



<b>Department of Curriculum &amp; Instruction</b>	
	
<b>LIST 4374–AP Literacy Learning in the Elementary School: Literature and Language (Section 005–Online)</b>	<b>August 2015</b>

**Instructor(s):** Dr. Pam Dougherty–Smith and Dr. Kathleen Tice

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**Instructor Information:**

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Dr. Pam Dougherty–Smith is an adjunct professor for the College of Education at the University of Texas at Arlington. She has taught graduate literacy classes for UTA, SMU, and Concordia University and undergraduate courses for the College of Education at the University of Texas at Austin.

Having earned a doctorate in reading education from the University of North Texas, her specialties include reading in the content areas, emergent literacy, and literacy for at risk populations. She also has extensive training in writing instruction and served as a trainer for the New Jersey Writing Project, taught English as a Second Language as part of the district’s Adult Basic Education Program, and speed reading, study skills, and SAT preparation at community centers and a private tutoring company.

As a literacy leader in the Dallas Independent School District for many years, she has broad experience teaching and working with diverse populations, administrators, teachers, and students at all levels. In addition to teaching first through sixth grades, she served as a Reading Demonstration Teacher, Coach, Specialist, Associate Principal, and Director of the English Language Arts Department. She remains committed to urban education.

She has published in The Social Studies journal, and Biographies for Young Adults and serves as a reviewer for the **Reading Teacher**, an International Reading Association

peer reviewed journal. She has presented at various regional, state, and international conferences.

**Instructor:** Dr. Kathleen Tice

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Kathleen Copeland Tice taught elementary students in Houston, working in suburban and inner-city schools. She worked on her Master's degree in reading education at the University of Houston, and she received her Ph. D. in reading and in English/language arts education at The University of Texas at Austin. She worked on a part-time basis at Austin Community College, teaching developmental courses in writing and reading. She was a faculty member at St. Edward's University in Austin where she taught courses in college reading and in teacher education. During two summers, she taught migrant high school students through Rural Upward Bound, which was based at St. Edward's University. Subsequently, she joined the faculty at the University of Illinois at Urbana-Champaign and conducted research as part of the Center for the Study of Reading. There, she had the opportunity to work with prospective and current classroom teachers. As well, she was able to work with students from other fields through a graduate course she taught that was part of an interdisciplinary program. Currently, Dr. Tice is the program coordinator for literacy studies in the Department of Curriculum & Instruction at UT-Arlington. She also works with undergraduate and graduate students through teaching courses in literacy studies. Her research has focused upon teacher knowledge development and service-learning in teacher preparation. She has served as the chair and annual conference program chair for the Service-Learning & Experiential Education-SIG (Special Interest Group) of the American Educational Research Association and the Chair of the Service-Learning & Experiential Education-SIG. She is a co-editor of the International Journal of Research on Service-Learning in Teacher Education which is co-sponsored by the International Center for Service-Learning in Teacher Education which is housed at Duke University and the SIG-Service-Learning & Experiential Education of the American Educational Research Association (AERA). She received four awards for her dissertation research, including the Promising Researcher Award from the National Council of Teachers of English. She has received awards for outstanding teaching from universities where she taught before teaching at UT Arlington, and she received the UT Arlington (University of Texas at Arlington) Faculty Service-Learning Award. Additionally, she received Regents' Outstanding Teaching Award from The University of Texas System. Below is a link to a video which features a service-learning experience that is part of an undergraduate course children's literature that Dr. Tice teaches. Through this service-learning

experience, prospective teachers read aloud to English language learners from working poor families.

<http://www.youtube.com/watch?v=LrO8X5DvX1k>

**Office Hours: Monday–Saturday, by appointment**

**Communication:**

- The instructor checks email daily. The instructor will reply within two days to email received. To speak with an instructor on the phone, please use the phone number provided by the instructor (which may not be the same number in the syllabus because access through the office number could create a delay).
- The instructor will provide feedback to assignments/grade assignments within 48 hours after a due date.

**Description of Course Content:**

This course features quality literature teachers can share with students in PK–Grade 6 classrooms in fostering oral and written language development of all students, including English learners. The course content also includes information about genres of literature, literary elements, noted authors, relevant websites as well as how to incorporate children’s literature in ways consistent with theory and research.

**Section Information: LIST 4374–005**

**Time and Place of Class Meetings:**  
online

**Catalog Course Description:**

Balanced literacy approach to teaching with an emphasis on literature and oral language development. Theoretical models, major genres of children’s literature, strategies and techniques for classroom use of literature across the curriculum, use of appropriate media and non–print materials, selection and evaluation of literature, strategies for stimulating and expanding children’s response to literature, and alternatives for developing children’s listening, speaking, and phonemic and alphabetic awareness skills.

**Required Textbooks and Other Course Materials:**

- Purchasing a textbook is not required for the course. The content of scholarship is provided through the course management system (i.e, Blackboard).
- You will be required to read works of children’s literature, which can be obtained through checking out books from local or school libraries and through inter–library loan.
- Some people find it easier to purchase books at discounted prices through Half–Price Books, Barnes & Noble, and Amazon.
- Any purchased books can be part of a classroom or home library, but purchasing books is optional.
- If you experience difficulty in locating a book, please contact the instructor.

- **Tk20:** The College of Education and Health Professions is implementing Tk20, a comprehensive data management system that will provide powerful tools to manage growth and streamline processes to meet your needs more efficiently and effectively. The set of tools that is required as a course text is called TK20 HigherEd. This course does not require a submission to Tk20.
- This course does not require you to purchase a textbook because content of the course is provided through weekly professional content in the course management system, Blackboard.

### **Technology Requirements:**

What follows is a description of technology needed for this course.

- a computer with a consistent internet connection to access the course
- speakers or headphones to listen to videos
- a word processing software to complete written assignments
- a webcam or video recorder and a microphone to complete Book Sharing assignments where you read aloud picture books
- an Internet browser: Mozilla Firefox and Google Chrome are the recommended and supported browsers for this course.

The course also has the following options for system requirements:

- Windows Vista, 7 or 8
- Mac OSX 10.6, 10.7, 10.8, or 10.

### **UT Arlington Library:**

The UT Arlington Subject Librarian for Education is **Gretchen Trkay** ([gtrkay@uta.edu](mailto:gtrkay@uta.edu)).

Other information about resources the library offers includes the following:

Library Home Page.....	<a href="http://www.uta.edu/library">http://www.uta.edu/library</a>
Subject Guides.....	<a href="http://libguides.uta.edu">http://libguides.uta.edu</a>
Subject Librarians .....	<a href="http://www.uta.edu/library/help/subject-librarians.php">http://www.uta.edu/library/help/subject-librarians.php</a>
Course Reserves .....	<a href="http://pulse.uta.edu/vwebv/enterCourseReserve.do">http://pulse.uta.edu/vwebv/enterCourseReserve.do</a>
Library Tutorials .....	<a href="http://www.uta.edu/library/help/tutorials.php">http://www.uta.edu/library/help/tutorials.php</a>
Connecting from Off- Campus.....	<a href="http://libguides.uta.edu/offcampus">http://libguides.uta.edu/offcampus</a>
Ask A Librarian .....	<a href="http://ask.uta.edu">http://ask.uta.edu</a>

**Attendance:** At The University of Texas at Arlington, taking attendance is not required. Rather, each faculty member is free to develop his or her own methods of evaluating students' academic performance, which includes establishing course-specific policies on attendance. As the instructor of this section, I have established the following attendance policy.

Online Course Meetings–Class members are expected to participate fully in the online course learning experiences, including being prepared for online discussions and posting by deadlines. Points will be deducted for late initial postings, and no credit is

given for late replies. If a class member cannot post by the deadline, the class member should notify the instructor.

**Face-to Face Course Meetings**–If a class member is absent for any reason he/she needs to arrange with a classmate to obtain notes and handouts. All cooperative classroom activities will be assigned points. Since these activities require student’s participation in specific class periods, the activities cannot be made up at any other time. Therefore, on the third absence if a course meets twice a week or two absences if a course meets once a week, during a summer semester, or during an Intercession semester (whether excused or unexcused), the student’s grade will drop one letter grade.

If a class member leaves early, he/she must indicate that when the roll sheet is passed around. If leaving early is not anticipated, he/she must leave a note with the instructor or with a class member who gives it to me. Leaving early could result in a 5-percent grade reduction for class participation.

### **Class Participation/”Netiquette”:**

**This course is part of a program preparing students to enter a profession.**

**Therefore, professional interactions are expected.** Much of the “text” of the course is created and gained by class members’ contributions as they interact with others. Class members are expected to participate fully and demonstrate a positive, professional attitude towards learning.

Class members are expected to complete all assignments by due dates, thereby being prepared to participate.

**When meeting face-to face, class members** must not arrive late, leave early, or not participate fully and/or in a professional manner. If class members work on assignments for this course or another, send a text message during a class meeting, or engage in any task that is not part of the class activities, they receive an automatic 5 percent final grade deduction each time you do so. Talking at inappropriate times similarly results in a large deduction for class participation.

