



## **INSC 571 COURSE SYLLABUS**

**INSC 571 – Resources and Services for Children  
Sections 1 (CRN 20106) and 2 (CRN 20107)  
School of Information Sciences – Spring 2017  
Mondays, 6:30-9:10 p.m. (EST)**

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**Updated on 01/14/2017**

### **COURSE DESCRIPTION AND VALUE PROPOSITION**

Critical survey of books and related materials for children, development of genres. Evaluation, selection, and utilization for school and public libraries. (UTK Catalog)

Children’s literature (the “resources” in the title) is at the heart of what we do as youth librarians. We base programming, provide services, and create living collections using it. Taking this class will give you an overview of this very extensive field, and you will be exposed to important authors, genres, trends, and titles that will serve you the rest of your careers. On a more practical note, every children’s librarian’s job requires this knowledge so you are making yourself more employable by taking the class.

There is a separate young adult resources and services class so we will restrict ourselves to considering literature for children from birth through the young side of age twelve. Young adult and adult titles are outside the bounds of our class.

### **STUDENT LEARNING OUTCOMES**

You will be able to:

- Discuss the evolution of children’s literature and how it is a social and cultural product;
- Articulate genre characteristics and discuss how they may be used to connect children and their literature (in whatever form it takes);
- Analyze the literary strengths and weaknesses of a particular work;
- Demonstrate how to use books and other media for recreation as well as for curricular support;
- Articulate how to build and manage a successful children’s literature collection in a school or public library;
- Articulate trends in children’s literature;
- Utilize professional resources in order to stay abreast of new publications, trends, and media related to children’s literature.

### **HOW TO BE SUCCESSFUL IN THIS CLASS**

Be present, be intellectually curious, and engage equally with your peers and with me.

## TEXTS FOR THE COURSE

### Required Texts

- Bang, Molly. 2016. *Picture This: How Pictures Work*. San Francisco: Chronicle Books.
- Sendak, Maurice. (1963) 1988. *Where the Wild Things Are*. New York: HarperCollins.
- White, E.B. (1952) 2004. *Charlotte's Web*. New York: HarperCollins.

### Additional Texts

One of the purposes of this course is to expose you to a wide range of literature written for and about children, birth through age **twelve**. This is a course with a heavy reading load and there will be quite a bit of outside reading required for successful completion of the course. Individual texts have not been required because there are usually many different titles that can be called upon to illustrate or support the concepts we discuss in class. **Be prepared to make frequent visits to libraries and/or bookstores of your choice, in order to do the additional reading.**

## LEARNING ENVIRONMENT

Our class space is intended to be a safe, intellectually stimulating, collaborative space for learning, where we respect each other's thoughts and process, and everyone's voice and experiences are important.

My approach to teaching is based on Malcolm Knowles' view of adults as learners, and on John Dewey's ideas about active (versus passive) learning. I believe that you are a self-directed, purposeful learner, who learns best when you can build on your own personal experiences. You like to be involved in the construction of your learning experience. What this means for us is that I am expecting active participation to create a collaborative learning community, where we co-create value and generate new knowledge. Even though you may be new to working with youth in a professional capacity, as an adult you bring knowledge and experience that can enrich our class when shared appropriately.

You will also be selfless learners, willing to put yourself forward to ask questions, propose answers, and provide feedback as needed. It is usually the case, for example, that if one person has a question or needs clarification, many others also wonder. Be bold and brave, be the person who asks when others are silent.

There are several different kinds of learning activities in this class, including but not limited to papers, group work, polls or surveys, presentations, and lectures. Graduate students can realistically expect to spend three hours outside of class for each hour of in-class time. Instructional techniques include live and pre-recorded lectures, peer-to-peer teaching through presentations and collaborative projects, personal reflections and analysis through blogs and discussion board postings. Class sessions are 2 hours and 40 minutes long, including a 10-15 minute break.

## INFORMATION LITERACY/TECHNOLOGICAL RESOURCES

This online synchronous (real time) class requires you to be comfortable with different technologies, including Online@UT (Canvas and Zoom), the Internet and world wide web, word processing, presentation and spreadsheet software, and some social media applications. There are campus resources to support your use of technology (see list below), but ultimately it is your

responsibility to make sure you have the necessary technical equipment and knowledge needed. For example, one of the most often overlooked technical requirements is your Internet connection speed. Try to have the fastest Internet connection available in your area.

