

Oklahoma State University
College of Education
School of Teaching and Curriculum Leadership

CIED 3005 (002) Foundations of Literacy
5 Credit Hours

Stillwater Campus

Course Meeting Time: Tuesday/ Thursday 10:30-12:50, Spring 2009

Classroom: Willard Rm. 241

Professor: Seemi Aziz, Ph.D.

Office: 239 Willard Hall

Office Phone: (405)744-4675

Email: seemi.aziz@okstate.edu

Office Hours: T/TH 9:30-10:30

& 1:15-2:30 and by apt

****Field Experience Required outside of Class Time**

Pre-requisites and concurrent enrollment recommendations: ENGL 1113, 1213, and 2413 w/ a grade of C or better.

Oklahoma State University Professional Education Council Mission and Conceptual Framework:

The Professional Education Unit (PEU) prepares and develops professional educators who facilitate lifelong learning and enrich quality of life for people in public schools and other educational settings. OSU's Professional Education programs are based upon the L.E.A.D.S. conceptual framework: **Leadership; Ethics and Professionalism; Academics and Professional Roles**, including Content Knowledge, Integration, Human Growth and Development, Learning Environment, Technology, Teaching/ Professional Practice and Assessment; **Diversity**; and **Service Orientation/ Community Outreach**. These core values are an expansion of the earlier conceptual framework based upon Professionalism, Integration, and Diversity.

Elementary Education Philosophy Statement: The OSU undergraduate elementary program is designed for academically qualified students who demonstrate sensitivity and caring for all children. The program prepares teacher candidates to become knowledgeable decision-makers who use interactive processes to connect understanding of content to meaningful learning experiences.

Knowledge Bases: The Standards for the English Language Arts, developed by the National Council for Teachers of English and the International Reading Association, form the basis of course content. Applications of this approach, as found in Standards in Practice, Grades K-2, 3-5, and 6-8 are employed. These professional standards can be found at:

<http://www.reading.org/downloads/resources/545standards2003>

<http://www.ncte.org/about/over/standards/110846.htm>

<http://www.acei.org?Sourcedocs.htm#Standard%201>

Course Outline and Objectives: Foundations of Literacy provides a survey of evaluation, selection, and utilization of children's literature. It introduces students to the cognitive and linguistic foundations of literacy and addresses the language conventions needed to compose and comprehend oral and written texts. Students will have the opportunity to work with elementary school students in school settings.

Course content and activities are aligned with the Oklahoma General Competencies for Teacher Licensure and Certification. Specifically, this course addresses the following competencies: A, B, C, D, E, F, G, L, and N. Students successfully completing this course will have demonstrated basic knowledge and understanding of the following:

1. Foundations of literacy development in children and young adolescents including cognitive and linguistic elements (ACEI 1, 2.1, 13.1; IRA 1.3).
2. Conventions of language for understanding written and oral texts by keeping a literacy portfolio (ACEI 2.1, 13.4; IRA 1.4).

3. Selection and evaluation of various genres of quality literature read by children (ACEI 2.1, 13.11a; IRA 2.3).
4. Multiple ways to guide student responses to literature (ACEI 2.1, 2.8, 13.11c; IRA 2.2, 3.3).
5. Skills necessary for presenting motivational learning experiences in connection with literature and recognizing the value that literature holds for all children (ACEI 3.1, 3.2, 3.3, 3.4, 3.5; IRA 4.1, 4.2, 4.3, and 4.4).
6. Critical examination of children's literature for the treatment of racial, ethnic, gender, and religious stereotyping (ACEI 3.2; IRA 1.3).
7. A balanced range of approaches to reading instruction including children's literature, phonics, and basal readers (ACEI 2.1; IRA 1.4, 2.1, 2.2, 2.3).