Class members have a right to express ideas in a candid manner, but they need to display a professional, not negative, demeanor in doing so. Those who choose to participate in a professional manner will be more apt to learn more because they are listening fully and/or crystallizing their thinking through sharing.

When creating and replying in the discussion forum, you must follow the below guidelines.

- Review your work before you post.
- Make sure to present your ideas in a clear, logical order and in a non-threatening tone.
- To help convey tone, use popular emoticons such as 😊 (smiley face). But, be careful not to overuse them.
- Avoid writing in all capital letters as this conveys shouting.
- Use appropriate and non-offensive language. Additionally, slang, sarcasm, and abbreviations can be misunderstood.
- Respect others and their opinions. Disagree respectfully.

- Adhere to copyright rules and cite your sources.

When emailing your instructor or academic coach, you must follow the below guidelines:

- Always include the course name in the subject of your email.
- Use appropriate language and not slang or abbreviations.
- Emails are professional in manner, so no emotions

## **Literacy Studies Late Work Policy**

Late work is accepted when the student has made prior arrangements with the instructor. All assignments turned in late could lose 10% of the possible points.

## **Dispositions in the College of Education and Health Professions, The University of Texas at Arlington:**

### **I. Professional Dispositions Statement** (Approved by Teacher Education Council, 2–7–2012)

The following statement on Professional Dispositions will appear in the Undergraduate and Graduate Catalogs and in all relevant documentation.

Each candidate in the College of Education and Health Professions of UT Arlington will be evaluated on Professional Dispositions by faculty and staff. These dispositions have been identified as essential for a highly-qualified professional. Instructors and program directors will work with candidates rated as “unacceptable” in one or more stated criteria. The candidate will have an opportunity to develop a plan to remediate any digressions.

### **II. PROFESSIONAL DISPOSITIONS GUIDELINES**

The following Professional Dispositions Guidelines are to be followed by all students in COEHP. The standards referenced are those of the Texas Administrative Code.<sup>1</sup> Students are responsible for identifying and following professional standards and policies for their particular state.

#### **A. Professional Demeanor: TAC Standards 1.9, 1.10, 2.1 through 3.9**

- Demonstrates respect and consideration for the thoughts and feelings of others (diverse populations, school personnel, university personnel, K–16 students).
  - Demonstrates kindness, fairness, patience, dignity and respect in working with others.
  - Accepts decisions made by institutional authority (no means “no”).
  - Treats others in a just and equitable manner.
- Maintains composure and self-control.
  - Responds positively to constructive criticism.
  - Follows appropriate channels of communication/authority.
  - Reacts professionally (calm and patient) when under stressful situations.

#### **B. Professional Practices: TAC Standards 1.1 through 3.9**

- Complies with class and program requirements

- Attends classes, trainings, and field experiences.
- Arrives on time and remains for the duration.
- Is prepared, engaged, and meets deadlines.
- Demonstrates academic integrity and honesty.
- Maintains appropriate confidentiality at all times.
- Demonstrates compliance with all laws and regulations.
- Demonstrates compliance with University policies and TEA/professional specialty program area standards<sup>2</sup>

**C. Professional Appearance: TAC Standards 1.7, 1.10, 2.5**

- Displays personal appearance and/or hygiene appropriate for professional settings.

**D. Professional Language/Communication: TAC Standards 1.1, 1.7, 1.9, 1.10, 1.11, 2.1, 2.3 through 2.5, 2.7, 3.1 through 3.6, 3.8, 3.9**

- Uses appropriate and professional language and conduct.
- Works effectively, collaboratively, and equitably with others.
- Receives feedback in a positive manner and makes necessary adjustments.
- Uses electronic and social media appropriately, e.g., texting, Facebook, Linked-In.
- Follows school and state regulations in electronic contacts made with students, parents, administrators, professors and others professionals.
- Uses UT Arlington email as official university form of electronic communication and information.
- Uses respectful electronic communication etiquette in course related materials and correspondence, such as in Blackboard and email.

<sup>1</sup>**Texas Administrative Code, Ethics and Standard Practices for Texas Educators:**

[http://info.sos.state.tx.us/pls/pub/readtac\\$ext.TacPage?sl=R&app=9&p\\_dir=&p\\_rloc=&p\\_tloc=&p\\_ploc=&pg=1&p\\_tac=&ti=19&pt=7&ch=247&rl=2](http://info.sos.state.tx.us/pls/pub/readtac$ext.TacPage?sl=R&app=9&p_dir=&p_rloc=&p_tloc=&p_ploc=&pg=1&p_tac=&ti=19&pt=7&ch=247&rl=2)

<sup>2</sup>Non-Texas residents are responsible to follow the guidelines for ethical behavior published by their home state.

**Academic Integrity:**

Students enrolled all UT Arlington courses are expected to adhere to the UT Arlington Honor Code:

I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.

I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.

**Course Prerequisites:**

College of Education Eligibility for Admission and Enrollment

Students seeking admission to the College of Education must meet specific criteria set by the College of Education and complete or satisfy the following requirements for unconditional admission:

- Satisfying the University's credit hour requirements for admission to a degree plan.
- Petition for admission.

- Submit transcripts from each college or university the student has attended (reflecting all current/completed semesters).
- Meet College of Education requirements on the TASP: Reading–270; Writing–220; Math–230.
- Have a GPA of at least 3.0 (overall or for the last 60 hours, whichever is higher).
- Any other assessment requirements deemed necessary by the College of Education

### **University Mission:**

The mission of The University of Texas at Arlington is to pursue knowledge, truth and excellence in a student-centered academic community characterized by shared values, unity of purpose, diversity of opinion, mutual respect and social responsibility. The University is committed to lifelong learning through its academic and continuing education programs, to discovering new knowledge through research and to enhancing its position as a comprehensive educational institution with bachelor's, master's, doctoral and non-degree continuing education programs.

### **College Mission:**

The mission of the UTA College of Education is to Through creative collaborations and inspiring experiences, UT Arlington College of Education faculty members will prepare tomorrow's educators to create, explore, and innovate in a 21<sup>st</sup> Century environment.

**Mission:** Be a global leader of excellence in the education sciences.

### **College Conceptual Framework:**

#### **University of Texas at Arlington College of Education Conceptual Framework**



The conceptual framework of the UT Arlington College of Education was developed collaboratively and has evolved over time. Following the identification of a set of core values held by all involved in the preparation of candidates enrolled in the College, members of the University, PK–12 districts, higher education institutions, and area business and foundation communities worked together to develop a shared vision for education.

All activities in the College are guided by the premise that we are Partners for the Future, committed to fostering critical, creative thinkers prepared to engage meaningfully in a dynamic society. This premise is characterized and distinguished by three core values: Professionalism,



Knowledge, and Leadership. Research, Diversity, and Technology are themes woven throughout each core value. The College mission, core values, and themes serve as the coherent thread running through all professional programs, guiding the systematic design and delivery of clinical/field experiences, course curricula, assessments, and evaluation. The Conceptual Framework consists of six interrelated and interacting components, which are viewed as essential contexts for the shaping of informed, skilled, and responsible partners:

- The first core value, **Professionalism**, represents the contention that candidates develop an expertise and specialized knowledge of their field. A high quality of work, standard of professional ethics and behaviors, as well as work morale and motivation are all necessary factors of a developed interest and desire to excel in job performance.
- The second core value, **Knowledge**, represents candidate theoretical or practical understanding of a subject. In today's world, candidate knowledge includes not only academic content mastery, but also skills such as critical thinking, communication, technology literacy, and collaboration, each required for success in college, life, and career.
- The third core value, **Leadership**, represents candidate ability to organize, assist, and support others in the achievement of a common task. Candidates develop and refine their leadership skills within the context of their interactions with PK–20 students, curricula, faculty, and other professionals. The additional three components of the model, Research, Diversity, and Technology, represent themes woven into the core values:
  - **Research** encompasses the investigation of ideas and theories with the purpose of discovering, interpreting, and developing new systems, methods, and support for knowledge, behaviors, and attitudes.
  - **Diversity** is an indispensable component of academic excellence. A commitment to diversity means a dedication to the inclusion, welcome, and support of individuals from all groups, encompassing the various characteristics of persons in our community such as race, ethnicity, national origin, gender, age, socioeconomic background, religion, sexual orientation, and disability.
  - **Technology** is emphasized throughout all programs and is used to support and improve content delivery and student learning.

All components lead to the achievement of one goal—the development of informed and responsible Partners for the Future—who are committed to fostering analytical, innovative thinkers prepared to engage meaningfully in a dynamic society.

### **National Standards:**

NCATE (National Council for Accreditation of Teacher Education (which is now CAEP, Commission for the Accreditation of Educator Preparation) approved national guidelines for certification program areas. These guidelines were developed by professional associations/SPA (Specialized Professional Associations) that are constituent members of NCATE/CAEP. In offering ESL certification, the EC–6 certification program at UT Arlington relies upon guidelines provided by the professional association, TESOL (Teachers of English to Speakers of Other Languages). Therefore, the national standards of this course are based upon the TESOL/CAEP (as stated, formerly NCATE) P–12 Teacher Education Program standards.

