

The Two-Generation Classroom
Introduction and Sample Course Curricula

**Sample Course Syllabi & Sample Lesson Plans:
Children's Literature
(A General Education/Core Course Requirement in Literature & Language Arts)**

A note to the reader.

Enclosed are a set of examples intended to offer a practical theoretical example of what a two-generation course might look like. However, because the Two-Generation Classroom is an *approach* rather than a curriculum, the intent here is not to provide curricula per se, but rather to inspire it. It is our vision that the Two-Generation Classroom format can be developed by interdisciplinary college and university educators to address a wide variety of course offerings, subject areas, and topics, across the general education core. Our aim with the Two-Generation Classroom is to support faculty interested in developing and implementing two-generational curricula, and to inspire new ideas for innovation.

We approach the design of two-generation courses, much like one approaches the thoughtfully strategized design of any “new prep” course. There is boiler plate language that goes into every syllabus, which gets copy and pasted. This includes standard boiler plate language required by every institution, as well as a set of specific guidelines for the two-generation classroom format. These guidelines are included as part of the sample syllabus provided here.

Next, we start by looking at other syllabi from other professors who have taught the same course. Again, this is similar to how many college faculty approach design of new course curricula. Previous syllabi from your home institution have critical information including:

1. The official name and number of the course (although you probably already have this)
2. The official catalog description of the course
3. The targeted learning outcomes of the course
4. Potential readings or other materials to assign throughout the course (to select from as you wish)

Our example syllabi for the Two-Generation Classroom approach were developed beginning with syllabi provided by higher education colleagues, and have been substantially reworked, adapted and revised, to the point that few similarities beyond the above established course parameters remain. Children's Literature was developed beginning with a syllabus from Dr. Sara Quay at Endicott College. We are thankful to Dr. Quay for her support and feedback as this example curriculum was developed.

In reviewing the enclosed lesson plans, please note that the provided syllabi are “teacher versions.” Several notes have been added in **purple text** indicating comments, considerations and other information directed toward postsecondary educators.

It is our hope that our sample lesson plans inspire and engage higher education educators as partners and collaborators in developing and implementing two-generation pedagogy as an innovation in postsecondary teaching and learning.

Remember, *while it may seem like we are playing and having fun, the Two-Generation Classroom is a rigorously theory-informed approach promoting educational equity for student parents*, and other students with caregiving responsibilities, while ensuring that each student meets or exceeds the learning standards for the course as traditionally offered.

Children's Literature (ENG XXX) [Semester, YEAR]



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3 Semester Credits
Two-Generation Classroom Format

SYLLABUS

Meeting Time:

Place: [Name of Building/Room #]

Professor:

Email:

Phone:

Cell Phone:

Not all professors feel comfortable giving out their cell phone number to their students. However, today's students largely communicate through their phones, and sharing phone numbers can allow them be a tool for mutual communication and accountability during the course. However, it is important not to assume that all students have access to a smart phone, especially when they are low-income parents who may not be able to afford one. It is invaluable to communicate with students in real-time, especially student parents, because often things can go wrong in route to class, and it is so helpful to be able to text or call if necessary. Cell phone numbers are also important on field trips. Professors also might collect a list of student cell phone numbers at the beginning of each course so that they are on-hand later if things come up.

Office Location:

Office Hours: I am available to meet with students outside of class after class on Saturdays, and in my office or via video chat [days of the week and times of office hours]. If you are unable to meet during these hours, please email me to make an appointment. You are welcome to bring your child to in-person office hours or appointments, or schedule to meet via video chat during office hours. Evening office hours are also available via video chat only [once per week evening office hours]. Please note that if students no call no show an appointment the privilege to make future appointments outside of office hours may be revoked or restricted to video appointments only.

Note here how we have intentionally aimed to meet and engage student parents within the constraints of their schedules. It is explicitly stated that their children are welcome to come to office hours (I keep toys, color sheets, and children's books in my office to show students that I mean it). Students are also offered the opportunity to check in or meet before or after class, because this will often be the most convenient time to do so for many of them. Using video chat for office hours leverages emergent technologies and online course platforms to increase students' ability to engage with the professor during office hours. Flexibility is also afforded to meet by appointment at other times outside of normally scheduled office hours, in order to further accommodate their schedules. However, through past experiences with scheduling in-person meetings with students outside regular office hours, only to have them no-call, no show video chat office hours may be preferable to meeting in-person outside of scheduled office hours.

Teaching Assistant:

Email:

Phone:

It is recommended that wherever possible it is best to have two sets of facilitating hands in the classroom. The professor serves to teach and facilitate learning activities and content, while the teaching assistant is available as an additional support person to families that may need extra help, and to help with set up, breakdown, and transitions between activities. The Teaching Assistant could potentially be a graduate student or intern, or advanced education student, or an additional staff person. Teaching Assistants can also record classroom observations, and assist with both student evaluation and evaluation of the implementation of the two-generation classroom model. Additionally, for future two-generation course collaborations, the professor/teaching assistant dyad might turn into a professor/teaching artist collaboration, in which the professor serves as subject expert, collaborating with a Two-Generation Educator, to develop and implement a



two-generational curriculum.