Experiences in this class are based on the following beliefs about learning:(adapted from Dr. Kathy Short)

- **Learning is an active process.**
 - We will immerse ourselves in reading and responding in a variety of ways.
- **Learning is a social process of collaboration with others.**
 - We will explore our thinking about our reading through dialogue in small groups. Opportunities for informal interaction and sharing about literature will also occur in both small and whole group experiences.
- **Learning occurs when we make connections to our own experiences.**
 - We will respond to literature by making personal connections to our reading and then by exploring and critically examining those responses in literature circles with other readers.
- **Choices allow learners to connect to their experiences and feel ownership in the curriculum.**
 - We will have choices in what we read, how we respond, and the specific focus of projects and small group activities.
- **Learning occurs in a multicultural world that honors many ways of knowing.**
 - We will explore literature from a multicultural perspective, expanding our understanding of the cultural pluralism in children's lives and in literature.
- **Learning is reflective as well as active.**
 - We will have many opportunities to reflect on what we are learning through writing, art, talking, reflections and self-evaluations.
- **Learning is a process of inquiry.**
 - As learners, we search out questions we care about and we develop strategies for exploring those questions and for sharing our learning and understanding with others.

Statement of principles on multicultural education: The term “multicultural education” expresses the essential mission of my pedagogy. Multicultural education is not just “about” certain subjects; it does not merely offer “perspectives” on education: It is an orientation to my purpose in education – and ultimately an orientation to life, one that values diversity of viewpoints and experiences and sees people as valuable contributors to the experience of school and society. Life in universities is a self-consciously multicultural experience, from the varieties of personal, social, and cultural backgrounds represented in it to the full spectrum of ideas and disciplinary traditions that compose the community of scholars. My recognition of this central tenet leads me to commit myself to the following general principles.

Learners bring a variety of linguistic and cognitive strengths from their families, communities and nations into the classroom; these strengths are resources to be appreciated as such by educators.

Education must expand on the linguistic and cognitive strengths that learners already possess and bring with them to the classroom, rather than ignore or try to replace them with others.

Respect and appreciation for cultural and community knowledge means that universities serve the interest of education when they allow for an exchange of views, rather than rely exclusively on a transmission model of instruction.

I recognize the existence of a variety of communities – each with its own voice and interests – both within and outside the university; a broad education offers the opportunity to hear and study as many of these voices as possible. Such an accommodation must include those communities, which have traditionally been excluded or underrepresented in the university. (Derived from the mission statement of the Department of Language, Reading and Culture, University of Arizona)

Technology: Students will use various technology resources to complete the assignments for this course including the internet, professional journals online, children’s literature databases and websites, Desire 2 Learn (<https://oc.okstate.edu/>), search engines, and professional literacy organization websites (www.ira.org , www.ncte.org , www.ala.org , etc). In addition, all out-of-class assignments, with the exception of the writer’s notebook, are to be computer-typed following the paper format detailed below.

Required Text:

Anderson, A. (2005). *Mechanically Inclined: Building Grammar, Usage, and Style into Writer’s Workshop*. Portland, ME: Stenhouse.

Fletcher, Ralph. (1996). *A Writer’s Notebook: Unlocking the Writer Within You*. New York: Avon Books. ISBN 0-380-78430-0.

Fletcher, R., & Portalupi, J. (2007). *Craft Lessons, K-8*. Portland, ME: Stenhouse.

Fu, Danling. (2003). *An Island of English: Teaching ESL in Chinatown*. Portsmouth: Heinemann. ISBN 0-325-00481-1

Routman, R. (2000). *Conversations*. Portsmouth: NH: Heinemann.

Additional Required Article/ Chapter Readings (on reserve at the library or D2L):

Reading

Allington, R. (2002). What I’ve Learned About Effective Reading Instruction. *Phi Delta Kappa*. June, pp.740-747.

Allington, R. (2001). Kids Need to Learn to Read Fluently. In R. Allington, *What Really Matters for Struggling Readers: Designing Research-Based Programs*. New York: Longman. Pp.70 – 86.

Anderson, R. & Nagy, W. (1992). The Vocabulary Conundrum. *American Educator*. V.16, N.4, pp.14-18, 44- 47.