These standards also are known as the TESOL Professional Teaching Standards, and these are used in determining national recognition of programs. The TESOL Professional Teaching Standards also provide the basis of preparation and licensure of PK–12 ESL educators as well as program assessment. The standards can be accessed via the following: [http://www.tesol.org/advance-the-field/standards/tesol-caep-standards-for-p-12-teacher-education-programs#National Teacher Preparation Standards–Early Childhood \(EC–6\)](http://www.tesol.org/advance-the-field/standards/tesol-caep-standards-for-p-12-teacher-education-programs#National%20Teacher%20Preparation%20Standards-Early%20Childhood%20(EC-6))

## **STANDARDS FOR TESOL PROGRAMS IN P–12 ESL TEACHER EDUCATION**

### **Domain 1. Language**

Candidates know, understand, and use the major theories and research related to the structure and acquisition of language to help English language learners' (ELLs') develop language and literacy and achieve in the content areas.

Issues of language structure and language acquisition development are interrelated. The divisions of the standards into 1.a. language as a system, and 1.b. language acquisition and development do not prescribe an order.

#### **Standard 1.a. Language as a System**

Candidates demonstrate understanding of language as a system, including phonology, morphology, syntax, pragmatics and semantics, and support ELLs as they acquire English language and literacy in order to achieve in the content areas.

#### **Standard 1.b. Language Acquisition and Development**

Candidates understand and apply theories and research in language acquisition and development to support their ELLs' English language and literacy learning and content-area achievement.

### **Domain 2. Culture**

Candidates know, understand, and use major concepts, principles, theories, and research related to the nature and role of culture and cultural groups to construct supportive learning environments for ELLs.

#### **Standard 2. Culture as It Affects Student Learning**

Candidates know, understand, and use major theories and research related to the nature and role of culture in their instruction. They demonstrate understanding of how cultural groups and individual cultural identities affect language learning and school achievement.

### **Domain 3. Planning, Implementing, and Managing Instruction**

Candidates know, understand, and use evidence-based practices and strategies related to planning, implementing, and managing standards-based ESL and content instruction. Candidates are knowledgeable about program models and skilled in teaching strategies for developing and integrating language skills. They integrate technology as well as choose and adapt classroom resources appropriate for their ELLs.

#### **Standard 3.a. Planning for Standards–Based ESL and Content Instruction**

Candidates know, understand, and apply concepts, research, and best practices to plan classroom instruction in a supportive learning environment for ELLs. They plan for multilevel classrooms with learners from diverse backgrounds using standards-based ESL and content curriculum.

### **Standard 3.b. Implementing and Managing Standards-Based ESL and Content Instruction**

Candidates know, manage, and implement a variety of standards-based teaching strategies and techniques for developing and integrating English listening, speaking, reading, and writing. Candidates support ELLs' access to the core curriculum by teaching language through academic content.

## **Domain 4. Assessment**

Candidates demonstrate understanding of issues and concepts of assessment and use standards-based procedures with ELLs.

### **Standard 4.a. Issues of Assessment for English Language Learners**

Candidates demonstrate understanding of various assessment issues as they affect ELLs, such as accountability, bias, special education testing, language proficiency, and accommodations in formal testing situations.

### **Standard 4.b. Language Proficiency Assessment**

Candidates know and can use a variety of standards-based language proficiency instruments to show language growth and to inform their instruction. They demonstrate understanding of their uses for identification, placement, and reclassification of ELLs.

## **STANDARDS FOR TESOL PROGRAMS Addressed in LIST 4374:**

**3.b.2.** Incorporate activities, tasks, and assignments that develop authentic uses of language as students learn academic vocabulary and content-area material.

**3.b.3.** Provide activities and materials that integrate listening, speaking, reading, and writing.

**3.b.4.** Develop students' listening skills for a variety of academic and social purposes.

**3.b.5.** Develop students' speaking skills for a variety of academic and social purposes.

**3.b.6.** Provide standards-based instruction that builds on students' oral English to support learning to read and write.

**3.b.7.** Provide standards-based reading instruction adapted to ELLs.

**3.c.1.** Select, adapt, and use culturally responsive, age-appropriate, and linguistically accessible materials.

**3.c.2.** Select materials and other resources that are appropriate to students' developing language and content-area abilities, including appropriate use of L1.

**3.c.3.** Employ a variety of materials for language learning, including books, visual aids, props, and realia.

**3.c.4.** Use technological resources (e.g., Web, software, computers, and related devices) to enhance language and content-area instruction for ELLs.

### **State Standards:**

#### **ENGLISH LANGUAGE ARTS AND READING GENERALIST ESL, EC–6 STANDARDS**

**Standard I.** Oral Language: Teachers of young students understand the importance of oral language, know the developmental processes of oral language, and provide a variety of instructional opportunities for young students to develop listening and speaking skills.

**Standard II.** Phonological and Phonemic Awareness: Teachers of young students understand the components of phonological and phonemic awareness and utilize a variety of approaches to help young students develop this awareness and its relationship to written language.

**Standard III.** Alphabetic Principle: Teachers of young students understand the importance of the alphabetic principle to reading English, know the elements of the alphabetic principle, and provide instruction that helps students understand that printed words consist of graphic representations that relate to the sounds of spoken language in conventional and intentional ways.

**Standard IV.** Literacy Development and Practice: Teachers of young students understand that literacy develops over time and progresses from emergent to proficient stages. Teachers use a variety of contexts to support the development of young students' literacy.

**Standard V.** Word Analysis and Decoding: Teachers understand the importance of word analysis and decoding to reading and provide many opportunities for students to improve word analysis and decoding abilities.

**Standard VI.** Reading Fluency: Teachers understand the importance of fluency to reading comprehension and provide many opportunities for students to improve reading fluency.

**Standard VII.** Reading Comprehension: Teachers understand the importance of reading for understanding, know the components of comprehension, and teach young students strategies for improving comprehension.

**Standard VIII.** Development of Written Communication: Teachers understand that writing to communicate is a developmental process and provide instruction that helps young students develop competence in written communication.

**Standard IX.** Writing Conventions: Teachers understand how young students use writing conventions and how to help students develop those conventions.

**Standard X.** Assessment and Instruction of Developing Literacy: Teachers understand the basic principles of assessment and use a variety of literacy assessment practices to plan and implement literacy instruction for young students.

**Standard XI.** Research and Inquiry Skills: Teachers understand the importance of study and inquiry skills as tools for learning and promote students' development in applying study and inquiry skills.

**Standard XII.** Viewing and Representing: Teachers understand how to interpret, analyze, evaluate, and produce.

### **State STANDARDS Addressed in LIST 4374:**

**Standard I. Oral Language:** Teachers of young students understand the importance of oral language, know the developmental processes of oral language, and provide a variety of instructional opportunities for young students to develop listening and speaking skills.

**Standard II. Phonological and Phonemic Awareness:** Teachers of young students understand the components of phonological and phonemic awareness and utilize a variety of approaches to help young students develop this awareness and its relationship to written language.

**Standard III. Alphabetic Principle:** Teachers of young students understand the importance of the alphabetic principle to reading English, know the elements of the alphabetic principle, and provide instruction that helps students understand that printed words consist of graphic representations that relate to the sounds of spoken language in conventional and intentional ways.

**Standard IV. Literacy Development and Practice:** Teachers of young students understand that literacy develops over time and progresses from emergent to proficient stages. Teachers use a variety of contexts to support the development of young students' literacy.

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**Standard VI. Reading Fluency:** Teachers understand the importance of fluency to reading comprehension and provide many opportunities for students to improve reading fluency.

**Standard VII. Reading Comprehension:** Teachers understand the importance of reading for understanding, know the components of comprehension, and teach young students strategies for improving comprehension.

**Standard XI. Research and Inquiry Skills:** Teachers understand the importance of study and inquiry skills as tools for learning and promote students' development in applying study and inquiry skills.