Catalog Description: *This course examines the genre of children's literature as well as literature for young adults from a variety of literary, historical, social, and cultural perspectives. Satisfies the Arts and Humanities and Writing Designated core requirements.*

Learning Outcomes: *The learning outcomes for all ENG XXX students at [Name of Institution] include:*

1. *Identify the major literary genres in the field.*
2. *Become proficient at visual and textual analysis of these genres.*
3. *Become aware of the history of children's and young adult literature.*
4. *Develop a foundation for a career-long connection with children's books.*
5. *Understand the ways in which books can be incorporated into various aspects of family and classroom life.*
6. *Develop skills surrounding the effective written, oral, and visual presentation of information about books for children.*

The catalog description and learning outcomes are part of college and university accreditation and should be left intact. However additional learning outcomes may be added as seen below.

In addition to meeting these outcomes, in the Two-Generation Version of this course you will also:

1. *Develop understanding of literacy acquisition as it relates to child development and brain science through engagement and regular reading between parent and child. Consider ways to engage books for children of varying age-levels, learning types and intelligence strengths.*
2. *Engage with the thinking and reflections of children's book authors*
3. *Learn about the processes involved in authoring a basic children's story including mechanics of writing, processes of publication, literary awards and other issues. Demonstrate understanding of storytelling and literary concepts by writing or adapting one's own children's/family story.*
4. *Consider the interconnected relationship between music, movement, literacy and visual arts as reflected in children's books.*

Required Readings:

Kathleen T. Horning. 2010. *From Cover to Cover: Evaluating and Reviewing Children's Books, Revised Edition*. New York: Harper Collins. (Available on Kindle for \$9.99 or in paperback for \$10.49 on Amazon)

Gail Carson Levine. 2006. *Writing Magic: Creating Stories that Fly*. (Available on Kindle for \$4.99 or in paperback for \$5.67 on Amazon)

Other readings provided on [Course Platform (e.g. Blackboard, Canvas, etc.)].

Horning is the textbook that was used by in the original syllabus that was adapted for this course. After downloading and reviewing this book, as well as considering several other textbook options, this book was selected for its accessibility to readers new to literature, and with consideration of its inexpensive price and availability in both book and digital (Kindle) formats for about \$10 each.

The Levine book was selected to accompany the family story writing exercise. This book was selected because it is accessible for new writers with brief chapters short that cover many different elements of children's fiction in the fantasy/fairytale genre. It is also only \$4.99 on Kindle or a \$5.67 on paperback addressing concerns about affordability of the book for students or for grant funding to provide the books to the students at no cost to them.

The Amazon Kindle app, through which the digital books are accessed, offers many special features such as



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on-demand access to dictionary definitions, Wikipedia and Language Translation for individual words available on a tablet by simply long-touching the word. For unseasoned readers, readers with lower literacy and English Language Learners these tools can help aid in increased comprehension. I also strongly prefer books with preexisting audiobook versions. This supports auditory and kinesthetic learners to better focus, comprehend, and retain textbook readings. For auditory learners it may be possible to ONLY listen to the textbook, while kinesthetic and visual learners may benefit from reading along in the book and following along with the words by moving their fingers or eyes across the page. One goal of this course is to secure funding to provide each participant family an Amazon Kindle loaded with both textbooks and a number of children's books and literacy apps. Students could also view videos, listen to podcasts and download audio books to this device. An audible.com subscription would give families access to thousands of books on tape to be used in the bedtime stories project.

Children's Book List:

The majority of children's books that you will read for this class, you will have discretion over the selection of. See the attached suggested reading list as a starting point for book recommendations. There are also a number of online lists of books you may turn to for additional suggestions.

Evaluation & Grading:

Attendance & Participation	300 points (21.4%)
Weekly Discussion Groups or Posts	300 points (21.4%)
Family Homework Assignments	280 points (20%)
Written Assignments	520 points (37.2%)
Literacy Plan	100 pts. (7.7%)
Family Story Adaptation	75 pts. (5.8%)
Family Research Project	75 pts. (5.8%)
Bedtime Story Project	200 pts. (15.4%)
Final Reflection Paper	70 points (5%)
Total Points	1400 points

Grading Scale		
Points	Percentage (%)	Grade
1309-1400 pts.	94-100	A
1253-1308 pts.	90-93	A-
1211-1252 pts.	87-89	B+
1169-1210 pts.	84-86	B
1113-1168 pts.	80-83	B-
1071-1112 pts.	77-79	C+
1029-1070 pts.	74-76	C
973-1028 pts.	70-73	C-
931-972 pts.	67-69	D+
890-930 pts.	64-66	D
840-889 pts.	60-63	D-
0-826 pts.	59 or lower	F

Attendance & Participation

This class meets only once per week and a lot of our learning is through participation in class. This is why attendance is so critical. Any unexcused absences will receive ZERO participation points for the day. No more than TWO excused absences are forgiven without documentation.



Each class's attendance is worth 20 points. Participation points for each class will be evaluated on a scale of 1-4 using the following rubric.