For additional information or support:

- Technology at SIS – [www.sis.utk.edu/sis-technology](http://www.sis.utk.edu/sis-technology)
  - For online support during class, scroll down the page until you see the section entitled, “Real Time, Live Class Meetings Using ZOOM”
- UT Office of Information Technology (OIT): <https://oit.utk.edu/Pages/default.aspx>
  - There’s a link to the OIT HelpDesk on the upper left side of the page.
- lynda.com is a great source of online training support, with tutorials and video on everything from Google Drive to our own out-of-class software Canvas, so check it out, at <https://oit.utk.edu/Training/online-training/lynda/Pages/default.aspx>. You’ll need your UTK netid and password to access lynda.

Each semester OIT offers “Test Flights” where you can join an informal Zoom session to test your equipment and connections prior to the start of class. These sessions are announced on the UTKSIS-L listserv ([UTKSIS-L@LISTSERV.UTK.EDU](mailto:UTKSIS-L@LISTSERV.UTK.EDU)) and at the LiveOnline@UT site (<https://oit.utk.edu/instructional/tools/liveonline/Pages/default.aspx>). You’re strongly encouraged to participate each term so that you know you’re ready for the technology demands of attending and participating in class.

## **COURSE REQUIREMENTS, ASSESSMENT AND EVALUATION METHODS**

### **Methods of Documentation for Assignments**

Information Science is a multi- and inter-disciplinary field and you will encounter many citation styles – both as lifelong learners and as authors – including APA, MLA, and the Chicago Manual of Style. For that reason, as long as you are consistent in how you apply your choice, you may choose any major citation system.

Your essays and papers should be double-spaced, paginated (insert page numbers), with 1” margins, in 12-point type. Title pages are optional, but papers should always have a title – even if you simply restate the assignment name. References should be present when needed. Please put your name on everything you turn in for class.

The quality of your writing impacts your grade. Your assignments should be well-constructed and well-written. The most innovative or illuminating insights can be lost if the writing is unclear or disorganized. Edit yourself or have someone review your assignments to make them as excellent as you can. Don’t assume I know you know something and never make me guess what you mean. Take full advantage of my offer to review drafts.

### Penalty for Late Work

Except by **prior agreement**, one (1) point per business day may be deducted for written or oral work not submitted by class time on the due date. “**Prior arrangement**” means at least 24 hours prior to the original time scheduled for the presentation or assignment.

### Active Class Participation

You must do more than show up for class. You will be present and engaged during and after class; start and contribute to posts on Canvas, and bring related materials to the attention of the instructor or your fellow students. Canvas contributions should show original thought and initiative, not simply agreement or endorsement. Interact with each other as much as you do with me so that we can create a learning **community**. Quality of contribution is much more important than quantity.

### Assessment and Evaluation

There will be a variety of assessments used in this class, both formative (along the way, usually ungraded), and summative (at the end of class, usually graded). The assessments will include but not be limited to feedback during class, required discussion board posts, responses to each other’s posts, presentations, and other assignments that are described in detail on our Canvas class space. *The quality, clarity, and organization of your writing impacts your evaluations, either negatively or positively; it’s up to you.*

All assignments receive a point value, and a perfect score on all assignments adds up to 100 points. The University mandates a particular grading scale (see [http://catalog.utk.edu/content.php?catoid=21&navoid=2510#Grades\\_Credit\\_Hours\\_and\\_Grade\\_Point\\_Average](http://catalog.utk.edu/content.php?catoid=21&navoid=2510#Grades_Credit_Hours_and_Grade_Point_Average)) for graduate students, and the scale below is what I use to convert our point values to letter grades. For individual assignments, divide the points you earned by the total points possible for the assignment and then multiply that number by 100 and round it to the nearest whole number. For example, if you earned 13 points for a 15-point assignment, your letter grade would be  $13/15 = .87 \times 100 = 87$ , or a B+.

### Converting Points to a Letter Grade

A	93 – 100	(4 quality points per semester hour) superior performance.
A-	90 – 92.75	(3.7 quality points per semester credit hour) intermediate grade performance.
B+	88 – 89.75	(3.5 quality points per semester hour) better than satisfactory performance.
B	83 – 87.75	(3 quality points per semester hour) satisfactory performance.
B-	80 – 82.75	(2.7 quality points per semester credit hour) intermediate grade performance.
C+	78 – 79.75	(2.5 quality points per semester hour) less than satisfactory performance.
C	70 – 77.75	(2 quality points per semester hour) performance well below the standard expected of graduate students.
D	60 – 69.75	(1 quality point per semester hour) clearly unsatisfactory performance and cannot be used to satisfy degree requirements.
F	0-59.75	(no quality points) extremely unsatisfactory performance and cannot be used to satisfy degree requirements.

You are welcome to discuss your evaluations with me. You must wait 24 hours after receiving the grade to contact me, and present valid documentation for why you believe you have earned a different grade. I reserve the right to make the final decision.