**Standard XII. Viewing and Representing:** Teachers understand how to interpret, analyze, evaluate, and produce.

### **Student Learning Outcomes:** (followed by national and state standards met)

In regard to measurable learning outcomes, students/candidates will be able to:

- Demonstrate knowledge of the **features of pictures books, organization of genres** of literature, and **major awards** in children's literature by writing in your learning log. (State: **Standard IV**; TESOL: **3.c.3.**)
- Demonstrate knowledge of **traditional literature, fantasy, science fiction, realistic fiction, historical fiction, informational books/nonfiction, biography, memoir, autobiography, and poetry** by writing in your learning as well as by reading works of literature representing genres. (State: **Standard IV**; TESOL: **3.c.3.**)
- Demonstrate knowledge of specific ways teachers can provide effective learning experiences to develop students' **phonemic awareness** by writing in your learning log. (State: **Standard I Standard III**; TESOL: **3.b.6. 3.b.7.**)
- Demonstrate knowledge of specific ways teachers can provide effective learning experiences to develop students' abilities related to the **alphabetic principle** by writing in your learning log. (State: **Standard I Standard II**; TESOL: **3.b.6. 3.b.7.**)
- Demonstrate knowledge of specific ways teachers can provide effective learning experiences to develop students' oral and written **vocabulary** by writing in your learning log. (State: **Standard I Standard VII**; TESOL: **3.b.2 3.b.6. 3.b.7.**)
- Demonstrate knowledge of specific ways teachers can provide effective learning experiences to develop students' **fluency** by writing in your learning log. (State: **Standard VI**; TESOL: **3.b.7.**)

- Demonstrate knowledge of specific ways teachers can provide effective learning experiences to develop students' word identification through **phonics, sight words, morphemic/structural analysis, and context clues** by writing in your learning log. (State: **Standard V**; TESOL: **3.b.6 3.b.7**.)
- Demonstrate knowledge of specific ways teachers can provide **differentiated instruction for English learners, struggling readers, younger readers, advanced readers** while also meeting the needs of other students of various abilities in oral and written language development by writing in your learning log. (State: **Standard IV**; TESOL: **3.b.7**.)
- Locate **websites** and summarize information learned about **authors, literature, video productions** by writing in your learning log. State: **Standard XII** TESOL: **3.c.4**.
- Read **longer works of children's literature representing various genres** and write a book talk that will demonstrate your 1) familiarity with the content of the book and 2) planning to foster a discussion about the book with students. (State: **Standard I Standard IV Standard VII**; TESOL: **3.c.1. 3.b.3**.)
- Read **informational/nonfiction books** and write a book talk that will demonstrate your 1) familiarity with the content of the book and 2) planning to foster a discussion about the book with students. (**Standard I. Standard IV Standard VII Standard XI Standard XII**; TESOL: **3.b.2. 3.c.2**.)
- Demonstrate learning about works of children's literature that are **picture books** by video recording yourself reading aloud. (State: **Standard IV**; TESOL: **3.c.1**.)
- Demonstrate the ability to locate information about a noted author by using **quality resources on the Internet in developing an author study**. (State: **Standard IV**; TESOL: **3.c.4**.)
- Demonstrate knowing guidelines for **managing a language arts program** by writing in your learning log. (State: **Standard IV Standard I**; TESOL: **3.b.3**.)
- Demonstrate knowing guidelines for **reading aloud, shared reading, independent reading and how they complement guided reading instruction** by writing in your learning log. (State: **Standard I Standard IV Standard IV**; TESOL: **3.b.7**.)
- **Discuss with colleagues information/resources** on a weekly basis by writing in your learning log. (State: **Standards I, II, III, IV, V, VI, XII** TESOL: **3.b.2. 3.b.3. 3.b.6. 3.b.7. 3.c.1. 3.c.2. 3.c.3**.)

### **Disability Accommodations:**

UT Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including The Americans with Disabilities Act (ADA), The Americans with Disabilities Amendments Act (ADAAA), and Section 504 of the Rehabilitation Act. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of disability. Students are responsible for providing the instructor with official notification in the form of a letter certified by the **Office for Students with Disabilities (OSD)**. Students experiencing a range of conditions (Physical, Learning, Chronic Health, Mental Health, and Sensory) that may cause

diminished academic performance or other barriers to learning may seek services and/or accommodations by contacting:

**The Office for Students with Disabilities, (OSD)** [www.uta.edu/disability](http://www.uta.edu/disability) or calling 817-272-3364.

**Counseling and Psychological Services, (CAPS)** [www.uta.edu/caps/](http://www.uta.edu/caps/) or calling 817-272-3671.

Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at [www.uta.edu/disability](http://www.uta.edu/disability) or by calling the Office for Students with Disabilities at (817) 272-3364.

### **Title IX:**

The University of Texas at Arlington does not discriminate on the basis of race, color, national origin, religion, age, gender, sexual orientation, disabilities, genetic information, and/or veteran status in its educational programs or activities it operates. For more information, visit [uta.edu/eos](http://uta.edu/eos). For information regarding Title IX, visit [www.uta.edu/titleIX](http://www.uta.edu/titleIX).

UT Arlington faculty members may employ the Honor Code as they see fit in their courses, including (but not limited to) having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System Regents' Rule 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University.

### **Electronic Communication:**

UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

### **Drop Policy:**

Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering.

**Students will not be automatically dropped for non-attendance.** Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://www.uta.edu/aao/fao/>).

### **Student Feedback Survey:**

At the end of each term, students enrolled in classes categorized as "lecture," "seminar," or "laboratory" shall be directed to complete an online Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student's feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state

law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

### **Final Review Week:**

A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week unless specified in the class syllabus. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

### **Grade Calculation (Assignments, Points Earned, Minimal Completion):**

- **Learning Logs** (8 @ 30 points each, 240 points)
- **Discussion Board Postings** (minimum of 3 required each week @ 5 points for each posting or 15 points weekly for 8 weeks, 120 points)
- **Booktalks** (#1–# 9a and 9b, 10 books @ 40 points each, 400 points)
- **Book Sharing** (30 books @ 30 points each, 900 points)
- **Author Study** (33 points)
- **Poetry Notebook** (165 points)
- **Poem for Shared Reading** (22 points)
- **Informational Book Assignment** (2 books @ 60 points each, 120 points)

**TOTAL= 2000 points**

### **\*\*\*Please Note** Minimum Completion of Assignments–

**To qualify for earning an A in the course you must complete all assignments to demonstrate an excellent level of learning. (Completing all assignments does not mean you will earn an A, but you could, and it would be great if you did because you would learn as you need to in preparing to become a teacher.)**

To qualify for **earning a B**, you must complete at least 90% of the Booktalks and Book Sharing, complete the Informational Book Assignment, Poetry Notebook, Learning Logs, Author Study and Discussion Board Postings.

To qualify for **earning a C** in the course, you must complete at least 80% of the Booktalks and Book Sharing, and complete the Informational Book Assignment, Poetry



Notebook, Learning Logs, Author Study and at least one of each of the Discussion Board Postings.

The final grading scale for total points is as follows:

1860–2000 points=A

1740–1859 points=B

1520–1739 points =C

1400–1519 points =D

below 1400= F

### **Descriptions of Major Assignments:**

**Due dates for Assignments are presented in the Weekly sections of the course.**

### **Learning Logs–240 points (8 @ 30 points each)**

- Each week, class members read information to learn about literature or about how to share literature with students.
- Content is presented for Week One–Week Eight in the course management system, Blackboard.
- Each week class members read the content and complete a learning log, using the learning log template provided.
- The learning log provides a way to review and/or apply information encountered.
- The course does not have exams, but the content presented should be read and reviewed carefully

### **Learning Log Scoring Guide–30 points per learning log**

- All items need to be completed.
- Points are deducted for each item that is not complete or clear, according to the following system, regardless of how many items are completed: skeletal responses (minus 4–10 points per item)
- Points are deducted for each item that is missing or not completed, according to the following system, regardless of how many items are completed: item information (minus 5–15 points per item)

**Discussion Board Postings–120 points** (minimum of 3 required each week @ 5 points for each posting or 15 points weekly for 8 weeks)

- Each week, class members read information to learn about literature or about how to share literature with students.
- Content is presented for Week One–Week Eight in the course management system, Blackboard.
- Each week class members read the content and complete a learning log, using the learning log template provided.
- The learning log provides a way to review and/or apply information encountered.

### **Booktalks–400 points** ( (#1–# 9a and 9b, 10 books @ 40 points each)

- Class members are expected to explore and read a range of types of good literature.
- Class members also are required to read and write booktalks outside of class meetings for designated books that are longer works/chapter books.
- The books are designated by due dates in the syllabus.
- A listing of all of the books is found on the Booktalk Checklist found at the end of the syllabus and in Blackboard.
- The sheets must be typed, using 12 pt pitch and either single or double spacing. Booktalks are to be submitted in Blackboard as a Word document.
- The format to use for most books follows, and the template to use is in Blackboard. (For informational/nonfiction book reading experiences, a slightly different format is used for the retelling, and this is designated in the syllabus where a nonfiction book is assigned.)

Booktalk Template

# (to designate the number out of the total)

Your name

Genre/category (Type one of the following: Realistic Fiction, Historical Fiction, Fantasy, Science Fiction, Traditional Literature, Informational Book, Biography, Autobiography, Memoir)

Book title

Author's last name

Author's first name

Illustrator's last name

Illustrator's first name

Publisher

Year

ISBN

### **Personal Response (Planning for a Grand Conversation about the Book)**

- (Share your thoughts about something that happened or is presented in the book that is salient to you, and this could be what the character(s) did and/or a big idea that emerges from the book. As you share this personal response, include a detailed account of what happened in the book or describe the

excerpt so students understand your connection to the book and can better understand your thinking. Regardless of how you feel about a book, you can share your responses to something that took place. To receive full credit, please take the time to share fully.)

**(Pause)**

**b. Share your thoughts about at least one more aspect of the book, and this should be a big idea (or message) that emerges from the book.** As you share this personal response, include a detailed account of what happened in the book or describe the excerpt so students understand your connection to the book and can better understand your thinking. To receive full credit, please take the time to share fully.