4=20 points 3=15 points 2=10 points 1=5 points 0=Unexcused Absence

4-Outstanding Participation	3-Great Participation	2-Partial Participation	1-Problematic Participation	0-Unexcused Absence
Adult is fully engaged and participating in all activities throughout class time, comes to class prepared and with homework and assigned readings completed, makes best efforts to engage their child in classroom activities and engages with classmates, children and instructor in ways to promote classroom learning.	Adult is engaged and participates in activities throughout class time. Comes to class prepared enough to fully participate in learning activities but may not have completed all of the pre-course assignments. Makes best efforts to engage their child in classroom activities and engages with classmates, children and instructor in ways to promote classroom learning.	<i>Any of the following:</i> Adult is engaged and participates in activities for at least $\frac{2}{3}$ of class time (including tardiness less than 1 hour late). May come to class unprepared. Sits out or does not fully participate in a portion of classroom time. May cause minor disruptions to the classroom learning space.	<i>Any of the following:</i> Arrives excessively tardy (more than 1 hour late). Comes to class unprepared. Takes excessive breaks or sits out of classroom activities. Causes major disruptions to classroom learning space.	You may request up to TWO excused absences without submitted documentation of special circumstance. Absences will be excused for: Illness, Injury, or emergency reasons only. Appointments and other pre-planned commitments are not allowed as excused absences unless there is documentation that it is both mandatory and that the student had no control over scheduling and no opportunity to reschedule..

Students with less than two excused absences will only be graded on their highest 13 class participation grades.

Within this classroom format, it is especially important to have clear grading standards and guidelines so that students are aware of the academic requirements and grading standards of the course. Especially in a course format where faculty and students develop close connections and relationships, such as one that engages their children and families, grading can be particularly difficult without pre-establishing and clearly delineating the course expectations and student evaluation standards. Each course assignment and discussion also has a similar rubric as provided here showing the qualities of assignments meeting the standards expected to earn a specific grade. Family homework assignments are graded only whether the assignment is complete or incomplete, and through in-class participation, discussion contributions, and reflections informed by these experiences.



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Weekly Discussions

Here two possible online discussion board formats are presented. The first is a traditional online discussion board method. The second would involve ongoing “study groups” in which students meet on video chat to discuss the week’s assigned questions and submit the discussion assignment as a video recorded meeting. In our experiences with online learning platforms, Student parents have told us that posting to the discussion board and replying to one or two classmates is a typical weekly assignment, yet it often does not yield much dialogue or conversation and students seem to struggle with completing discussion board assignments. Offering the opportunity to use video chat to make the discussion response more interactive, increasing student engagement in conversational dialogue about the topics they are learning.

Format A: Online Discussion Board

Each week you will be responsible for posting two-250 word responses on the Canvas discussion board in response to the weekly discussion prompts (attached). The prompt will require you to reflect on the previous class experiences AND the assigned readings/videos or other materials for the week in response to a question or prompt. This is where you will demonstrate the synthesis of your learning of the course concepts, and your thinking about the topics and themes as raised in the assigned materials and classroom learning experiences.

You will post your response by **Monday at 8am** each week following class. You will also post a thoughtful response of at least 100-150 words to the posts of two classmates by **Wednesday at 8am**. By **Friday at 8am**, you should post a short response to the students who responded to your post that specifically addresses a point they brought up in their response.

Note here that assignments are intentionally not due at 11:59pm in recognition that student time for student parents often happens during the night time hours while their children are sleeping. While this is not necessarily meant to encourage students to study until 8am, having all night to finish a test or exam before the deadline can be helpful to student parents. And after all, the professor isn’t likely to be grading the assignments beginning at midnight anyway.

Format B: Digital Study Group (Each Student Assigned to a Group of 3 or 4) By **Monday at 8am** each week following class, you should post a list of questions, thoughts, responses, or ideas that you would like to contribute to the discussion group. This can be formatted as a series of questions, a bulleted list of ideas, or a more creative response. Read the posts of the other members of your study group prior to your regular discussion group meeting time. You will meet with your study group on video chat at a time agreed to by the members of your group to discuss these and other points raised by the week’s discussion questions. This discussion group should be video recorded using the course platform software or YouTube. Before **Friday at 8am** prior to our next class meeting, please upload a copy of your discussion group video or YouTube link to the course platform.

Some teaching technologies now allow students to record video meetings and discussion groups directly in the platform. Google Hangouts also integrates with YouTube to record and store live hangouts as YouTube videos, which may be unpublished, published as private links, or made available to the public. In acknowledgement that there are several writing assignments in this course, the Digital Study Group aims to engage students in meaningful and collaborative communication and build community dialogue and learning with one another on the adult side of the curriculum.

Family Homework Assignments The class schedule includes a number of mandatory family homework assignments. These assignments are designed to be completed together by parent and child and are the primary way in which you will engage with examples of children’s literature throughout the course.

Family homework assignments are intentionally incorporated as two-generational extension of classroom learning, and often tie to preparation for in-class activities and key assignments.



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Writing Assignments:

1. Literacy Development Plan: Through your family reading conduct an assessment of your child's current phase of literacy development. What developmentally-appropriate strategies or resources best support your child in early literacy now? What strategies or resources would you use to support them as they transition to new phases of literacy acquisition? Create an annotated bibliography of at least 10 books that you would like to expose your child to as they learn to read. Include how/why you selected the book, your assessment of the book's literary qualities, and the criteria you used to evaluate and the determine its quality.