### **Note on “Incompletes”**

Based on University of Tennessee policy, an "Incomplete" is granted only under "the most unusual of circumstances." Power to grant an "Incomplete" resides wholly in the instructor. An “F” is submitted for students who simply disappear. More information is available at [http://catalog.utk.edu/content.php?catoid=15&navoid=1473&hl=grading+scale&returnto=search#Grade\\_of\\_Incomplete](http://catalog.utk.edu/content.php?catoid=15&navoid=1473&hl=grading+scale&returnto=search#Grade_of_Incomplete).

## **UNIVERSITY POLICIES**

### **Class Attendance Policy**

Students are expected to attend class each week and be fully prepared to *actively* participate. Please try to notify me in advance if you need to miss class. If you do miss class, listen to the archived lecture/discussion and let me know if you have questions.

### **Class Cancellation**

Should it be necessary to cancel a class meeting, every effort will be taken to do so in advance. Look for e-mail announcements via Canvas. More information about the School’s cancellation policy is available at [www.sis.utk.edu/courses/guidelines](http://www.sis.utk.edu/courses/guidelines).

### **Academic Honesty**

Plagiarism in any of its several forms is intolerable, and attention to matters of documentation in all written work is expected and required. Inadvertence (i.e., "carelessness"), alleged lack of understanding, or avowed ignorance of the various types of plagiarism (including lack of proper attribution of sources and use of quoted material and mechanics for same) are not acceptable excuses. Infractions of academic integrity are penalized according to the severity of the infraction but may include a course grade of "F" and the instructor's recommendation to the UTK Dean for Graduate Studies that the student be dismissed from the University.

Each student's work must be the product of his/her own study and/or research, not a joint effort of any sort unless previously approved. (See also the Graduate School Catalog, “Academic Honesty,”

[http://catalog.utk.edu/content.php?catoid=15&navoid=1473&hl=grading+scale&returnto=search#Academic\\_Honesty](http://catalog.utk.edu/content.php?catoid=15&navoid=1473&hl=grading+scale&returnto=search#Academic_Honesty)).

## **STUDENTS WITH SPECIAL NEEDS**

Any student who feels he or she may need an accommodation based on the impact of a disability should contact the Office of Disability Services (ODS) at 865-974-6087 in 100 Dunford Hall to document their eligibility for services. ODS will work with students and faculty to coordinate reasonable accommodations for students with documented disabilities. The full address for ODS is 100 Dunford Hall, 915 Volunteer Blvd., Knoxville, TN 37996-4020, phone: (865) 974-6087, fax: (865) 974-9552, e-mail: [ods@utk.edu](mailto:ods@utk.edu).

## **COLLEGE OF COMMUNICATION & INFORMATION DIVERSITY STATEMENT**

CCI recognizes and values diversity. Exposing students to diverse people, ideas and cultures increases opportunities for intellectual inquiry, encourages critical thinking, and enhances communication and information competence. When all viewpoints are heard, thoughtfully considered, and respectfully responded to, everyone benefits. Diversity and fairness unite us with the wider professional and global community. For a fuller discussion of the CCI Diversity Statement, see [www.cci.utk.edu/diversity-statement](http://www.cci.utk.edu/diversity-statement).

### **Student Support**

Each student should be aware that he/she has a web of available support services at UTK, starting with me (course instructor), your advisor, and the SIS administration. For more information, see the SIS “Course Wellness” guidelines at [www.sis.utk.edu/courses/guidelines](http://www.sis.utk.edu/courses/guidelines).

### **Hodges Library’s Information Sciences Page**

- Information Science LibGuide (library guide) – <http://libguides.utk.edu/infosci>
- Our Information Sciences librarian is Margaret Casado, <http://libguides.utk.edu/profile.php?uid=15558>

*The instructor reserves the right to revise, alter and/or amend this syllabus, as necessary. We will normally discuss any changes in class ahead of time, but students will always be notified in writing and/or by email of any such revisions, alternations and/or amendments.*

## **Assignments**

You will upload assignments for grading by going to the “Assignments” link on the left-side navigation. Please consider posting your completed assignments on the appropriate Canvas Module discussion board, so that we can get maximum exposure to resources and materials.

### **General guidelines for the Fiction, Nonfiction, and Picturebook Analyses:**

- 5-7 content pages (excluding the title page or reference pages)
- 12-point type
- 1” margins
- Double-spaced
- Title pages (optional) and references don’t count as part of the content pages
- Since you are giving *your* analysis in these three evaluation papers, you shouldn’t need a bibliography, references, or notes page, but if you quote or paraphrase, cite it. For quotes from your book, simply put a page number after them, e.g. (32). If in doubt about anything else, cite it.
- Always put your name on your paper
- Always include a title, even if you simply recap the name of the assignment
- Always start your paper with the name of the book, a BRIEF (1-3 SHORT sentences) annotation, and bibliographic information (author, illustrator, title, publication year, and publisher)
- Upload your papers as .doc or .docx files. Canvas will stop you if you try to use any other formats. If you use something other than Word to create your papers you’ll need to find a way to convert them to the acceptable formats.