**(Pause)**

**c. Share your thoughts about at least one more aspect of the book, and this should be a big idea (or message) that emerges from the book.** As you share this personal response, include a detailed account of what happened in the book or describe the excerpt so students understand your connection and can better understand your thinking. To receive full credit, please take the time to share fully.)

**(Pause)**

If students do not say anything, after I share and pause, I can ask the following question to encourage students to formulate their thoughts:

**“Of all that happened in the book, what did you like, or what did you not like?”** (I do not ask what a favorite part is because some books are mostly sad, and this question lets the child decide more about what to focus upon.)

### **Retelling**

Please retell or, as if you are talking to someone.

What is helpful is to read the book, and then type as you retell the story, as you would if you were talking to someone who has not read the book.

If you forget the name of a character or some other important detail, you look back after your first draft to add that information. If this part leaves out important aspects of the book, you could be asked to rewrite it or not receive credit.

Please note that I am not asking for a book review. Rather than sounding like a professional book review, your retelling should sound more like talk written down.

This does not need to be lengthy, but **you need to relate the events, not tell about the book.** Your retelling can help you remember a book.

**\*\*The details of the book you include can be helpful as you write your personal responses, where you bring up big ideas that emerge from a book and then share details of the plot/book that relate so that students understand how you arrive at those big ideas.**

Due date: as designated in the course schedule

## Booktalk Rubric–Scoring Guide

Criteria	Approaches Standard/Does Not Meet Standard	Meets Standard	Exceeds Standard
Adequate Points Brought Up for Discussion of the Book in the Personal Response	One idea is presented. <b>(1 point)</b>	Two ideas are presented. <b>(2 points)</b>	Three ideas are presented. <b>(3 points)</b>
Demonstrating How Big Ideas Emerge from Books in the Personal Response	A big idea/theme/ lesson that emerges is not shared at least through one point. <b>(3 points)</b>	A big idea/theme/ lesson that emerges is shared at least through two points. <b>(5 points)</b>	A big idea/theme/ lesson that emerges is shared at least through two points and one is a major theme. <b>(6 points)</b>
Demonstrating Making Inferences and High-Levels of Thinking for Students in the Personal Response	For one or no ideas shared, the details of the books are included to clearly show students how you arrived at the salient idea. <b>(5 points)</b>	For two ideas shared, the details of the books are included to clearly show students how you arrived at the salient idea. <b>(14 points)</b>	For three ideas shared, the details of the books are included to clearly show students how you arrived at the salient idea. <b>(15 points)</b>
Effective Elaboration in the Personal Response	For at least one point, the elaboration fosters comprehension rather than being skeletal or focusing on a personal connection while not also showing how the personal connection relates to events of the book. <b>(4 points)</b>	For each of two points, the elaboration fosters comprehension rather than being skeletal or focusing on a personal connection while not also showing how the personal connection relates to events of the book. <b>(5 points)</b>	For each of the three points, the elaboration fosters comprehension rather than being skeletal or focusing on a personal connection while not also showing how the personal connection relates to events of the book. <b>(6 points)</b>

<b>Criteria</b>	<b>Approaches Standard/Does Not Meet Standard</b>	<b>Meets Standard</b>	<b>Exceeds Standard</b>
Detailed Account in the Retelling	The content of the book is presented, but the retelling is skeletal and does not communicate in a clear and/or complete way. <b>(1 point)</b>	The content of the book can be understood for the most part, but gaps seem to exist. <b>(4 points)</b>	The content of the book is clearly and fully communicated regardless of the length. <b>(5 points)</b>
Style of the Retelling	The retelling does not convey the voice of a person retelling the book to another person. <b>(1 point)</b>	Most of the retelling communicates the voice of the writer, not that of a book review or promotion. <b>(4 points)</b>	The entire retelling communicates the voice of the writer, not that of a book review or promotion. <b>(5 points)</b>
Overall Quality	16 points (40%)	35 points (87.5%)	40 points (100%)

### **Book Sharing**–900 points (30 books @ 30 points each)

- Class members are required to read aloud designated picture books. You can read aloud these to children, to another adult, or just for yourself.
- Reading aloud to another person provides authentic reading aloud experiences that can be valuable to you and the other person.
- If you read aloud to a person, the person's face should not be shown due to privacy/permission requirements.
- The Book Sharing list of books found at the end of the syllabus.
- You use your phone or any other video–recording device to document your reading aloud.
- You will upload the video each reading aloud experience individually.

- Instruction are in the course management system to show you how to upload a video that you recorded and saved on your computer.
- Instructions also show how you can use Kaltura to record a video with a webcam.
- If you need help with this, please contact the instructor. We have technical support for this.

### **Scoring Criteria to Receive Credit**

- Your video–recording should clearly indicate the book you are reading aloud.
- Your video–recording should not show the face of a child/adult or indicate the identity of the child/adult.
- Each book read aloud should be featured through its own video–recording.  
**Please do not combine recordings.**
- You could be asked to submit again any work that does not follow the guidelines to receive credit/complete the course.

Due date: as designated in the course schedule

### **Author Study Assignment–33 points**

- You will learn how to become familiar with an author of books for children and develop a one–two page handout that could be used to help you share the author with students (e.g., through a bulletin board display).
- You select an author of books we are reading in the course from a listing provided so all have read at least one book by the author.
- You also must post your choice in your discussion group to ensure others have not selected the same author because your group will learn from each other about an author.

### **Procedures for Selecting and Posting:**

- You will develop one author study.
- You select an author of books we read during Weeks One–Eight of the course, as listed as choices below.
- You post your choice in your discussion group in Author Study Choices to avoid duplication.

- You post your author study: 1) **in your discussion group for others to see and 2) in Assignments where it designated Author Study.**
- You post an author study **is due at one of three points** in the course: For discussion group posting of **Week Five, Week Six, or Week Seven.**
- If it is your week to post an author study, you will receive 5 points for posting your author study and must reply to at least 2 other peer's author studies for 5 points each (for a total of 15 points).
- If it is not your week to post an author study, you must reply to at least 3 other peer's author studies for 5 points each (for a total of 15 points).
- The schedule is listed with the choices.

#### **Choices:**

**Week One**–Lois Lowry

**Week Two**–Pam Munoz Ryan

Submit Week One and Two by the end of Week Two

**Week Three**–Peg Kehret

**Week Four**–Ruth White

**WEEK ONE–WEEK FOUR DUE FOR WEEK FIVE DISCUSSION & ASSIGNMENTS**

**Week Five**–Kate DiCamillo   Michael Morpurgo

**Week Six**–Phyllis Reynolds Naylor

**WEEK FIVE–WEEK SIX DUE FOR WEEK SIX DISCUSSION& ASSIGNMENTS**

**Week Seven**–Natalie Babbitt–

**Week Eight**–Yoshika Uchida   Jacqueline Woodson   Jean Fritz

Jim Murphy   Seymour Simon–

**WEEK SEVEN–WEEK EIGHT DUE FOR WEEK SEVEN DISCUSSION& ASSIGNMENTS**

#### **Format and Content:**

- You will type a 1–2 page document, using primarily a “bullet” format, to present information you have found.
- Information presented must include these headings with information:

**Interesting Information about the Author's Life,**  
**Author's Writing Experiences** (what the author says or what you learn),  
**Awards** (the author has received), and  
**Publications** (a representative listing of the publications, if not all).

- To receive full credit, you need to use the following two resources:
  - 1) **Something about the Author**, available online at the UT Arlington library, and
  - 2) the author's website offered by the publisher or the author.

\*\*Please the UT Arlington Subject Librarian for Education, **Gretchen Trkay** ([gtrkay@uta.edu](mailto:gtrkay@uta.edu)) if you have questions about using **Something about the Author**.

### **Author Study Scoring Guide–33 points**

- **Sources (10 points)**

Something about the Author is Used.

The author's or publisher's website is used.

- **Interesting Information about the Author's Life (0–5 points)**
- **Author's Writing Experiences (0–10 points)**
- **Awards (0–3 points)**

Listing is complete or includes major awards.

- **Publications (0–5 points)**

Listing is complete or representative.

Due date: Week Five, Week Six, or Week Seven, as designated in the syllabus



## Poetry Notebook Assignment–165 points

### Description and Rationale

- Class members will develop their own poetry notebook which is a collection of at least thirty poems to share with children.
- Many teachers assume students will not like poetry because the teachers had bad experiences with poetry in school.
- Students of all ages do love poetry of various types (not just humorous) if 1) the teacher shares quality poetry and 2) does not “kill” the poetry in the name of teaching (e.g., by asking students to memorize, answer test-like questions).
- The purpose of this assignment is to help you become familiar with quality poetry for youth and find poetry you like.
- To learn about quality poems and find ones you like, you need to read poetry collections that offer quality poetry that has been compiled and/or written by noted poets and experts in the field. (We could think a poem that a mediocre poem is just fine, and students will not like it.)
- **To receive full credit, it is necessary to follow the guidelines; the process of this assignment is as important as the product, and the product will reflect the process.**
- To receive credit, the poems you compile must come from the books listed as part of the resources for the class.
- Poems found on the Internet will not count because part of the learning experiences of the course include 1) locating poetry books and 2) reading widely to find poems you enjoy.
- You can check out collections via local libraries and perhaps school libraries. You also can find collections on sale via various sites, such as

Half-Price Books, Barnes& Noble, Amazon. (We are not purchasing a textbook for the courses, and if purchasing these collections works best for you, these are books you can use in your classroom or family.)