Lane, H. & Pullen, P. (2004). Phonological Awareness Assessment and Instruction. Boston, MA: Pearson. Pp.1-7, 95-98. (163 pgs)

Critical Literacy

McLaughlin, M. & DeVoogd, G. (2004). Becoming Critically Aware. *Critical Literacy*. New York: Scholastic. Pp.13-33. ISBN 0-439-62804-0

Sweeney, M. (1999). Columbus, A Hero? In I. Shor & C. Pari (Eds.), *Education is Politics*. Portsmouth: Heinemann. Pp.110-119.

Language Arts

Calkins, L. (1994). Chapter 2: Tap the Energy for Writing. In *The Art of Teaching Writing*. Portsmouth: Heinemann. Pp.11-19.

Calkins, L. (1994). Chapter 4: Drafting and Revision. In *The Art of Teaching Writing*. Portsmouth: Heinemann. Pp. 39- 49.

Delpit, L. (2003). No Kinda Sense. In L. Delpit, (Ed.), *The Skin that We Speak: Thoughts on language and culture in the classroom*. New Press. Pp.32-48.

Lynch-Brown, C. & Tomlinson, C. (2005). *Essentials of Children’s Literature, 5th Ed*. Boston: Pearson - Allyn & Bacon. ISBN 0-205-42015-X

Shelton, N. R. & Fu, D. (2004). Creating Space for Teaching Writing and for Test Preparation. *Language Arts*. V.82, N.2, pp.120- 128.

Wansart, W. (1991). Chapter 10: The Student with Learning Disabilities in a Writing Process Classroom. In W. Wansart (Ed.), *With Promise*.

Policies: Please access general information regarding your rights and responsibilities at <http://www.okstate.edu/ucs/srr.html> and the OSU drop/ add policy at <http://www.okstate.edu/acadaffr> . See the most recent OSU catalog for the University's Drug Policy. OSU policies for inclement weather will also apply; class will not be cancelled unless the University declares a school-wide closing due to inclement weather.

Academic Integrity & Honesty: The following OSU Academic Integrity Oath is implied in all work that you do for this course: "I will respect OSU's commitment to academic integrity and uphold the values of honesty and responsibility that preserve our academic community." Academic dishonesty is not condoned or tolerated at OSU. OSU's Academic Integrity Policy states: "Academic dishonesty is a behavior in which a deliberately fraudulent misrepresentation is employed in an attempt to gain undeserved intellectual credit, either for oneself or for another. It includes, but is not necessarily limited to the following types of cases: plagiarism, unauthorized collaboration on out-of-class projects, cheating on class exams, unauthorized advance access to an exam, fraudulent alterations of academic materials, knowingly cooperating with another in an academically dishonest undertaking."

Any writing that you do in this course must be entirely your own work. You must document in APA style all sources of information that you use for every assignment, including those retrieved from the Internet. Sentences that are very similar to the original but have been paraphrased should have the citation as such: (Author, year, paraphrased p. #_#). Legally, three or more consecutive words taken from a source must be in quotation marks and documented. You are strongly advised to purchase a current APA stylebook, if you have not already done so, as APA style is required in most College of Education courses.

Standard OSU sanctions for academic dishonesty will apply to any occurrence. Any incidence of dishonesty will result in a grade of F for the affected assignment, will be reported to administrators, and is subject to further sanctions as applicable by OSU's policy. You may fail the course with an F! (F Shriek) if the degree of plagiarism warrants this sanction.

Notice to Students with Special Needs: "If any member of this class feels that he or she has a disability and needs special accommodations of any nature whatsoever, the instructor will work with you and Student Disability Services, 315 Student Union, to ensure that you have a fair opportunity to perform in this class. Please advise the instructor of such a disability and the desired accommodations at some point before, during, or immediately after the first scheduled class period." You must go through the Office of Disabled Student Services to receive any special accommodations.

Class Attendance and Participation: Class attendance and participation are important elements in your learning for this class. Absence diminishes the quality of this class for you and for your peers; therefore full attendance and punctuality are required for all scheduled classes. *Attendance means being present in class with class materials; class assignments ready to turn in; and active participation in class discussion, activities, and literature discussions.* Should an absence occur, the student is responsible for completing the readings; obtaining class notes, handouts, and related materials; familiarizing him or herself with the content addressed and making-up any missed quizzes or in-class assignments. Two absences for emergencies will be allowed; however, a third absence in this five-hour credit class will lower your grade by one letter, as will each subsequent absence. Two instances of attending class unprepared or arriving late/ leaving early will constitute one absence. Special, individual situations may be considered only if documentation for the absences is provided, and there is no guarantee of accommodations. **You are expected to communicate with me about all absences.**

So remember . . .