### **Picturebook Analysis – 20 points**

This assignment is designed to help you develop critical evaluation skills in relation to picturebooks. You will discuss the choices and decisions the illustrator made in terms of media, design elements and style. How does this illustrator achieve what Maurice Sendak calls a “seamlessness” of picture and text? NOTE: DO NOT use an audiobook or ebook for this assignment.

Choice: *Must* be an award winning picturebook, choose from:

- Caldecott (Medal or Honor)
- Coretta Scott King (illustrator only, Medal or Honor)
- Pura Belpré (illustration only, Medal or Honor)
- Robert F. Sibert (Medal or Honor)
- Boston Globe-Hornbook (winner or honor, or nonfiction winner or honor)
- Asian/Pacific American Awards for Literature
- Jane Addams Children’s Book Award
- Schneider Family Book Award
- Cybils Children’s and Young Adult Bloggers’ Literary Awards

Include (but you are not limited to):

- BRIEF plot summary (2-3 SHORT sentences at most)

- What is the relationship between the illustrations and the text?
- Discuss the “whole” book – typography, layout, endpapers, frontispiece, size, shape, pages, characters, palette, etc. (as applicable)
- How do these choices support and/or extend the book’s theme(s), tone, style, POV?

You can approach this analysis by realizing that the illustrator (who may or may not be the author) started from blank white pages. How and what did the illustrator choose to do in order to bring this book to life?

Upload your paper in “Assignments” on Canvas. You are strongly encouraged (but not required) to share your paper with your classmates by posting it to the Picturebook Analysis discussion board in the Picturebook Module.

### **Nonfiction Analysis – 20 points**

This is an opportunity to look closely at a work of nonfiction and analyze the book’s purpose, organization, accuracy, and authorial style. Analyze a nonfiction book for a child or young adolescent (ages 8-12).

Choice: Any nonfiction text designed for a youth audience (~ ages 9-12), but start your search by looking at Sibert Medal or Honor books, or books recommended by a professional association such as the National Council for the Social Studies or the National Science Teachers Association. Avoid adult or YA books, avoid encyclopedias, ebooks and audiobooks.

#### Include:

- BRIEF summary of the content (2-3 short sentences at most);
- Discussion, supported by examples from the book, of the nonfiction elements we discuss in class;
- How is the book organized, and how does this help/hinder its purpose? What does the organization say, if anything, about an intended audience?
- Does the book “work?” For example, (but not limited to), does the content/writing style/tone match the intended audience?
- Does the author provide sufficient documentation and organizational helps?

### **Fiction Analysis – 20 points**

This is an opportunity to gain an understanding of the art and technique of literary criticism as it is applied to children’s literature. Write a critical appraisal of a book for a child or young adolescent (ages 8-12).

Choice: Must be an award winner, choose from

- Newbery (Medal or Honor)
- Coretta Scott King (author only, Medal or Honor)
- Pura Belpré (narrative only, Medal or Honor)
- Mildred Batchelder (Medal or Honor)
- Asian/Pacific American Awards for Literature
- Jane Addams Children’s Book Award



- Schneider Family Book Award
- Cybils Children’s and Young Adult Bloggers’ Literary Awards
- Avoid YA or adult books, avoid picturebooks, audiobooks, and ebooks.

Include:

- BRIEF plot summary (2-3 sentences at most);
- Discussion, supported by examples from the book, of the literary elements and/or narrative as applicable to your book;
- Does the book “work? For example, (but not limited to), does the content/writing style/tone match the intended audience?

**Reading Blog – 20 points**

Keeping up with what you read can be difficult, so this assignment is designed to get you to think about how you will deal with this in your professional life. It also forces you to browse (and hopefully view/read/hear) materials online and in libraries so that you increase your familiarity with children’s literature and resources. Another goal of this assignment is to give you the opportunity to interact with electronic formats for keeping up with your reading. ALL your resources (except the professional blog) must fall within the age range of the class: birth through age 12. Avoid young adult and adult titles. If in doubt, please contact Dr. Welch.