This assignment intentionally presents a direct application of substantive course learning, while also promoting and deepening parent engagement and agency within their children's learning and development reflecting students accomplishment of nearly all of the course objectives.

2. Family Fairytale or Folktale Adaptation: Using the knowledge you learned about fairytales and folktales, as well as concepts such as [tropes] and adaptation, write your own specialized adaptation of a fairytale or folktale for your child. Make sure to utilize the storytelling toolbox to create your story: tropes/uniform elements, detail, repetition, outcome (conflict/resolution, moral, happily ever after/value stories), character development, etc. Reference and utilize the Levine book to engage in effective fairytale writing strategies.

Because fairytales and folktales are a major genre within children's literature, this assignment reflects successful engagement with this genre in terms of all of the key course objectives, as well as many of the two-generation extended course objectives. It is also a two-generational activity engaging the student in working with their child to think about an conceptualize and write their own fairytale or folktale adaptation, using applied and experiential learning to identify and apply key aspects, concepts, and writing tools used within this genre of children's literature.

3. Family Research Project: Pick a topic of interest to you and your child that you would like to learn more about. Use ONLY child's non-fiction books and electronic non-fiction children's books/reference materials/websites to study your topic together. Create a piece of artwork, dance, skit, song, etc. to share what you learned with the other families in class. Write a 1 1/2-2 page reflection on your experience and analysis of the reference materials you used.

This assignment is designed to reflect student engagement with children's non-fiction as a genre within children's literature. Again the assignment is aimed to promote learning about the genre through applied engagement in this genre with a child, and through teaching and learning together. Each dyad identifies a non-fiction topic, visits the library to research that topic, collects books and other materials, reads them together, and shares what they learned. In doing so, students observe and engage with a range of children's non-fiction books identifying and closely familiarizing themselves with children's non-fiction as a sub-award of children's literature.

4. Bedtime Story Project: Pick one juvenile or young adult chapter book from the Bedtime Story Project list to start with. Read this story together with your child for at least 90 minutes per week. If you are a slow reader, you might consider using a book on tape and reading along in the book with the recording. Your weekly family homework includes the reading log assignment related to the bedtime story project. You will need to read or listen to at least three different books from the list of juvenile and young adult fiction. At least one of the three books must be read to your child. If your child falls asleep, feel free to keep reading! But remember, they are going to want you to start back up where they fell asleep! If you hate a book, stop reading it and pick another one. If you don't hate a book, but it's not working for your child, read it on your own and pick another book to read with your child. If you finish a book, start a new one. Make sure to keep your reading log each week.



Conduct a literary analysis of the three books you read (if you read more than three just pick three). Which books did you find the most interesting/readable? Which books were harder to get through? What literary components did you find in the book? Which books did your child enjoy the most? Write up your analysis in a 3-5 page reflection paper.

Then, together with your child pick your favorite bedtime story book and work on a way to share your book with the other families in class. Will you act out a scene from the book? Recreate a scene with legos or toys in a diorama? Will you dress up as a character from the book? What else might you do to share your favorite bedtime story with the class?

The bedtime story project is an eight-week project designed to meet multiple learning goals. First, it creates an opportunity for two-generational engagement with juvenile and young adult chapter books that might otherwise difficult to engage with young children. It also develops and promotes reading as a family ritual both by encouraging parents to read to their children regularly, and by allocating some of their homework hours towards doing so. The project is extended with in-class sharing and reflection activities including analysis and comparison between these books and their film adaptations.

5. Final Reflection Paper: Write a 1-2 page reflection on the experiences you and your child had in this class. How did the activities, field trips, homework assignments, and learning experiences support family literacy? What did you and your child enjoy most? What did you struggle with? What are some of the major takaways or things that you learned through the experience of being in this course? How will you continue to support your child's engagement with literacy after this course ends?

This paper is intentionally designed to assist in evaluating course experiences and outcomes. It is also an important part of the learning process, especially within an experiential course format.

Course Time Commitments As a three college course, the expectations of this course assume that you will spend about three hours per week in class six nine hours per week outside class on work for this course. *This is considered a minimum requirement by the college for accreditation. I cannot assign you less work than this or it cannot count for the same number of credit hours. For some students it may take up to nine hours per week to complete out of course assignments.*

This includes *all* of your course assignments including reviewing readings and assigned materials, contributing to discussion groups, completing written assignments, and family homework. Although some weeks the distribution will be adjusted to be more heavily focused on one area than another, as a general rule you might expect that you will spend:

- 2.5 Hours per week on family homework
- 1.5 Hours per week completing readings and reviewing other online course materials
- 1 Hour per week on discussion posts or in Digital Study Groups
- 1 Hour per week completing written assignments and reflection papers

Again, some weeks this may be differently distributed, such as weeks where a written assignment is due and readings or other assignment time may be reduced to fit more time toward meeting the deadline.

If you find that you are consistently spending more than 6-9 hours per week on outside class work for this course, please talk to your professor or TA about your concerns. This is important feedback and we appreciate hearing from you! We will do our best to work with all students to ensure that the expectations of this course remain reasonable within the expected time commitments of this course.