- ✓ Absences will affect your final grade.
- ✓ Be prepared for class.

- ✓ Bring the assigned readings to the class, with notes and/or highlights, and finish reading assignments before the class.
- ✓ **Maintain a professional attitude toward others at all times.**
- ✓ Actively participate in class discussion, activities and discussions.
- ✓ Doing work for other classes or unrelated activities will affect your final grade.**
- ✓ **Please turn cell phones off during class.**

Late Work Policy: In order to be fair to all students, any work that is turned in late **will lose 1/5 of the full points** automatically. Any work that is not completed at the beginning of the class in which it is due or is being completed during that class, will be considered late. Late work will not be accepted more than one week after the original due date. **You are responsible for being informed of and making arrangements for any missed work or assignments.**

Professionalism: An important part of this course is your demonstrated ability to grow as a professional educator. You are expected to submit work that represents your best effort and professional command of content and language. You are expected to engage in scholarly inquiry, read assigned materials thoroughly and thoughtfully, and explore professional literature beyond assignments. The following **Professional Disposition Outcomes** are characteristics that successful teacher candidates and in-service teachers demonstrate: adherence to professional ethics, effective collaboration, and commitment to teaching, student-focused instructional decision-making, commitment to diversity, initiative, responsibility, and responsiveness to professional feedback, self-reflection, and emotional maturity.

Paper Format of Written Assignments: All typed assignments must use the following format: “1” margins all around, Times Roman size 12 font, double spaced, page numbers in the lower right hand corner. Use APA citation format. Point deductions will be made on papers that are not in the correct format.

Note: Good thinking and writing takes time and needs many revisions. Please don’t wait until the last day to work on your paper. Try to have a peer read your work before you turn it in, and proofread your own work extensively as well. Peer-conferencing, revision, and editing are recommended for all your writings.

Major Course Projects/ Assignments

1. **Miscellaneous/In-class Activities (On-Going):** Assignments such as cultural and literacy identify map and reflection paper, and other randomly scored in-class assignments.
2. **Midterm Exam:**
There will be a midterm exam over central course concepts covered to date. The exam *may* include some multiple choice, true/false, or matching questions, but the majority will be short essay questions. The short essay questions will require application, evaluation, and synthesis of the course content.
3. **Critical Analysis Project with Broad and In-Depth Reading:** (10 books including 3 novels)
With a partner, you will explore how literature illuminates life by conducting an inquiry on a topic of diversity in children’s literature. Topics may include – but are not limited to – gender (i.e. portrayal of boys, strong female characters), immigration, poverty, homelessness, bullying, sexuality, children with disabilities, creationism vs. evolution, etc. (any social justice issue or cultural group). The National Council of Social Studies standards document also serves as a source of themes from which you may choose.

You will be developing your skills in evaluating literature by applying genre-specific evaluation criteria, analyzing literary elements, and reading with a critical stance. You must **select and clear your topic with me via email (requests will be filled in order received)**. Using the multitude of resources available to you (web links, required texts and those on reserve, your instructor, the CML librarian), you and your partner will find a minimum of 7 picture books and 3 novels of high quality (together) that explore some aspect of your chosen **theme**. Identify each selection by genre—realistic fiction, historical fiction, science fiction, fantasy, poetry, biography, and informational. You will read

both broadly and in-depth on your topic. Books should be professionally recommended and/ **or award winning books**. Note awards and recommending sources in your annotated bibliographies and research papers. Include books that are multicultural and a book from each genre in your readings (see me if you have any difficulty with this requirement)

Annotated Bibliography: For each book, write an annotation that includes the following. Make sure your books are high-quality!