Vary your choices so that you are looking at something for every age group and incorporate diversity in terms of audience, author/illustrator, subject matter, point of view. You may utilize titles or resources you hear about from others, but *you may not repeat any titles or resources you used in any other IS 571 assignment.*

Step 1: Choose your platform and create your blog

- Be aware that I am requiring you to evaluate non-book and non-print materials in addition to books, so you’ll need to find an application that permits that kind of flexibility. Even for books you’ll be addressing things such as read-alikes (“If you like this, then you’ll like …”) and programming connections so, again, make sure your format will accommodate the assignment requirements. If in doubt, talk to me about your options.
- Content is more important than the visual, but make sure whatever format you use is easy to understand and navigate.
- Be aware of copyright issues if you use images and/or quotes in your blog.
- If you have already created a reading blog, you may use it for this assignment, but you must have some way of alerting me to the entries you want me to consider for your grade and they must be entries you create during this semester.

Step 2: Read and evaluate *at least one item in each* of these formats:

- Picturebook – either fiction or nonfiction, include three (3) read-alikes
- Early/easy reader (see Geisel Awards for examples)
- Fiction (other than picturebooks), include three (3) read-alikes
- Nonfiction or informational (other than picturebooks), include three (3) read-alikes
- Graphic novel (Eisner Award winners, for example)

- Audiobook (see Odyssey Award winners, for example), video or movie (see Carnegie Award winners, for example)
- Blog – look for one that is for children’s librarians (not parents, children, or YA librarians); if in ANY doubt, check with Dr. Welch
- Magazine – either online or in print, for a youth (birth – 12 yrs) audience

Step 3 – Procedures and guidelines

- Choose what is new to you (regardless of the publication date); stretch yourself!
- Read/view/listen to only one title from a single source/author/creator.
- Be sure you don’t skip any required elements. Your entries can be bullet points or essays, whatever works best for you, just be sure to address what is important about each item. Note that this is a professional tool, so it is inappropriate to refer to your personal likes/dislikes, or those of your children or other family members.
- Always start with complete bibliographic info (i.e. author, illustrator, title, publication date, and publisher).
- After you address all the pertinent required elements (see Reading Blog rubric on Canvas) of the entry, you are welcome to add additional info for yourself or your peers.
- You may include read-alikes for every entry, but they **must** be included for the fiction, nonfiction and picturebooks entries.

There are evaluation rubrics and guidelines on Canvas. Make sure you address the required elements for every evaluation (see Reading Blog Rubric) and then you are welcome to add anything that is pertinent to how you would use the items in a real-life situation.

Upload the link to your blog on the Reading Blog discussion board and read each other’s blogs. Again, this helps broaden the amount of material we can cover in one semester.

**Genre Clinic (group grade) – 20 points**

Students will self-select one of SIX (6) genre groups to join. Each group will conduct a 60-minute clinic on their genre or format, according to the class schedule. If you choose to do the extra credit booktalk, this is done the same night as your clinic, but does not count against any of your clinic time. The clinics must focus only on literature for youth from birth through age 12. Young adult and adult literature should not be included. If in doubt, consult Dr. Welch.

The available genres and/or formats are:

Biography/Autobiography	Contemporary Realistic Fiction
Graphic Novels	Historical Fiction
Poetry	Speculative Fiction (Fantasy/Sci-Fi/Horror)

For the clinics, there is a basic template with required information, but your presentation can be as distinctive as you want to make it. As long as you cover the basics you can also include things like author or illustrator guest speakers, videos, quizzes, games, etc. You can create your own Zoom sessions and practice it in advance to make sure everything works right and looks the way you want it to look.

Sign-ups for groups will occur in Canvas on the Genre Clinic groups section of the “People” part of the site after our first class. I will show you how to do this in class so you’ll know where to go. You may choose groups between 9:15-11:00 p.m. EST on January 23<sup>rd</sup>, first come, first served. If you miss this deadline I will assign you to a genre group. Canvas is set up to restrict the groups to two people, so don’t wait if you want to get the genre of your choice. If all the genre groups are full, email me immediately at [cwelch11@utk.edu](mailto:cwelch11@utk.edu) and give me your top three genre preferences. I will randomly assign anyone who hasn’t found a genre group or contacted me by 9:00 am on Tuesday, January 24<sup>th</sup>. If anyone signs up before 9:15 on Monday night, I will delete their entries and randomly assign them to a different genre group.

*Extra Credit Option:* Create an electronic book “trailer,” a short 1- to 3-minute video commercial for a book from your genre. The trailer must include both audio and visual components (words as well as sounds), and if you choose this option you must also submit a script along with your trailer. You are responsible for finding an appropriate app and posting your finished product to YouTube (although you can keep the video private). There are tutorials available in many places to help you with this if it is your first time. Extra credit: up to 3 points for one (1) *quality* booktalk, up to 5 points for two (2) *quality* booktalks.