Because student parents are highly strained in their various time commitments and demands, it is important to be direct and upfront about the time commitments and expectations of the course. We have also been highly intentional in designing the curricula to ensure that the course expectations can reasonably completed within 6-9 hours per week, plus class time, at an appropriate expectation for lower-division undergraduates. While



students who need extra academic support may need additional hours beyond the minimum, try to maintain a fairly strict guideline that no student should be spending more than 9 hours per week outside class on coursework, out of respect for students' highly limited time and agreed upon course commitments.

Schedule of Classes & Deadlines

Learning Topics	In-Class Activities	Family Homework (due at the beginning of class)	Student Homework (Reading to Respond to for Monday Discussion Post)
Unit 1: Learning to Read			
<p>Week #1</p> <p>Introduction to Children's Books & Children's Literary Analysis</p> <p>Children's Book Selection</p> <p>Literacy & Creativity in Child Development: Conversations with Children's Authors</p>	<p>Introduction Songs/Games</p> <p>Read a Story</p> <p>Celebrating The Things that Make Us Special</p>	<p>What kids books do you have at home?</p> <p>Look through the books together and talk about them. Read 2 picture books together.</p> <p>Bring in your favorite book and your child's favorite book to share as part of your introduction.</p>	<p>READ:</p> <p>From Cover to Cover (C2C)-Introduction & Chapter 1</p> <p>Resources for Selecting a High Quality Children's Book</p> <p>And the Winner Is...</p> <p>EXPLORE:</p> <p>Pick two book awards and conduct internet research. What are the selection criteria? What books are recent winners?</p> <p>Websites like Goodreads can be a place to start looking for books—including kids books. Create an account on Good Reads to Start a List of Children's Books you would like to read with your child.</p> <p>WATCH:</p> <p>Marc Barnett, "Why A Good Book is a Secret Door." Ted Talk.</p>



			Adora Svitak, What Adults Can Learn From Kids Jarrett Krosoczka, How a Boy Become an Artist -
Week #2 Introduction to Early Literacy & Developmental Literacy Acquisition	Picture Books & Nursery Rhymes	<p>Work together to read 10-15 different nursery rhymes. Pick out your favorite one. Practice saying and learning the words together throughout the week. Write down your rhyme on paper and let your child illustrate it.</p> <p>Pay attention to HOW you say the rhyme. Are there some parts you say fast? Some to say slower? Some loud? Some soft? Can you add a movement or two to your rhyme? Practice together so you can teach us your rhyme in class!</p>	<p>READ: C2C: Chapter 5-Picture Books</p> <p>Developmental Stages for Acquisition of Literacy Skills</p> <p>Wikipedia: Learning to Read</p> <p>How Children Learn to Read</p> <p>Bedtime Stories for Young Brains</p> <p>EXPLORE: Review at least two of these book databases and make a short list of books that you believe are quality and why.</p> <p>[</p>
Week #3 Exploring Free and Low-Cost Literature Resources & Libraries Starting bedtime story project (children's &	Library Field Trip <ul style="list-style-type: none"> • Librarian Presentation on Children's Materials Tour of the children's section • Storytime 	<p>Collect the items needed to apply for a library card for each of you. Bring to the library field trip!</p> <p>While at the library search for a book or</p>	<p>READ: Bringing Books to Life: On Running Child Friendly Libraries</p> <p>C2C: Chapter 7-Fiction</p> <p>EXPLORE:</p> <ul style="list-style-type: none"> • [Institutional] Library



young adult fiction)	<ul style="list-style-type: none"> Activity (based on library partnership) Everyone gets a library card Check out books to read at home 	books with a family or kid that is a lot like yours. Check out the book for next week's homework!	<p>Tutorial</p> <ul style="list-style-type: none"> Download Overdrive to Tablet Research Children's Book Apps & Learning to Read Games and Download One of Each Kindle Exploration What can I get for FREE?
<p>Week #4</p> <p>Identity Development, Representation & Inclusion (Diversity)</p>	<ul style="list-style-type: none"> Write/illustrate All about me books Read Tar Beach Make paper quilts: my neighborhood 	<p>Research and plan a family trip to your neighborhood library! How can you get there? Set a date and make a plan for visiting your neighborhood library together.</p> <p>Talk about and notice things that are special about your family, neighborhood, etc. throughout the week.</p> <p>Read the books from the library that reflect your family together. Talk about what's similar or different. Fill out and illustrate the family storyline worksheet.</p> <p>Start Bedtime story reading (90 mins/week)</p>	<p>READ: C2C: Chapter 8-Writing a Review (for Literacy Plan Project)</p> <p>The Apartheid of Children's Literature</p> <p>We Need Diverse Books calls for more representative writing for children</p> <p>WATCH: Chimamanda Ngozi Adiche, The Danger of a Single Story</p> <p>The Politics of Fiction</p> <p>LISTEN: As the demographics shift, kids books stay stubbornly white, NPR Podcast</p> <p>EXPLORE: Visit the website of the We Need Diverse Books Campaign to learn more about their work</p>
Week #5	Dr. Seuss Day	Read at least 3 books	READ:



Early Readers & Transitional Books		<p>from the Dr. Seuss books list and watch one or more of the Dr. Seuss films/plays</p> <p>Find a book that your child can read to you have them practice reading it a few times (it's okay if they "read" it by memory, song or any other strategy).</p> <p>Create a celebration of your favorite Dr. Seuss story to share.</p> <p>Bedtime story reading (90 mins/week)</p>	<p>C2C Chapter 6-Easy Readers & Transitional Books</p> <p>Dr. Seuss and the Great Reading Debate</p> <p>What are Transitional Books and How Do I Choose Them?</p> <p>LISTEN: 50 Years of the Cat in the Hat</p>
<p>Week #6</p> <p>Literacy in Motion: On Learning to Read When You Can't Sit Still</p>	Music & Movement in Literacy, nursery rhymes & other literacy games	<p>Play Dress Up!: Help your child act out their favorite story. Use costumes or props or make believe every day items are costumes or props. Be creative!</p> <p>Bedtime story reading (90 mins/week)</p>	<p>Read: C2C Chapter 4-Poetry, Verse, Rhymes & Songs</p> <p>Why Can't my Child Sit Still When We Read?</p> <p>How to Get Children Reading When the Won't Sit Still?</p> <p>Learning Literacy Through Music</p> <p>Learning by Leaps and Bounds</p> <p>Watch: Literacy through Creative Dance</p> <p>Literacy Plan Due FRIDAY Oct. 21 5pm</p>



Curriculum Unit #2: Fairytales & Folktales Through Time & Around the World			
<p>Week #7</p> <p>Introduction to Fairytales & Folktales</p>	<p>Introduction to Fairytales & Folktales</p>	<p>Using Sur La Lune or another source: READ the stories of The Frog Prince and the Princess Frog. Then WATCH Disney's The Frog Princess together.</p> <p>Bedtime story reading (90 mins/week)</p>	<p>READ: C2C: Chapter 3- Traditional Literature</p> <p>Writing Magic Ch. 1-6 (pgs 1-21)</p> <p>Together or on your own read at least 3 fairytales or folktales from at least 2 different authors.</p> <p>Down and Dirty Fairy Tales</p> <p>EXPLORE: Sur La Lune Explore the frog prince page and the multiple adaptations or versions of the story. Explore the rest of the website for additional variations of other classic stories.</p> <p>REVIEW: Storytelling Worksheet & Complete the outline of your story.</p>
<p>Week #8</p> <p>Storytelling throughout history & in pop culture</p> <p>Adaptation & Fractured Fairytales</p>	<p>Fairytales & Folktales (Adaptation Lesson)</p>	<p>Begin to work on your own family fairytale or folktale adaptation. Talk to your child about the story. Incorporate their input as possible.</p> <p>Draw a picture of the main character or an important scene from the story.</p>	<p>READ: Children's Literature as a Means of Social Change</p> <p>WATCH: The Technology of Storytelling</p> <p>The Gopher & the Waterfall: Making a Family-Based Folktale</p>



		Bedtime story reading (90 mins/week)	<p>LISTEN: The Great Cauldron of Story: Why Fairytales Are For Adults Again</p> <p>Beyond the Trope: Interview with Gail Carson Levine</p> <p>EXPLORE: Fractured Fairy Tales (on YouTube)—there are a number of different stories to watch.</p> <p>Writing Magic Ch. 7-16 (pgs 29-80)</p>
<p>Week #9</p> <p>Storytelling & Writing Techniques in Fairytales & Folktales</p> <p>Transitioning to Unit 3: Non-Fiction</p>	<p>Return to Library</p> <ul style="list-style-type: none"> Return checked out books Story time Activity: What do you want to learn? (Family Study) Check out books for project 	<p>Collect your library books and other materials to return to the library.</p> <p>Make a list of non-fiction topics you are interested about learning more about together.</p>	<p>READ: Writing Magic Ch. 17-30 (pgs. 83-158)</p> <p>WATCH: The Clues to a Great Story</p> <p>Any film or television show episode that uses an adaptation of fairy tales (Once Upon a Time, Grimm, etc.)</p> <p>Family Folktale/Fairytale Adaptation Due Friday Nov. 11 5pm</p>
Curriculum Unit 3: Children's Non-fiction			
<p>Week #10</p> <p>Children's Non-Fiction</p>	<p>Mr. Rogers Day</p> <p>Learning together about various non-fiction topics (inspired by children's interests)</p>	<p>Start Family Study</p> <p>Using Books from Library</p> <p>Bedtime story reading</p>	<p>READ: C2C: Chapter 2-Books of Information</p> <p>Early Literacy: How to</p>