- a. Complete bibliographic information in correct APA format
- b. Genre
- c. Awards or recommending sources

Research and Paper: Individually, you also need to **find two professional, scholarly articles** in journals such as *Dragon Lode*, *Journal of Children's Literature*, *The New Advocate*, *The Reading Teacher*, or *Language Arts* that address your theme. Read the two articles and use them in combination with your reflection on reading and analyzing the children's literature you collected to write a **synthesis paper** on your theme and the way it is addressed in the literature. It is estimated that this will be a 3-5 page paper, but the length depends on what you need to say. **YOU MUST HAVE A REFERENCE PAGE WITH BIBLIOGRAPHIC INFORMATION FOR ALL OF YOUR SOURCES outside** of the 3-5 pages of the paper.

In preparing to write your paper, consider the following questions:

- What is the issue you studied, and what is its importance in society?
- What are some possible root causes for the issue you are examining?
- What factors contribute to the problem escalating?
- What can be done to bring about change in small and/or large ways?
- How might this issue affect your future students?
- What questions are you grappling with? What do you wonder about?
- What insights into this issue have you gained from looking at multiple pieces of literature?
- How well is the issue presented in children's literature?
- What issues of gender, race, class, or power did you notice in your books? What perspectives were present and which were missing?
- How can you use the literature to approach these critical social issues with students? Why is it important to try and to open dialogue?

Presentation & Handout: Final results will be **presented in class** with your partner. Bring the books you used for visual display. **Make one handout** that states your topic and lists all of your bibliographic reference information for classmates. Talk about what you learned from your research and analysis of the books, what excited you, and what is missing in the pool of literature on this topic. The presentation should be 5-10 minutes.

4. Course Reading Log:

For each genre we study, you will be asked to find and read at least 5-7 high quality and/or award winning picture books. You will keep a reading log that includes the following information for each book: complete bibliographic information; genre; awards won, evaluation criteria that justify its quality, and/or its Horn Book Rating; and a one or two sentence summary of the book that includes and critical issues or topics. For the poetry genre, identify the type of poetry – free verse, rhyming, or other poetic form such as Haiku; and narrative or non-narrative poetry. For multicultural literature, identify the culture(s) or group(s) represented. For historical fiction, be sure to include in your summary the historical time period, event, and/or historical figure(s) represented.

You should have at least 75 books in your log, including at least 5 books from each of the following categories: realistic fiction, multicultural literature, fantasy, biography, informational nonfiction, historical fiction, poetry, illustrator study, author study, and wordless picture books. **This log is an**

ongoing process and you will be asked to bring it in and to pull from it a number of times during the semester: do not leave working on the CRL till the last day.

5. Field Experience Project and Lesson Plans (one full hour for 12 weeks--service learning): Ongoing: final documentation will be due to instructor near end of course (TBA) 12 Hour Filed Experience for Pre-service Teachers, 1-8

The elementary education students at Oklahoma State University participate in a field experience during their first semester in our program. This literacy field experience provides the students with the opportunity to observe literacy instruction in a public school and teach 3 literacy lessons to either a small group or a whole class. You will likely be placed in a classroom with one other CIED 3005 classmate and will visit this class one hour a week for a total of 12 visits. Ideally, you will be able to visit during the teacher's literacy instruction so that you can observe literacy instruction and connect your lessons to the teacher's content. You need to keep a log of your visits that you will have the teacher sign and you will turn in as part of this assignment. We will conduct background checks and your placement should determine the day of the week you attend your experience. You need to have successfully completed this experience to pass this course.

Reading Log: as part of this field experience, you will **keep a record of the children's literature read in the various genres.** In addition you will **maintain observational notes** recording the details of each teaching experience. After completion of the read-aloud experiences and teaching opportunities, you will review and analyze your notes to uncover instructional insights and assist you in reflecting on experience in written paper. Note: this field experience should foster a love of reading and writing while accomplishing our academic purpose.

Reflection paper: the results of your analysis should be shared in a two page written reflection paper. This paper should demonstrate your ability to apply course concepts in understanding this experience. With your paper, staple together your reading log, observation notes, and the three lesson plans (described below) and turn in all three components as a packet.