#### Additional Genre Clinic Notes

See the Genre Clinic Template for more info. You should create slides or some visual means for the class to use as a guide to your presentation. You must also provide an individual PowerPoint slide for your booktalk, or link to your book trailer if you choose the extra credit option. This slide and/or link can be separate or it can be incorporated into your PowerPoint clinic presentation, if you wish.

Everything for the genre week – the completed genre template, group presentation handouts/slides, and any extras (including e-trailer link and script if you choose) – should be posted to your specific genre discussion board on Canvas. Posting deadline is NOON on the Sunday before you present.

**INSC 571 – Children’s Resources & Services, Spring 2017**  
**Weekly Schedule of Topics, Readings, and Activities**

**January 23: Course Introduction, Overview and Syllabus Review, Inquiry Process**

**Read for today**

- Bruce, Allie Jane. 2016. “A Deep Conversation About Binary Thinking,” November 21, 2016, from the *Reading While White* blog, available online at [readingwhilewhite.blogspot.com/2016/11/a-deep-conversation-about-binary.html](http://readingwhilewhite.blogspot.com/2016/11/a-deep-conversation-about-binary.html), last accessed on December 28, 2016.
- Myers, Christopher. 2013. “Young Dreamers,” *Horn Book Magazine*, November/December 2013: 10-14.
- Hunt, Peter. 1999. Ch 1: “Introduction: The World of Children’s Literature Studies,” in Hunt, Peter, ed. *Understanding Children’s Literature*. New York: Routledge.
- Wolf, Shelby Anne and Shirley Brice Heath. 1992. “Prologue,” in *The Braid of Literature: Children’s Worlds of Reading*. Cambridge, MA: Harvard University Press.

**DUE today**

- Introduction (see Canvas for instructions)
- List your top 4 genre choices after class on the Canvas “Genre Choices” discussion board. NOTE: the discussion board will only be available from 9:30-11:00 p.m. EST TONIGHT. If you don’t choose a genre, I will assign one to you.

**January 30 – Picturebooks: Techniques, Style, Media, Design**

**Read for today**

- Bang, Molly. 2016. *Picture This: How Pictures Work*. Chronicle Books.
- Lukens, Rebecca, Smith, Jacquelin, Coffel Cynthia. 2013. Ch 3: “Picturebooks,” in *A Critical Handbook of Children’s Literature*, 9<sup>th</sup> ed. Boston: Pearson.
- Naidoo, Jamie C. 2008. “Opening Doors: Visual and Textual Analyses of Diverse Latino Subcultures in Americas Picture Books,” *Children & Libraries*, Summer/Fall 2008: 27-35.
- Sendak, Maurice. *Where the Wild Things Are*
- Sipe, Lawrence R. 2011. Ch 17: “The Art of the Picturebook,” in Wolf, Shelby A., Coats, Karen, Enciso, Patricia, and Jenkins, Christine A. (eds), *Handbook of Research on Children’s and Young Adult Literature*. New York: Routledge. **NOTE:** Also read the two “Point of Departure” pieces by picturebook illustrators Chris Raschka and David Wiesner that follow the Sipe article. You’ll be reading from p. 238-255.

**February 6 – Poetry**

**Read for today**

- Winter, Carol and Schmidt, Gary D. 2001. Ch 4: “The Delight and Wisdom of Children’s Poetry,” in *Edging the Boundaries of Children’s Literature*. Boston, MA: Allyn & Bacon.

**DUE today**

- Genre Clinic, including booktalks

## **February 13 – Concept Books and Early/Easy Readers**

### **Read for today**

- Carlson, Ann D. (1996) “Concept Books and Young Children,” in Vandergrift, K. E. (ed.) *Ways of Knowing: Literature and the Intellectual Life of Children*. Scarecrow Press, Inc.

### **Skim for today**

- Goodreads “Popular Concept Books Shelf,” available online at <https://www.goodreads.com/shelf/show/concept-books>. Goodreads is a crowdsourced list of read-alikes and recommendations. Although I’m pointing you in that direction for concept books, it is also a good place to start for any genre if you really don’t know where to begin. Take their recommendations with a grain of salt.

