu
### Sample Syllabus III

<table>
<thead>
<tr>
<th>Middlesex Community College</th>
<th>Summer 2012</th>
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</thead>
<tbody>
<tr>
<td><strong>Classics of Children’s Literature - ENG 113-30</strong></td>
<td></td>
</tr>
<tr>
<td><strong>CRN:</strong> 10511</td>
<td></td>
</tr>
<tr>
<td><strong>Instructor:</strong> Cathleen Twomey</td>
<td></td>
</tr>
<tr>
<td><strong>E-Mail:</strong> <a href="mailto:cvtowmey@juno.com">cvtowmey@juno.com</a></td>
<td></td>
</tr>
<tr>
<td><strong>Meeting Dates and Times:</strong> Tuesday and Thursday, 6:00 p.m. - 8:45 p.m.</td>
<td></td>
</tr>
<tr>
<td><strong>Meeting Place:</strong> Bedford, Henderson Hall, Room 309</td>
<td></td>
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<tr>
<td><strong>Prerequisite:</strong> Placement in 1103 by test or completion of EN 1101</td>
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**Course Description:** A survey of children's books from nursery rhymes through modern fiction for young adults. Concentrating on a core of classic children's books, the course treats texts and illustrations to determine how literature helps the child deal with the world.

**Note:** Course will include methods for reading literature to children and fostering children's language and literacy development. Service-Learning placements (two hours per week) will be available to aspiring teachers who wish to practice in school settings the skills learned in this course.

**Prerequisite:** Eligible for ENG 101 (EN 1103).

**General Education Electives:** Humanities; Literature
3.000 Credit Hours
3.000 Lecture hours

**Course Objectives:** In this class, you will:

- define and discuss vocabulary in order to assess critically a literary work
- read and evaluate various genres of children’s literature
- formulate working definitions of the terms *classic, literature, and children’s literature*
- identify genres within the realm of children's literature
- identify and evaluate age appropriate literature such as picture books, early readers, chapter books, middle grade novels, young adult fiction
- describe the importance of illustration to children’s literature
• list possible media and form that illustrators use to enhance writer’s words
• research statistics that show the effect of censorship on the following topics: a. what children’s books populate the bookshelves of schools  b. what children’s books are published today
• use proper mechanics, grammar, sentence structure to write an 800 to 1000 word essay discussing censorship and its effect on children’s literature
• write journal responses to experiences in children’s literature (classroom readings as well as your own)

Required Reading:


In addition, you MUST read the following books. You do not have to purchase them. They may be borrowed from your local library.

Bud, Not Buddy, Christopher Paul Curtis
Number the Stars, Lois Lowry
Charlotte’s Web, E.B. White
The Outsiders, S.E. Hinton
Alice in Wonderland, Lewis Carroll

Class Organization: The class consists of lectures, group discussions, student presentations, occasional audiovisual material. Individual preparation and group discussion and presentations are the heart of this course. You will be required to visit the library and check out books to bring to class on a regular basis. In addition, you will complete a short paper which will require research on your part. You will also investigate, in writing, topics that relate to children’s literature.

Grading Criteria:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Review sheets/story analysis sheets</td>
<td>10%</td>
</tr>
<tr>
<td>Class participation, which includes bringing appropriate materials to class, class work, attendance</td>
<td>25%</td>
</tr>
<tr>
<td>Quizzes, essays, investigations</td>
<td>25%</td>
</tr>
<tr>
<td>Midterm</td>
<td>20%</td>
</tr>
<tr>
<td>Final</td>
<td>20%</td>
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</tbody>
</table>

Review sheets and story analysis sheets are essential to this course. For each genre we study, you will be required to read and survey a given number of books that represent that genre and write a review or
analysis of the books. These must be passed in on the date assigned or they will be counted as late and you will lose credit.