Teaching 3 Lessons: You will teach a total of three lessons: one from *Craft Lessons*, one from *Mechanically Inclined*, and a third lesson on vocabulary. You may teach the lesson in your placement classroom any time after you have turned in the lesson plan and received feedback on it. For each lesson you teach, you will

- write and turn in a lesson plan using the guidelines I provide,
- write a one page reflection of your teaching in which you will think about what went well, what didn't go well, and how you could improve the teaching next time; (Think carefully about how many students were fully engaged, how you know whether or not they understood the concept, and how well you managed time and behavior.)
- and turn in an evaluation form that you will ask your cooperating teacher to fill out on your lesson and your teaching. I will provide you with this form.

A. Craft Lesson

You will choose a lesson from *Craft Lessons* to teach to your placement class. This lesson will teach a writing technique by highlighting what a children's writer has done well in a particular piece of literature.

B. Lesson on Grammar

You will write and teach a lesson on grammar from *Mechanically Inclined* in your field placement classroom. The lesson should not only demonstrate your thorough understanding of the grammar concept, but also have concrete examples from children's literature to explain/ model the concepts being taught. The lesson should be interesting and engaging. It should also adhere to the concept of grammar as a transformative agent that is discussed in Anderson's work. **A worksheet does not constitute a lesson.** A worksheet can occasionally be used for practice, but it does not *teach* a concept. Please try to keep the lesson to 20 minutes or less. If you have any questions about the grammar concept, please discuss it with me before you teach the lesson.

C. Vocabulary/Word Work Lesson

After we discuss vocabulary instruction in class, you will develop a lesson plan that teaches 3-5 vocabulary words and teach the lesson to your placement class. This lesson must go beyond dictionary definitions and writing sentences with vocabulary words; this does not constitute effective vocabulary instruction. You will use word mapping, morphology, drama, discussion, kid-friendly definitions, oral examples or literature examples, derivations, and/or related words to teach the vocabulary you select.

6. **Writer's Notebook and Portfolio**

Throughout the course, you will work on your own development as a writer through writing in three different genres – fiction, nonfiction, and poetry -- **under one theme**. You will work on these pieces through the semester - in and out of class - and turn in the entire body of work as a multi-genre writing portfolio, including your writer's notebook and labeled drafts and revisions. This portfolio is to demonstrate your growth as a writer, your understanding of the writing process, your knowledge of different writing genres, and your ability to present yourself in different writing styles and formats. A minimum of five published pieces, with the genre of each clearly labeled, is required. It is expected that the final product be bound and include art illustrations (more than just computer graphics). The assessment of the portfolio will be based on quality, quantity, depth, and artwork.

Writing Portfolio Rubric

____ / 18 pts **Writer's Notebook:** You have kept a writer's notebook throughout the semester as a place to record things you notice or observe in the world around you, thoughts, concerns, humorous anecdotes or quotes, etc. The notebook was used both as a place to play with language and ideas and as a starting point for seed-ideas that led to further drafting and revisions. Twice a week is a good average for notebook entries; more is fantastic, less does not allow you to gain momentum with the notebook.

____ / 42 pts **Drafts and Final Product:** Evidence of the drafting and revision (true revision) process must be present for all pieces. DRAFTS MUST BE DONE OUTSIDE OF THE WRITER'S NOTEBOOK (except for the first draft). Each piece is worth 7 points (5 pieces x 7 pts each = 35 pts) and the artistic binding/ publishing is worth 7 points. The written pieces are graded on the following criteria:

____ /5 pts **Bonus: Illustrations/Presentations:** Attractive presentation with original (No copyrighted photos/images, such as those from most websites without citing that source) illustrations that enhance written work. Possibilities include found objects (please don't use any so obtrusive that it makes the notebook difficult to close or transport), original photography, paintings, drawings, collage (again, see above photo/image policy), etc. If you have other ideas, please approve with instructor before proceeding. No decoupage please (it doesn't hold up well to being stacked with other notebooks).