- You can take a picture of a poem, photocopy the poem, or type it.

### Procedures for Creating a Collection

- Locate sources by using the **Poetry Collections for the Poetry Notebook** listing.
- At least two of at least five books used must be from the Edited Collections listing so you can become familiar with numerous poets and types of poetry.
- Type your Sources page, using the template provided.
- As you read, it is helpful to note with post-it notes or paper bookmarks the poems you like.
- Decide whether you will type, photocopy, or take a picture of the poem.
- You can copy more than one poem on a page, but only one of the poems counts as part of the 30 minimum number.
- Make sure to add the name of the poet and the poet for each poem.
- Also, add the Source at the bottom of the page, such as the following: The Random House Book of Poetry for Children, edited by Jack Prelutsky and illustrated by Arnold Lobel. (You can copy/paste this from your Sources page.)
- Divide your poems into topics, such as fall, seasons, holidays, Halloween, school, friends, family, weather, snow, pets, dogs, cats, and so on.
- Humorous and serious and emotional types of divisions will not count because you cannot locate the poem by topic when you share a poem and book together (e.g., ones about family). **If a poem is very silly and is not really a topic, label that section nonsense or silly.**
- Create a divider indicator.

## Poetry Collections for the Poetry Notebook

### I. Noted Poets/Compilers/Editors of Poetry Books

\*Select any book/collection for children written/compiled by these poets. For the five sources, select different poets/compiler. If you use more than five sources, you can select more than one book/collection by a poet/compiler.

- Arnold Adoff
- John Ciardi
- Barbara Juster Esbensen
- Aileen Fisher
- Douglas Florian (wonderful poems for science)
- Nikki Grimes
- Eloise Greenfield
- Goldstein, Bobbye
- Mary Ann Hoberman
- Lee Bennett Hopkins (has compiled poems written by various poets for every subject area)
- Langston Hughes–this book: The Dream Keeper and Other Poems, written by Langston and illustrated by Brian Pinkney
- Karla Kuskin
- X.J. Kennedy
- Nancy Larrick

- J. Patrick Lewis
- Myra Cohn Livingston
- David McCord
- Eve Merriam
- Lilian Moore
- Pat Mora (interlingual poems/poems with some Spanish words, but mostly English words)
- Mary O'Neill–this book: Hailstones and Halibut Bones: Adventures in Color, written by Mary O'Neill and illustrated by John Wallner
- Jack Prelutsky
- Shel Silverstein
- Joyce Kilmer
- Marilyn Singer
- Judith Viorst
- Valerie Worth
- Jane Yolen

## **II. Edited Collections of Poetry (Featuring Various Poets)**

**Select at least two of these collections/books to become familiar with a range of poets and types of poetry.**

- Sing A Song of Popcorn, edited by Beatrice de Regniers and others and illustrated by none Caldecott artists
- The Place My Words are Looking For, edited by Paul Janeczko (for students in grades 4 and up)
- Read-Aloud Rhymes for the Very Young, edited by Jack Prelutsky and illustrated by Mark Brown (actually loved by children up to third grade)

- The Random House Book of Poetry, edited by Jack Prelutsky and illustrated by Arnold Lobel
- The Bill Martin Jr. Big Book of Poetry, compiled by Bill Martin and illustrated by award-winning illustrators

Your Name

## Sources for My Poetry Notebook

LIST 4374–Dr. Tice

**Required Edited Collections** (You select at least two of these.)

1. Sing A Song of Popcorn, edited by Beatrice de Regniers and others and illustrated by none Caldecott artists
2. The Place My Words are Looking For, edited by Paul Janeczko (for students in grades 4 and up)
3. Read-Aloud Rhymes for the Very Young, edited by Jack Prelutsky and illustrated by Mark Brown (actually loved by children up to third grade)
4. The Random House Book of Poetry, edited by Jack Prelutsky and illustrated by Arnold Lobel
5. The Bill Martin Jr. Big Book of Poetry, compiled by Bill Martin and illustrated by award-winning illustrators

**Noted Poets/Compilers/Editors of Poetry Books** (You use the list to find at least three other collections by different people for the five. If you use more than five, you can use more than one book by the same person. You use the format as shown above.)

**1. Example:** If I Were in Charge of the World and Other Worries: Poems for Children and Their Parents, written by Judith Viorst and illustrated by Lynne Cherry

2.

3.

**Name:**

### **Poetry Notebook Scoring Guide–165 points**

**To receive full credit, it is necessary to follow the guidelines; the process of this assignment is as important as the product, and the product will reflect the process.**

- **Quality (0–60 points)**

Each of the 30 poems is selected from a quality book (not the Internet) designated in the course materials and includes the source at the bottom of the page (title of poetry book page number).

Each poem (of the thirty) can be copied or typed and is presented on a separate page. More than one poem can appear, but one poem is counted as part of the minimum of 30.

- **Presentation of Poem (0–30 points)**

Each poem includes the name of the poet underneath the poem and the page number to be included.

- **Variety (0–60 points)**

The collection that represents various poets (at least 12 different poets for 15/30 points)

and types of poetry (humorous and more serious for 15/30 points).

- **Number of Sources (0–10 points)**

The collection is based upon at least five sources which are ones from the course materials, and at least two sources are edited collections that feature a range of poets. These sources are indicated through a **Sources** page.

The sources are typed on a page, providing the title, poet/editor or compiler and illustrator

Example of Edited/Compiled Collection–The Random House Book of Poetry for Children, edited by Jack Prelutsky and illustrated by Arnold Lobel

Example of Collection Written by the Poet(s)–If I Were in Charge of the World and Other Worries: Poems for Children and Their Parents, written by Judith Viorst and illustrated by Lynne Cherry.

- **Categories that Designate Topic on a Page (0–5 points)**

The collection has dividers/title pages for categories of the topics featured (such as seasons, fall, school, family, friends, weather, math) or nonsense, making it possible to locate poems that can be combined with fiction and nonfiction (but none with titles upon emotions, such as no miscellaneous, funny, serious) based upon the poems collected.

Total– \_\_\_\_\_ points

Due date: **Week Six**

### **Poem for Shared Reading Assignment**–22 points

- Class members will select a poem from their poetry notebook collection to contribute to a class collection of poetry for shared reading.
- You can select any poem from the sources of poetry used for the poetry notebook, but you need to select a poem not provided by someone else to avoid duplication.
- You post your choice in the course discussion board in the area designated: Poems Selected for Shared Reading.
- You type the poem and submit a Word document.

- You must adhere to the format provided by the example in the course for Week Eight, which also is below.
- You could be asked to rewrite the poem to receive credit and submit it again.
- The instructor will make sure all students receive the class collection.

### **Poems for Shared Reading**

Submitted by: (your name)

A Bird

A bird came down the walk,  
He did not know I saw;  
He bit an angleworm in halves  
And ate the fellow, raw.

And then he drank a dew  
From a convenient grass,  
And then hopped sidewise to the wall  
To let a beetle pass.

Emily Dickinson

Source: *Sing a Song of Popcorn: Every Child's Book of Poems*  
Selected by Beatrice de Regniers and illustrated by nine Caldecott Medal Artists

Due date: **Week Eight**–Posted in Assignments and in Discussion

**Informational/Nonfiction Book Assignment**-120 points (2 @ 60 points each)



- You will read two noted works of nonfiction:
  - a) science informational book written by **Seymour Simon** that **present text and photographs, such as Wolves, Horses, Big Cats, Weather, Sharks, The Heart: Our Circulatory System, Icebergs and Glaciers, Comets, Meteors, and Asteroids, (or many other choices).**
  - and
  - b) an informational book featuring American history, selecting either

***Shhh! We're Writing the Constitution*** by Jean Fritz

OR

b) ***The Crossing: How George Washington Saved the American Revolution*** by Jim Murphy

- You use the template provided for the **Informational/Nonfiction Book Reading and Record Template, which is also shown below.**
- As indicated on the template, for the required type of book you read by **Seymour Simon**, list at least two sentences of information presented for each page and include the page number to organize the bullet listing.
- Please be sure to select one of his books that present text and photographs, such as Wolves, Horses, Big Cats, Weather, Sharks, The Heart: Our Circulatory System, Icebergs and Glaciers, Comets, Meteors, and Asteroids, (or many other choices)

For ***Shhh! We're Writing the Constitution*** by Jean Fritz, present the major aspects of the historical narrative and include important issues, ideas, concepts, names and dates as you read the book, including the Notes. For ***The Crossing: How George Washington Saved the American Revolution*** by Jim Murphy, you use the introduction and chapters as headings, but you read the entire book.

- Include at least 15 ideas in “bullet” format. You can copy from the book in developing these notes.
- You must include page numbers for each item listed.