### **DUE today**

- Picturebook Analysis

## **February 20 – Informational Books**

### **Read for today**

- Excerpts from Common Core Standards, read all the sections of the Introduction under Kindergarten-Grade 12 (click on it on the right-hand side navigation), available online at <http://www.corestandards.org/ELA-Literacy/>, last accessed January 14, 2017.
- Bamford, Rosemary and Kristo, Jan. 2003. Ch 2: “Choosing Quality Nonfiction Literature: Examining Aspects of Accuracy and Organization,” in Bamford & Kristo, eds. *Making Facts Come Alive: Choosing & Using Quality Nonfiction Literature K-8*, 2<sup>nd</sup> ed. Norwood, MA: Christopher-Gordon Publishers, Inc.
- Kerper, Richard M. 2003. Ch 3: “Choosing Quality Nonfiction Literature: Examining Access Features and Visual Displays,” in Bamford, Rosemary & Kristo, Jan, eds, *Making Facts Come Alive: Choosing & Using Quality Nonfiction Literature K-8*, 2<sup>nd</sup> ed. Norwood, MA: Christopher-Gordon Publishers, Inc.
- Kiefer, Barbara and Wilson, Melissa I. 2011. Ch 20: “Nonfiction Literature for Children: Old Assumptions and New Directions,” in Wolf, Shelby A., Coats, Karen, Enciso, Patricia, and Jenkins, Christine A. (eds), *Handbook of Research on Children’s and Young Adult Literature*. New York: Routledge.

## **February 27 – Biographies and Autobiographies**

### **Read for today**

- Bishop, Rudine Sims. 2011. Ch 16: “African American Children’s Literature: Researching Its Development, Exploring Its Voices,” in Wolf, Shelby A., Coats, Karen, Enciso, Patricia, and Jenkins, Christine A. (eds), *Handbook of Research on Children’s and Young Adult Literature*. New York: Routledge.
- Heath, Shirley Brice. 2011. Ch 3: “The Book as Home? It All Depends,” in Wolf, Shelby A., Coats, Karen, Enciso, Patricia, and Jenkins, Christine A. (eds), *Handbook of Research on Children’s and Young Adult Literature*. New York: Routledge.

### **DUE today**

- Genre Clinic, including booktalks

## **March 6 – Character, Plot, Theme, Setting, Point of View (POV), Style, Tone**

### **Read for today**

- Caravette, Loretta. 2011. "Portrait of the Reader as a Young Child," *Children & Libraries*, 9(2), Summer 2011: 52-57.
- Chambers, Aidan. 1980. "The Reader in the Book," in Chambers, Nancy, ed. *The Signal Approach to Children's Books*. Metuchen, NJ: Scarecrow Press.
- Lukens, Rebecca, Smith, Jacquelin, Coffel Cynthia. 2013. Ch 9: "Style and Tone," in *A Critical Handbook of Children's Literature*, 9<sup>th</sup> ed. Boston: Pearson.
- White, E.B. *Charlotte's Web*

### **VIEW as many of these as you can for today**

- Charlotte's Web comic - <http://www.scholastic.com/charlottesweb/comic/>
- Charlotte's Web movie (2006) – 97 minutes
- Charlotte's Web animated movie (1973) – 94 minutes

### **DUE today**

- Nonfiction Analysis

## **March 13 – Spring Break – No Class**

## **March 20 – Traditional Literature**

### **Read for today**

- Sayers, Frances Clark. 1965. "Walt Disney Accused," *Horn Book* 41 (December, 1965): 602-11. Available online at <http://www.hbook.com/1965/12/choosing-books/horn-book-magazine/walt-disney-accused/#>
- Warner, Marina. 2014. "How Fairytales Grew Up," *The Guardian*, December 12, 2014. Available online at [www.theguardian.com/books/2014/dec/12/how-fairytales-grew-up-frozen](http://www.theguardian.com/books/2014/dec/12/how-fairytales-grew-up-frozen).

### **DUE today**

- Fiction Analysis

## **March 27 – Speculative Fiction (Science-Fiction, Fantasy, and Horror)**

### **Read for today**

- Pratchett, Terry. 1996. "Let There Be Dragons," from Sheila Egoff, Gordon Stubbs, Ralph Ashley, and Wendy Sutton, eds., *Only Connect: Readings on Children's Literature*. New York: Oxford University Press.
- Spencer, Rochelle. "Diversity is Magic: A Roundtable on Children's Literature and Speculative Fiction," November 5, 2015. *Los Angeles Review of Books*, online at <https://lareviewofbooks.org/article/diversity-is-magic-a-roundtable-on-childrens-literature-and-speculative-fiction/#!>, accessed on December 28, 2016.
- Yolen, Jane. 1996. "Turtles All the Way Down," from Sheila Egoff, Gordon Stubbs, Ralph Ashley, and Wendy Sutton, eds., *Only Connect: Readings on Children's Literature*. New York: Oxford University Press.