Personal Narrative (Non-Fiction) (2):

- ❖ Originality and Creativity
- ❖ Depth and Quality of Writing
 - Does the piece keep momentum? Does it keep reader's attention throughout?
 - Does it grab you as funny, touching, exciting, or something others can relate to?
- ❖ Evidence of Revision Process

Fiction (1):

- ❖ Originality and Creativity
- ❖ Depth and Quality of Writing
 - Effectively uses elements of good fiction writing

- ❖ Does the piece keep momentum? Does it keep reader's attention throughout?
- ❖ Evidence of Revision Process

Poetry (2 free verse):

- ❖ Originality and Creativity (went beyond the "love is like a rose" topics)
- ❖ Depth and Quality of Writing
 - Are words thoughtfully selected? Are unnecessary words deleted?
 - Is there a rhythm, rhyme, repetition, or flow to the piece? Are clichés avoided or used very selectively?
- ❖ Evidence of Revision Process

Publication:

- ❖ Quality of Product Design and Binding
 - Is the portfolio conceptualized visually in a thorough, thoughtful, effortful, and creative manner? Illustrations or artwork are part of the meaning portrayed in the portfolio.
- ❖ Connecting Theme Throughout Genres

7. In-Depth Literature Group Studies/ Discussions:

You will participate in three literature studies during the semester – one small group historical fiction novel study, one small group multicultural novel study, and one small group fantasy novel study. I will provide you with information about literature study theory and practice.

Sticky Notes: Before each study, read the book and come to class prepared to discuss and reflect. Sticky notes are a great way to remember discussion points to bring up with your group; sticky note your book as you read (or take notes on points you want to remember). These notes will be turned in after the literature discussion as your "reading response." *ADD from page 12* **Your sticky notes should include comments with a critical literacy focus.** At least three of the minimum five sticky notes (though realistically you will have several through the course of a book) should include comments with a critical literacy focus, though others may be any phrase or passage you wish to discuss—be detailed on your notes and **put the page number** you're referring to on the note (this will help me as I look over your notes). *At least* three of the notes need to directly relate to the focus question in the second discussion for a text.

A **one to two page reflection** will be due after all three studies are complete to encapsulate your experience and reflect on the rationale for this form of literature study (what theory supports this? How did it work in practice for you? How can you use it with your future students? etc.).

****Novel Book Talks: (Possible 5 points Extra Credit)** **Each student may select *one* additional historical fiction novel or multicultural novel to read and present in a 5 minute book talk format. In the book talk, you can share the setting of the book; talk about what drew you into the book; discuss critical issues such as race, gender, social class, labor, etc.; highlight main events; discuss the writer's craft; research and share information on the author's biography; etc.

8. Final Philosophy Paper: (in lieu of a final exam)

You will write a final paper that includes a **statement of philosophy** regarding the teaching of language arts, children's literature, and reading. This paper should synthesize your learning from this course. The main goal for this paper is for you to present your understandings of literacy, develop your philosophy of literacy instruction, and put what you've learned in this course together to shape an overview of a literacy curriculum. The final paper should be **5-7 pages** in length and follow the standard paper format for this course. Consider the following questions:

- ❖ What have you learned over the semester?

- ❖ What are your central understandings about the nature of literacy and literacy learning? What theories of literacy or learning theories shape this understanding? (i.e. constructivist learning theory, transactional theory of reading, etc.) In other words, what is your philosophy, your core beliefs, regarding the teaching of language arts/writing, children’s literature, and reading? How do you believe children learn best?
- ❖ What do you think is essential in helping children become literate?
- ❖ What can you do as a teacher to create a quality literacy learning environment and curriculum for your students? What components would you include in your literacy curriculum to meet the goal of developing students as effective language users?
- ❖ What is a comprehensive literacy approach?
- ❖ What are literature discussions and what can readers gain through participating in literature groups? What did you learn about reading and literature discussions from your participation in our novel groups?

You will be graded on the content of your paper as well as the organization and mechanics. This is the chance for you to demonstrate scholarly writing.