**Grading Standards:**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Score Range</th>
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<tbody>
<tr>
<td>A</td>
<td>over 94</td>
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<tr>
<td>A-</td>
<td>89-93</td>
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<tr>
<td>B+</td>
<td>86-88</td>
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<tr>
<td>B</td>
<td>83-85</td>
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<tr>
<td>B-</td>
<td>79-82</td>
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<tr>
<td>C</td>
<td>76-78</td>
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<tr>
<td>C+</td>
<td>73-75</td>
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<tr>
<td>C-</td>
<td>69-72</td>
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<tr>
<td>D+</td>
<td>66-68</td>
</tr>
<tr>
<td>D</td>
<td>63-65</td>
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<tr>
<td>D-</td>
<td>60-62</td>
</tr>
<tr>
<td>F</td>
<td>below 60</td>
</tr>
</tbody>
</table>

**Grades:**

*A-, A:* Excellent attendance. (no more than two unexcused absences), all classwork completed well and on-time, all homework completed well and on time, grades averaging 90% or above on quizzes, papers, tests and exams, involved participation in classroom discussions.

*B-, B, B+:* Attendance is good (no more than two unexcused absences), classwork completed well and on time, homework completed well and on time, grades averaging 80% or better on quizzes, papers, tests and exams, involved participation on classroom discussions.

*C-, C, C+:* Satisfactory attendance (no more than three unexcused absences), all classwork completed, few missing homework assignments, grades averaging 70% or better on quizzes, papers, tests and exams, participation in classroom discussions.

*D-, D, D+:* Attendance poor (no more than four unexcused absences), classwork incomplete and not passed in on time, homework missing and/or late grades averaging less than 70% on quizzes, papers, tests and exams, little classroom participation in discussions.

**F:** Five or more unexcused absences. Failure to meet minimum (see D grade criteria) standards for course.

**CLASS POLICIES:**
Supplies: To every class, you will need to bring your text, paper, pens, and a folder in which to keep your notes, papers, and hand-outs. You will also be required to bring the appropriate book/books for that class.

Etiquette: Courtesy and respect for others are required elements of this class. Therefore, any disruptive or inappropriate behavior will result in dismissal from class for that day and may lead to permanent dismissal from the class. If you are asked to leave, you will be counted as absent.

Cell phones must be turned off before you enter classroom, and pagers must be set on vibrate only. Text messaging during class disruptive and inappropriate behavior and is NOT ACCEPTABLE. You will be asked to leave class, and you will be counted as absent for that class.

Class Participation: The class participation grade in each part of the course combines regular on-time attendance, appropriate and courteous behavior in class, preparation of all assigned material, active participation in class discussions and small group work. Any behavior that disrupts the class or interferes with the learning of other students may be grounds for dismissal.

Attendance: You are expected to attend every class. Most of the important learning in this class takes place during class discussions, and in your reading and writing groups with other students. If you have more than four unexcused absences, you will fail the class. Two tardies count as one absence. Tardy means you are not present when class begins. If you are more than ten minutes late, you will be counted as absent.

If you miss assignments or quizzes because you are absent, you will not be allowed to make these up. If you have to miss a test, please inform me at least 24 hours in advance. At that time, we will discuss make-up arrangements. Failure to notify me means you will not be allowed to take a make-up test. Please note: unless you have a proven reason to not be in class, if you are absent the day an exam is scheduled, you will receive a 0% for that exam.

Late papers: Late papers, investigations, reviews or analysis sheets not passed in on time lose one grade for each class late. The only exception is in case of illness. If you are required to bring certain books to class and do not do so, this counts as a 0% for a homework grade.

EMail: You may use my email address to discuss any problems you may be having with your assignments. However, please limit your emails to weekdays. I will try to respond within 36 hours. You will not receive credit for essays or assignments submitted to me via email unless I specifically request you to send the assignment. Do not send attachments unless I specifically ask you to do so.

Cheating: Cheating will result in a failing grade for the assignment. A second offense will result in you failing the course. Further measures may be taken by college against those persons who violate
academic honesty. If you copy words from a person, book, magazine, the internet, or any other source and pass them off as your own; that is called plagiarism, a form of cheating.

School Cancellations: Unless Middlesex Community College is cancelled, I plan to hold class. If school is closed, proceed with the work on the syllabus for which you will be responsible on the day school reopens.

Support Services: Middlesex Community College has excellent support services. They are free of charge. Please do use the writing center, the computer center, the health and counseling services, the library, and any other resources that will contribute to the best education Middlesex has to offer.

Changes to Syllabus: If there are any changes to the syllabus, I will make these in writing and you will receive a copy of such changes.

Statement of Reasonable Accommodation for Handicapped Students:

If you, as a student, believe you will require any special assistance because of a learning disability or other kinds of disabilities to accomplish the goals of this course, please feel free to discuss this with me at the start of the semester.