		(90 mins/week) Watch one or more episodes of Mr. Roger's Neighborhood (currently on Netflix) considering how non-fiction topics are presented and discussed at a child's level.	Introduce Nonfiction to Young Children Teaching Children about Difficult Subjects EXPLORE: What is quality children's educational media? Visit the website of the Fred Rogers Organization to learn more about their efforts with children's media. www.fredrogers.org
Week #11 Children's Non-Fiction	Learning Fair	Finish and Bring Family Study Project to Share as part of the learning fair Bedtime story reading (90 mins/week)	READ: Where do all the prizes go? The case for nonfiction Arts-Based Nonfiction Literacy and Content Area Learning Family Research Project Due Tuesday Nov. 22, 2015 5pm
Week #12	<i>No Class Thanksgiving Weekend</i>		
Week #13 Bedtime Stories in Family Ritual Finish Juvenile/Young Adult Fiction Project	Bedtime Story Celebration & Pajama Party	Read Together: Goodnight Moon Runaway Bunny Love You Forever Pajama Time! Finish Bedtime Story Sharing Project	8 Habits of Highly Successful Young Adult Fiction Authors No Fairy Tale: The Benefits of a Bedtime Story Bedtime Story Project Due Wednesday Dec. 7th 5pm.
Curriculum Unit #4 Children's Books in Society & Culture			
Week #14	"At the Movies" • Movie Sharing	Watch the Movie Adaptation of One of	READ: When your book becomes



Children's Books in Film, Pop Culture & Politics	<ul style="list-style-type: none"> • Drama Game • Drawing a Film or Comic Strip 	<p>the bedtime stories you read this semester</p> <p>Discuss</p>	<p>a movie</p> <p>What makes a good book to film adaptation?</p> <p>The Hunger Games Crosses Child Warfare with Class Warfare</p> <p>7 Reasons why your favorite books were banned</p> <p>The Controversy Over Children's Literature</p> <p>Don't Shy Away from Books About Tough Issues</p> <p>WATCH: Pharrell Williams turns Happy into a Children's Book</p> <p>EXPLORE: The American Library Association's Banned Books Page</p>
<p>Week #15</p> <p>Visual texts: Comic books, manga & graphic novels</p>	<p>Cosplay Party: Be Your Favorite Character!</p> <p>End of Class Awards</p>	<p>Pick a comic book, manga or graphic novel to read together</p> <p>Plan a costume or other way to share about your favorite comic book, manga, graphic novel or cartoon character!</p>	<p>READ: Why Teach with Comic Books</p> <p>Comics in Education</p> <p>WATCH: The Visual Magic of Comics</p>

WEEKLY DISCUSSION QUESTIONS

Due Date	Question
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WEEK #1	<ol style="list-style-type: none"> 1. Use the terminology in Chapter 1 of From Cover to Cover to write a short description of a children's book of your choice. What qualities make it a "good book" to you? Has this book won awards or recognitions? In your own opinion, why or why not? 2. Based on the stories of the three children's authors told in the short Ted Talks, write an introduction about your experiences with reading as a child, as a parent, and your thoughts on how increasing your family's engagement with books might benefit your child. Also discuss any potential challenges you foresee in implementing a family literacy plan.
WEEK #2	<ol style="list-style-type: none"> 1. Post a list of 5 picture books you believe represent high quality literature. What elements of these books make them high quality? Make sure to discuss multiple components of the book: the binding, illustrations, font, as well as literary components such as use of repetition, rhyme, or other aspects. What is the reading level of each picture book? Do you believe that all picture books created the same? 2. Where does your child currently fall in the developmental stages of literacy acquisition? Do you have any concerns about their reading development? What are two ways that you as a parent can support your child in their current level of engagement with reading/pre-reading?
WEEK #3	<ol style="list-style-type: none"> 1. Write a description of our trip to the library children's section? What did you notice? What did you learn? How are the books organized? What is the aesthetic of the space (why types of reading spaces are available)? Reflect on at least four things that you learned from the librarian's presentation. What are four different types of children's literature/reading resources available through the library? 2. Where is the closest library to your house? With your child plan a trip to your neighborhood library. Is it close enough to walk? Will you have to take the bus? What hours are they open? Are there any story hours or other special events you would like to attend? Write about your findings in your discussion post.
WEEK #4	<ol style="list-style-type: none"> 1. How does seeing and not seeing oneself in children's literature effect young people during childhood? Why is seeing diverse representation in children's books important for ALL children? Have you found children or families in any books that resemble your family? Why do you think this matters to your child? 2. Give an example of a "dangerous single story" about a particular group of people. What counter or contradictory stories, if any, are offered to this story? How does this story impact you, your family or others in your community?
WEEK #5	<ol style="list-style-type: none"> 1. Preview at least three transition books that you might include in your literacy plan. Review the book considering issues of structure, quality, readability, age-appropriateness, and subject matter. An in-depth summary of the plot of the story is NOT NECESSARY. 2. After completing the family homework and Dr. Seuss Day in class, why do you think Dr. Seuss holds such a beloved place in the hearts of so many people? What characteristics of Dr. Seuss's books make them so accessible and popular for early readers?
WEEK	<ol style="list-style-type: none"> 1. What challenges do you have with getting your child to sit still? Do they like to sit and