- Cite your reference sources in the paper as needed. Include a bibliography in APA format of the references you used and/ or quoted.
- Think through the structure of your paper. Jot down the big ideas that you want to cover and move them around until you find an organization that works well for your ideas. THEN, write the introductory paragraph that outlines the ideas you will discuss in the order that you will address them. Be sure to write a conclusion that sums up the main ideas of your paper and what you’ve taken from this course.
- Think about how to transition from one idea to the next, or one paragraph to the next. Don’t make abrupt changes in topics without some sort of segue (smooth transition). If there is a place where you find yourself totally changing pace, see if you can re-arrange the topics to flow smoother, or be sure to create a transition that helps the reader switch gears mentally.

- 9. Author/Illustrator study (with partner, some time allotted in class)** For this less formal project, you will work in pairs to get to know the works of an author/illustrator from a list provided (if you wish to study an author/illustrator not listed, please get instructor approval). Each student in the group is responsible for obtaining and reading one novel length book by the author or five picture books. The group is to prepare a presentation with the following components:

Research the author/illustrator’s background and craft. At least one of the author’s books should be published in the last ten years. Bring some books to share with the class along with your own impressions of the author/illustrator and his/her work.

- a. Provide a brief bio of the author. (This must be your own synthesis and cannot be “cut and pasted” from a website or other resource, though you still must site your sources.) Does the author/illustrator’s life experience influence his or her writing? How?
- b. What writing/visual craft(s) does this author/illustrator implement in his/her work? Give examples of those you highlight.
- c. Explore socio-cultural issues of how the characters and settings are portrayed in the author/illustrator’s work (include discussion of illustrations as well as text if your study includes pictures books).
- d. What is your impression of the author/illustrator’s body of work so far?
- e. Name at least two possible instructive uses for the author/illustrator’s work.

*The above elements may be in a one page, double spaced document—your group must provide info on **at least three** of the above lines of inquiry. The two*

components below are required for submission to instructor and be prepared to share findings with class.

- f. Attach a bibliography (bring copies of this for class) of the author/illustrator's work.
- g. Your role in this partnership to be submitted via email after work is presented.

Grading Policy:

- 1. **Miscellaneous/in-class Assignments**(cultural identity notes, reading/ writing autobiography, poetry performance, illustrator study, Fu presentation)
Literacy Autobiography, Author Study, Cultural Identity Paper, Various Other In-Class or Online Experiences 50 pts
 - 2. **Midterm Exam** 40 pts
 - 3. **Critical Analysis Project** 50 pts
 - 4. **Course Reading Log** 30 pts
 - 5. **Field Experience and Lesson Plans**
Lesson Plans, Design 10 pts. Each 30 pts
Teaching of Plans and Reflection
(on full experience)
Completed Attendance Log (no score awarded for field exp. without documentation at all) 10 pts
Reading Log for field experience 5 pts
 - 6. **Course Participation and Professionalism** 50 pts
(Half Based on Field Experience, Half on Course).
 - 7. **Writer's Notebook & Portfolio** 50 pts
 - 8. **In-depth Literature Group Studies /Discussion (3)** 40 pts
 - 9. **Final Paper** 50 pts
- TOTAL POSSIBLE POINTS 400 pts

GRADE		Points
A	92% - 100%	368-400
B	80% - 91%	320-367
C	70% - 79%	280-319
D	60% - 69%	240-279
F	Below 60%	239 and below

Resubmission of work after it has been graded is not permitted. Assessment/ scoring rubrics will be provided before each major assignment is due if one has not already been included in this syllabus.

Instructions will not be provided for the weekly in-class or minor homework assignments.

Additional Grading Criteria for Papers:

- Show your depth of thinking; make connections, raise critical questions, present thorough discussions.
- Present ideal logically and clearly in a well organized format. Use specific examples to support your statements. Present opinions with strong beliefs and passion.
- Demonstrate your writing skills with a well developed beginning and ending, paragraphs with transitions, correct spellings, Standard English sentence structures, proper grammar, appropriate punctuation, concise word usage, and effective expressions.

This syllabus/contract, including course schedule and due dates, might be modified at any time during the semester. The instructor will give advanced notice about any changes made to this syllabus/contract.