### **DUE today**

- Genre Clinic, including booktalks

## **April 3 – Historical Fiction**

### **Read for today**

- Dorris, Michael. “Trusting the Words,” *Booklist*, June 1&15, 1993: 1820, 1822.
- Lindquist, Tarry. “Why and How I Teach With Historical Fiction,” *Instructor*, accessed online at <http://teacher.scholastic.com/lessonrepro/lessonplans/instructor/social1.htm>
- Pavonetti, Linda M. 2004. Ch. 14: “The Evolution of Historical Fiction for Children,” in *Children’s Literature Remembered: Issues, Trends, and Favorite Books*. Westport, CT: Libraries Unlimited.

### **Skim for today**

- *American Indians in Children’s Literature* (AICL) blog, by Debbie Reese, available online at <https://americanindiansinchildrensliterature.blogspot.com/p/about.html>. Last accessed on December 28, 2016. Read the article on the book, *A Fine Dessert*, and then anything else that catches your fancy. The article is online at <https://americanindiansinchildrensliterature.blogspot.com/search?q=fine+dessert>, last accessed on December 28, 2016.
- *Reading While White* blog, available online at [readingwhilewhite.blogspot.com/](http://readingwhilewhite.blogspot.com/). Read the Mission and FAQ sections and then skim whatever interests you. Last accessed on December 28, 2016.

### **DUE today**

- Genre Clinic, including booktalks

## **April 10 – Realistic/Contemporary Fiction**

### **Read for Today**

- Harris, Violet J. 2003. Ch 11: “The Complexity of Debates about Multicultural Literature and Cultural Authenticity,” in Fox, Dana L. and Short, Kathy G. (eds) *Stories Matter: The Complexity of Cultural Authenticity in Children’s Literature*. Urbana, IL: National Council of Teachers.
- Kiefer, Barbara Z. 2009. Ch. 9: “Contemporary Realistic Fiction,” in *Charlotte Huck’s Children’s Literature*, 10th ed. Boston, MA: McGraw-Hill.
- Leland, Christine, Lewison, Mitzi, & Harste, Jerome. 2013. Ch 4: “Choosing Books: Diversity Counts,” in *Teaching Children’s Literature: It’s Critical!* New York: Routledge.

### **DUE today**

- Genre Clinic, including booktalks

## **April 17 – Graphic Novels**

### **Read for Today**

- Goldsmith, Francisca. 2009. “A Place in the Library,” in Martha Cornog and Timothy Perper, eds., *Graphic Novels: Beyond the Basics*. Santa Barbara, CA: Libraries Unlimited.
- Hughes-Hassell, Sandra. 2010. “Supporting the Literacy Needs of African American Transitional Readers,” *Teacher Librarian*, 37(5), June 2010: 18-23.
- Nyberg, Amy Kiste. 2010. “How Librarians Learned to Love the Graphic Novel,” in Weiner, Robert G. ed., *Graphic Novels and Comics in Libraries and Archives*. Jefferson, NC: McFarland & Company.

### VIEW for Today

- Evaluating Book Apps for Children: A Mini Series” (view all 4 parts, please). Found at Great Kid Books, <http://greatkidbooks.blogspot.com/2011/09/evaluating-book-apps-for-children-mini.html>

### DUE today

- Genre Clinic, including booktalks

### **April 24 – Intellectual Freedom and Collection Development; Course Wrap-up**

#### Read for Today

- Gutman, Dan. 2010. “How I Corrupted America’s Youth.” *School Library Journal* 56(5) (May 2010): 28-31.
- Horning, Kathleen T. 2015. “Milestones for Diversity in Children’s Literature and Library Services,” *Children and Libraries* 13(3) (Fall 2015): 7-11.
- Jenkins, Christine A. Ch 32: “Censorship: Book Challenges, Challenging Books, and Young Readers.” In Shelby A. Wolf, Karen Coats, Patricia Enciso, and Christine A. Jenkins, eds. *Handbook of Research on Children’s and Young Adult Literature*. New York: Routledge. (pgs 443-454)

#### DUE today

- Read a banned or challenged children’s book (fiction or nonfiction) and post your thoughts on Canvas. If you need help finding a book, check here: [www.ala.org/ala/issuesadvocacy/banned/frequentlychallenged/challengedbydecade/2000\\_2009/index.cfm](http://www.ala.org/ala/issuesadvocacy/banned/frequentlychallenged/challengedbydecade/2000_2009/index.cfm)
- Reading Blogs

### Assignments Recap

Assignment	Points toward course grade	Upload on Assignments or Discussion Board Post?
Picturebook Analysis	20	Upload
Nonfiction Analysis	20	Upload
Fiction Analysis	20	Upload
Reading Blog	20	Discussion Board
Genre Clinic – including the genre sheet <i>Extra credit: make one or two 1-3 minute e-trailers for a book or two from your genre (3-5 points)</i>	20	Discussion Board