### \*\*\*Fostering Visual Literacy

You need to read and cite from the book, but another way to experience this book (and others) is through the video production by Weston Woods, who provides wonderful presentations of books in an alternative format that fosters visual literacy and listening comprehension.

These Weston Woods productions are not seen as alternatives to the book format but as a way to experience the book in another way.

Weston Woods Video version of the book *Shh! We're Writing the Constitution!* by Jean Fritz:

<http://www.schooltube.com/video/9284b435a56906f0172c/Shh-Were-Writing-the-Constitution>

### Informational/Nonfiction Book Assignment Template

Your name

Genre/category: Nonfiction/Informational Book

Book title

Author's last name                      Author's first name

Illustrator's last name      Illustrator's first name

Publisher              Year              ISBN

Personal Response (Planning for a Grand Conversation about the Book)

**a.** (Share your thoughts about something that happened or is presented in the book that is salient to you, and this could be what the character(s) did and/or a big idea that emerges from the book. As you share this personal response, include a detailed account of what happened in the book or describe the excerpt so students understand your connection to the book and can better understand your thinking. Regardless of how you feel about a book, you can share your responses to something that took place. To receive full credit, please take the time to share fully.)

(Pause)

**b.** Share your thoughts about at least one more aspect of the book that emerges from the book. As you share this personal response, include a detailed account of what happened in the book or describe the excerpt so students understand your connection to the book and can better understand your thinking. To receive full credit, please take the time to share fully.

(Pause)

**c.** Share your thoughts about at least one more aspect of the book, and this should be a big idea (or message) that emerges from the book. As you share this personal response, include a detailed account of what happened in the book or describe the excerpt so students understand your connection and can better understand your thinking. To receive full credit, please take the time to share fully.

(Pause)

If students do not say anything, after I share and pause, I can ask the following question to encourage students to formulate their thoughts:

“Of all that happened in the book, what did you like, or what did you not like?” (I do not ask what a favorite part is because some books are mostly sad, and this question lets the child decide more about what to focus upon.)

### Retelling

**For the books by Seymour Simon**, list at least two sentences of information presented for each page and include the page number to organize the bullet listing.

For *Shhh! We're Writing the Constitution* by Jean Fritz, present the major aspects of the historical narrative and include important issues, ideas, concepts, names and dates as you read the 64 pages.

- Include at least 15 ideas in “bullet” format. You can copy form the book in developing these notes.

- You must include page numbers for each item listed.

For ***The Crossing: How George Washington Saved the American Revolution*** by Jim Murphy, you use the introduction and chapters as headings, but you read the entire book.

- Include at least 15 ideas in “bullet” format. You can copy from the book in developing these notes.
- You must include page numbers for each item listed.

\*\*The details of the book you include can be helpful as you write your personal responses, where you bring up big ideas that emerge from a book and then share details of the plot/book that relate so that students understand how you arrive at those big ideas.

### Informational Book/Nonfiction Book Rubric/Scoring Guide

Criteria	Approaches Standard/Does Not Meet Standard	Meets Standard	Exceeds Standard
Adequate Points Brought Up for Discussion of the Book in the Personal Response	One or two ideas are presented. <b>(2 points)</b>	Three ideas are presented. <b>(3 points)</b>	Three ideas are presented. <b>(3 points)</b>
Demonstrating How Big Ideas Emerge from Books in the Personal Response	A big idea/theme/ lesson that emerges is not shared at least through one point. <b>(3 points)</b>	A big idea/theme/ lesson that emerges is shared at least through two points. <b>(5 points)</b>	A big idea/theme/ lesson that emerges is shared at least through two points and one is a major theme. <b>(6 points)</b>
Demonstrating Making Inferences and High-Levels of Thinking for Students in the Personal Response	For one or no ideas shared, the details of the books are included to clearly show students how you arrived at the salient idea. <b>(5 points)</b>	For two ideas shared, the details of the books are included to clearly show students how you arrived at the salient idea. <b>(14 points)</b>	For three ideas shared, the details of the books are included to clearly show students how you arrived at the salient idea. <b>(15 points)</b>

<b>Criteria</b>	<b>Approaches Standard/Does Not Meet Standard</b>	<b>Meets Standard</b>	<b>Exceeds Standard</b>
Effective Elaboration in the Personal Response	For at least one point, the elaboration fosters comprehension rather than being skeletal or focusing on a personal connection while not also showing how the personal connection relates to events of the book. <b>(4 points)</b>	For each of two points, the elaboration fosters comprehension rather than being skeletal or focusing on a personal connection while not also showing how the personal connection relates to events of the book. <b>(5 points)</b>	For each of the three points, the elaboration fosters comprehension rather than being skeletal or focusing on a personal connection while not also showing how the personal connection relates to events of the book. <b>(6 points)</b>
Detailed Account in the Retelling	The content of the book is presented, but the retelling is skeletal and does not communicate in a clear and/or complete way. <b>(10 points)</b>	The content of the book can be understood for the most part, but a few gaps seem to exist. <b>(14 points)</b>	The content of the book is clearly and fully communicated. <b>(15 points)</b>
Style of the Retelling	The designated format was not used in more than one way. <b>(10 points)</b>	The designated format is used with one exception. <b>(14 points)</b>	The designated format is used entirely. <b>(15 points)</b>
Overall Quality	34 points (57%)	55 points (90%)	60 points (100%)

## Schedule: Topics, Assignments, and Due Date

### Week One

**Learning about Children's Literature:** Picture Books, Genres, and Caldecott Award

### **August 17–August 23**

Assignments Due:

Discussion Posting 1–Thursday, August 20

Discussion Posting 2–Friday, August 21

Learning Log 1–Friday, August 21

Discussion Posting 3–Saturday, August 22

Booktalk 1–Sunday, August 23

### **Week Two**

**Learning How to Incorporate Children’s Literature in the Classroom:**  
**Reading Aloud, Building Vocabulary, and Comprehension Development**

### **August 24–August 30**

Assignments Due:

Discussion Posting 1–Thursday, August 27

Discussion Posting 2–Friday, August 28

Learning Log 2–Friday, August 28

Discussion Posting 3–Saturday, August 29

Booktalk 2–Sunday, August 30

**\*Start Locating books for Book Sharing**

### **Week Three**

**Learning about Children’s Literature: Traditional Literature**

### **August 31–September 6**

Assignments Due:

Discussion Posting 1–Thursday, September 3

Discussion Posting 2–Friday, September 4

Learning Log 3–Friday, September 4

Discussion Posting 3–Saturday, September 5

Booktalk 3–Sunday, September 6

Book Sharing 1–5–Sunday, September 6

### **Week Four**

**Learning How to Incorporate Children’s Literature in the Classroom: Oral Language, English Learners, Struggling Readers, Concepts of Print, Shared Reading, Fluency, and Vocabulary**

### **September 7–September 13**

Assignments Due:

Discussion Posting 1–Thursday, September 10

Discussion Posting 2–Friday, September 11

Learning Log 4–Friday, September 11

Discussion Posting 3–Saturday, September 12

Booktalk 4–Sunday, September 13

Book Sharing 6–10–Sunday, September 13

**Start Author Study for Week One–Four**

### **Week Five**

**Learning about Children’s Literature:** Types of Fiction, Literary Elements and Newbery Award

### **September 14–September 20**

Assignments Due:

**Author Study due for Week One–Week Four Choices**–due in Assignments and

Discussions–Thursday, September 17

Discussion Posting 1–Thursday, September 17

Discussion Posting 2–Friday, September 18

Learning Log 5–Friday, September 18

Discussion Posting 3–Saturday, September 19

Booktalk 5 and Booktalk 6–Sunday, Sunday, September 20

Book Sharing 11–15–Sunday, September 20

**Start Poetry Notebook**

### **Week Six**

**Learning How to Incorporate Children’s Literature in the Classroom:** Additional Strategies for Fostering Fluency, Vocabulary, and Comprehension for All Students–Developing Fluency–Choral Reading, Audio–Assisted Reading

### **September 21–September 27**

Assignments Due:

**Author Study due for Week Five–Week Six Choices**–due in Assignments and

Discussions–Thursday, September 24

Discussion Posting 1–Thursday, September 24

Discussion Posting 2–Friday, September 25

Learning Log 6–Friday, September 25

Discussion Posting 3–Saturday, September 26

Booktalk 7–Sunday, September 27

Book Sharing 16–20–Sunday, September 27  
**Start Poetry Notebook**

### Week Seven

**Learning about Children's Literature: Poetry, Informational/Nonfiction Books, Awards for Nonfiction**

### **September 28–October 4**

Assignments Due:

**Author Study due for Week Seven–Week Eight Choices**–due in Assignments and Discussions–Thursday, October 1

Discussion Posting 1–Thursday, October 1

Discussion Posting 2–Friday, October 2

Learning Log 7–Friday, October 2

Discussion Posting 3–Saturday, October 3

**Poetry Notebook Due**–Saturday, October 3

Booktalk 8–Sunday, October 4

Book Sharing 21–25–Sunday, October 4

### Week Eight

**Learning How to Incorporate Children's Literature in the Classroom: Classroom Management, Guided Reading, and Independent Reading**