Classics in Children’s Literature  
Summer Course Schedule

As this course was redesigned under the Title III grant, Strategies for Success, students will demonstrate improvement in their:

- Critical Thinking
- Collaboration: community in class, student development, service learning, civic engagement  
- Communication: oral, written, quantitative, technological, information literacy  
- Organization: time management, note taking, test taking, study skills  
- Self-Assessment: academic goal setting, career goal setting, self-advocacy

All of the listed activities meet the CSSS seal of approval.
Week One:

Tuesday: May 29

- Syllabus review
- Introductions
- Defining “classic”
- Assignment: Investigation: Create “classic” survey (Information sheet handed out in class). Due next class

Thursday: May 31

- Review survey sheet
- Interview with Maurice Sendak
- Read and discuss *Where the Wild Things Are*
- Assignment: 1. Begin reading *Charlotte’s Web* 2. Write a 200 - 250 word summary of E.B. White’s life. Due: next class

Week Two:

Tuesday: June 5

- History of Children’s Literature
- Literary Value
- Reviews and their place in literature
- Discuss *Charlotte’s Web*
- Assignment: Creative writing: Due Tuesday, June 12

Thursday: June 7

- Child development
- **Cat in the Hat** and Kohlberg’s levels of development
- The 100 Most Challenged Books in America and Censorship
- Assignment: Investigation: Research Paper: See information sheet for directions. The rough draft of this paper is due on Tuesday, Week Five
- Bring in three picture books for Tuesday, June 12

Week Three:

Tuesday: June 12

- Genres of children’s literature
- The books of early childhood: nursery rhymes, alphabet books, counting books
- *Sylvester and the Magic Pebble*
- Examine and evaluate picture books
- Review creative writing assignments
- Assignment: Begin reading *Alice and Wonderland*
- Bring two folk tale books to class for Thursday, June 14
Thursday: June 14

- Folk tales, types and definitions
- Present two books to class.
- Gender and social issues in fairy tales and folk tales
- Journal response: Fairy tales and their value in today’s society
- Assignment: Investigation: How do Disney and more recent filmed version of fairy tales differ from the original tales? Due Tuesday, June 19

Week Four:

Tuesday: June 19

**Creating new worlds
The Art of Fantasy
- Class assignment: (to be completed at home) Write a response to one of The Mysteries of Harris Burdock
- Complete review sheet for Alice in Wonderland
- Begin reading Bud Not Buddy

Thursday: June 21

Midterm Exam

Week Five:

Tuesday: June 26

- Discuss Alice in Wonderland and the world Carroll created
- The artifacts of our lives
- Artifacts in historical fiction
- Artifacts in Bud Not Buddy
- Discussion of Bud Not Buddy and setting as character
- Assignment: Journal response to Bud Not Buddy. Due next class
- Read Number the Stars

Thursday: June 28

- Using historical fiction to teach painful topics: Number the Stars
- Investigation: Complete information sheet pertaining to children’s literature coming out of World War II (in class assignment)
- Assignment: Journal response: Who are the heroes in Number the Stars? Due next class.

Week Six:

Tuesday: July 3
Illustration overview
- Examining the dimensions of children’s illustration versus paintings, drawings created for adults
- Giant of illustration
- Actual drawing assignment to be completed at home
- Assignment: Bring in two books of poetry for Thursday, July 5
- Begin reading The Outsiders
- Drafts of censorship papers returned: Final Draft due Tuesday, July 10

**Thursday: July 5**

- Introduction to poetry -- for children
- Find joy in poetry
- Back to basics- genres, imagery
- Present books of poetry to class
- Assignment: Poetry analysis (information sheet given) Due next class

**Week Seven:**

**Tuesday: July 10**

- Present poetry to class
- Journal response to given poem
- Interview with Katherine Paterson
- Middle Grade and Young Adult Fiction
- Realistic fiction
- Final Draft of censorship papers presented to class
- Assignment: Investigation: In writing, tell me how The Outsiders came to be. Include a brief summary of S.E. Hinton’s life. Due next class

**Thursday: July 12**

- Discuss The Outsiders
- Predicting outcomes for characters
- Non-fiction for middle graders and young adults: teaching tough topics

**Week Eight:**

**Tuesday: July 17**

**Final Exam**