### **October 5–October 9**

Assignments Due:

**Poem for Shared Reading**–due in Assignments and Discussions–Thursday, October 8

Discussion Posting 1,2,3 (combined)–Thursday, October 8

Learning Log 8–Friday, October 9

**Informational/Nonfiction Book Assignment**–Saturday, October 10

Booktalk 9a and 9b–Sunday, October 11

Book Sharing 26–30–Sunday, October 11

**Booktalk Checklist**

**LIST 4374-Dr. Tice-UT Arlington**

**Week One**

(#1) *Number the Stars* by Lois Lowry

**Week Two**

(#2) *Esperanza Rising* by Pam Munoz Ryan or *Becoming Naomi Leon* by Pam Munoz Ryan

**Week Three**

(#3) *Small Steps: The Year I Got Polio* by Peg Kehret

**Week Four**

(#4) *Belle Prater's Boy* by Ruth White

**Week Five**

(#5) *Because of Winn-Dixie* by Kate DiCamillo

(#6) *Shadow* by Michael Morpurgo

**Week Six**

(#7) *Shiloh* by Phyllis Reynolds Naylor

**Week Seven**

(#8) *Tuck Everlasting* by Natalie Babbitt



## **Week Eight**

(#9-a) *The Bracelet* by Yoshika Uchida

(#9-b) *Locomotion* by Jacqueline Woodson or *Feathers* by Jacqueline Woodson

### **Informational Book Assignment**

a) any book by Seymour Simon that is one of his picture books that present text and photographs, such as *Wolves*, *Horses*, *Big Cats*, *Weather*, *Sharks*, *The Heart: Our Circulatory System*, *Icebergs and Glaciers*, *Comets*, and *Meteors*, and *Asteroids*, (or many other books)

b) *Shhh! We're Writing the Constitution* by Jean Fritz **or** *The Crossing: How George Washington Saved the American Revolution* by Jim Murphy

### **Book Sharing Checklist**

### **LIST 4374-Dr. Tice-UT Arlington**

(#1) *Time for Bed*, *Possum Magic*, or *Koala Lou* by Mem Fox

(#2) any books illustrated by Jerry Pinkney -Some are written by Robert San Souci, Julius Lester, and Gloria Pinkney. Please note that his son, Brian Pinkney, also is an illustrator.

(#3) any picture books by Jan Brett

(#4) *The Rough-Face Girl* by Rafe Martin

(#5) *Lon Po Po* by Ed Young

(#6) *Tops and Bottoms*, *The Three Billy Goats Gruff*, *My Big Dog*, *Help Me, Mr. Mutt!*, or *Cook-A-Doodle-Do* by Janet Stevens who works often with her sister Susan Stevens Crummel

(# 7) any books by Alike, nonfiction or fiction

(#8) any books by David Wiesner

(#9) *Too Many Tamales*, *Chato and the Party Animals*, or *Chato's Kitchen* by Gary Soto,

(#10) *Sitti's Secrets* by Naomi Nye-This book can be difficult to locate, so you may need more than one week to find it.

(# 11) one of the Knuffle Bunny Books, one of the *Don't Let the Pigeon...*, or one of the Elephant and Piggie books, such as *Can I Play, Too?* by Mo Willems

(#12) *Squanto's Journey* by Joseph Bruchac

- (#13) 2011 Caldecott Medal winner, *A Sick Day for Amos McGee*, written by Phillip C. Stead and illustrated by Erin E. Stead
- (#14) *The Runaway Bunny* or *Goodnight Moon* by Margaret Wise Brown
- (#15) *Strega Nona* or *Nana Upstairs, Nana Downstairs* by Tomie de Paola
- (#16) any picture book by Kevin Henkes
- (#17) any picture book by Tana Hoban
- (#18) any picture books by Steven Kellogg
- (#19) any of the Frog and Toad books by Arnold Lobel
- 20) any picture book by Patricia Polacco
- (#21) any of the Henry and Mudge books by Cynthia Rylant
- (#22 ) *The True Story of the Three Little Pigs* by Jon Scieszka
- (# 23) any picture books by Eric Carle
- (#24) any nonfiction picture book by Lois Ehlert
- (#25) any of the David picture books by David Shannon
- (# 26) *The Other Side* by Jacqueline Woodson
- (#27) *The Flag We Love* by Pam Munoz Ryan
- (#28) *Sylvester and the Magic Pebble* by William Steig
- (#29) *The Polar Express* or another picture book by Chris Van Allsburg
- (#30) *Heckedy Peg*, *The Napping House*, or *Piggies* by Audrey Wood

Booktalk Template                      # (to designate the number out of the total)

Your name

Genre/category (Type one of the following: Realistic Fiction, Historical Fiction, Fantasy, Science Fiction, Traditional Literature, Informational Book, Biography, Autobiography, Memoir)

Book title

Author's last name                      Author's first name

Illustrator's last name                      Illustrator's first name

Publisher      Year                      ISBN

**Personal Response (Planning for a Grand Conversation about the Book)**

**a.** (Share your thoughts about something that happened or is presented in the book that is salient to you, and this could be what the character(s) did and/or a big idea that emerges from the book. As you share this personal response, include a detailed account of what happened in the book or describe the excerpt so students understand your connection to the book and can better understand your thinking. Regardless of how you feel about a book, you can share your responses to something that took place. To receive full credit, please take the time to share fully.)

**(Pause)**

**b.** Share your thoughts about at least one more aspect of the book, and this should be a big idea (or message) that emerges from the book. As you share this personal

response, include a detailed account of what happened in the book or describe the excerpt so students understand your connection to the book and can better understand your thinking. To receive full credit, please take the time to share fully.

**(Pause)**

c. Share your thoughts about at least one more aspect of the book, and this should be a big idea (or message) that emerges from the book. As you share this personal response, include a detailed account of what happened in the book or describe the excerpt so students understand your connection and can better understand your thinking. To receive full credit, please take the time to share fully.)

**(Pause)**

If students do not say anything, after I share and pause, I can ask the following question to encourage students to formulate their thoughts:

**“Of all that happened in the book, what did you like, or what did you not like?”** (I do not ask what a favorite part is because some books are mostly sad, and this question lets the child decide more about what to focus upon.)

**Retelling**

Please retell or, as if you are talking to someone.

What is helpful is to read the book, and then type as you retell the story, as you would if you were talking to someone who has not read the book.

If you forget the name of a character or some other important detail, you look back after your first draft to add that information. If this part leaves out important aspects of the book, you could be asked to rewrite it or not receive credit.

Please note that I am not asking for a book review. Rather than sounding like a professional book review, your retelling should sound more like talk written down.

This does not need to be lengthy, but **you need to relate the events, not tell about the book.** Your retelling can help you remember a book.

**\*\***The details of the book you include can be helpful as you write your personal responses, where you bring up big ideas that emerge from a book and then share details of the plot/book that relate so that students understand how you arrive at those big ideas.

## Informational/Nonfiction Book Assignment Template

Your name

Genre/category: Nonfiction/Informational Book

Book title

Author's last name              Author's first name

Illustrator's last name              Illustrator's first name

Publisher      Year              ISBN

Personal Response (Planning for a Grand Conversation about the Book)

- a. (Share your thoughts about something that happened or is presented in the book that is salient to you, and this could be what the character(s) did and/or a big idea that emerges from the book. As you share this personal response, include a detailed account of what happened in the book or describe the excerpt so students understand your connection to the book and can better understand your thinking. Regardless of how you feel about a book, you can share your responses to something that took place. To receive full credit, please take the time to share fully.)

(Pause)

- b. Share your thoughts about at least one more aspect of the book that emerges from the book. As you share this personal response, include a detailed account of what happened in the book or describe the excerpt so students understand your

connection to the book and can better understand your thinking. To receive full credit, please take the time to share fully.

(Pause)

c. Share your thoughts about at least one more aspect of the book, and this should be a big idea (or message) that emerges from the book. As you share this personal response, include a detailed account of what happened in the book or describe the excerpt so students understand your connection and can better understand your thinking. To receive full credit, please take the time to share fully.)

(Pause)

If students do not say anything, after I share and pause, I can ask the following question to encourage students to formulate their thoughts:

“Of all that happened in the book, what did you like, or what did you not like?” (I do not ask what a favorite part is because some books are mostly sad, and this question lets the child decide more about what to focus upon.)

### Retelling

**For the books by Seymour Simon**, list at least two sentences of information presented for each page and include the page number to organize the bullet listing.

For ***Shhh! We’re Writing the Constitution*** by Jean Fritz, present the major aspects of the historical narrative and include important issues, ideas, concepts, names and dates as you read the 64 pages.

- Include at least 15 ideas in “bullet” format. You can copy form the book in developing these notes.
- You must include page numbers for each item listed.

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- Include at least 15 ideas in “bullet” format. You can copy form the book in developing these notes.
- You must include page numbers for each item listed.

\*\*The details of the book you include can be helpful as you write your personal responses, where you bring up big ideas that emerge from a book and then share details of the plot/book that relate so that students understand how you arrive at those big ideas.