#6	<p>read or do they like to move around? What are three ways to engage your child with reading that involve music and/or movement? What other ideas do you have to reinforce reading interest or help your child become interested in reading?</p> <p>2. Pick an example of a children's poem, verse, rhyme or song of your choice. Using the concepts in Cover to Cover, the Learning Literacy through Music article, and the experiences we had in class, describe your piece in literary terms. What forms are used? Does the piece tell a narrative or story? Does the piece use rhyme? What else? How does musicality influence the way the piece is read out loud? Is it read/performed with a certain melody or rhythm? How can these musical qualities reinforce literacy and reading skills?</p>
WEEK #7	<p>1. After reading and watching various versions of the Frog Prince(ss), what do you notice about the three stories? What elements of the story are consistent across all versions, and what are the variations?</p> <p>2. Which three fairytales did you read? What aspects/elements of writing/storytelling did you notice in each story? Is it a familiar story or new to you? Imagine a plot in which you or your child were the protagonist of the stories you read. What would the basic storylines be? How would they differ from the original story?</p>
WEEK #8	<p>1. What is the role of storytelling in the culture of the United States or another country in which you have lived? Discuss three ways that storytelling is used for a variety of purposes. How do stories teach us how to act in society? What is their role as collective cultural references?</p> <p>2. Find a story you know and fracture it! Retell the story using your adaptations.</p>
WEEK #9	<p>1. By this point you should have finalized your family/folktale or Fairytale adaptation. Give us an update on the plot and story elements you are planning to incorporate in the final story.</p> <p>2. How do YOU teach facts and information to YOUR child? Do you tell them what you know verbally? Do you watch videos about it together? Do you seek out books with the information they want or need to learn? Through which methods do you observe your child absorbing and retaining the information they are taught?</p>
WEEK #10	<p>1. As we wrap up our Family Folktale/Fairytale Adaptation projects, and prepare to transition to another genre, reflect on what you have learned about storytelling in folk and fairy tales and the various activities and assignments we have engaged with in class and in homework assignments across the curriculum unit.</p> <p>2. How did you go about deciding on what topics you and your child are interested in studying for the Family Research Project? Have you decided on a topic? What resources did you find at the library? What are your thoughts about how to proceed into this process of inquiry with your child learning partner?</p>
WEEK #11	<p>1. What must authors consider in writing non-fiction books for children? What do you think people mean when they say, "If you truly understand something, you can explain it to a child"? How is non-fiction information presented to children most effectively and clearly?</p> <p>2. One thing that Mr. Rogers is credited for is that he did not shy away from difficult topics with children, hosting episodes discussing divorce, cancer and other difficult</p>



	topics. What considerations need to be made in teaching children about difficult topics? Should you communicate honestly and openly, or avoid talking about these issues until children are older?
WEEK #12	<ol style="list-style-type: none"> 1. How are your bedtime stories going? What book or books have you read or are you reading? Which has your child loved/hated? Which have you loved/hated? What are your top 3? What you're your child's top 3? What else do you have to share about bedtime stories? 2. What are some of the ways that children benefit from reading bedtime stories? What are some of the challenges that get in the way of reading bedtime stories? What strategies have you used to find time for family reading?
WEEK #13	Thanksgiving Holiday
WEEK #14	<p>Considering the film and book versions of a story you both read and watched from the bedtime story project:</p> <ol style="list-style-type: none"> 1. What was the same in both formats? What was different? 2. How do books tell stories differently than visual media? What literary and storytelling devices do you see in text but not visual media? How does the perspective of the storyteller change the story? 3. A common critique of movie's is that they leave a lot of the book out. Why do you think movie's leave so much out? Did you notice anything that the filmmakers added to the story that wasn't in the book? 4. What else did you notice?
WEEK #15	<ol style="list-style-type: none"> 1. Some educators argue that comic books and graphic novels don't belong in the classroom. Would you agree or disagree with them and why? 2. Reflecting on your experiences with your familiarity of children's books, and your child's literacy plan, how well do you think the plan is going? Will you plan to continue the same plan beyond the end of the course? What have you learned in the process? How have/will you modify your original plan based on what you have learned about children's literature during this course?

Suggested Children's Book Reading List

There are endless numbers of children's books in the world. There are far too many good ones to compile in a list, and if you did, it would be so long it would have to be bound into its own book! Below is a starting list of books that we may use in this class, books that are suggested and recommended if you are looking for a place to start at the library, and books that you may choose from for various assignments such as the bedtime story project and literacy development plan. This list was assembled through a combination of "quick-think" surveys asking individuals to name one or two books from their childhood that stand out in their memory, the books that are part of Dr. Green's personal collection of favorites, and contributions gathered from librarian and awards lists. This list is constantly evolving. If you have suggestions for books that should be added to this list please email them me.

* Please note that an asterisk indicates that the book is included by student suggestion and Dr. Green has not personally reviewed this book.

≡ This symbol next to a title indicates that the book is part of a series of titles.



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Picture Books

Cloudy with a Chance of Meatballs, Judi Barrett, illustrated by Ron Barrett
Madeline, Ludwig Bemelmans ≡
The Berenstain Bears, Stan and Jan Berenstein ≡
The Donkey's Dream, Barbara Helen Berger (Christmas Themed)
When the Sun Rose, Barbara Helen Berger
Goodnight Moon, Margaret Wise Brown
Runaway Bunny, Margaret Wise Brown
Maria Marisol Doesn't Match, Monica Brown
Very Hungry Caterpillar, Eric Carl
Click, Clack, Moo! Cows That Type, Doreen Cronin
Corduroy, Don Freeman
The Story about Ping, Marjorie Flack and Kurt Wiese
Everyone Poops, Taro Gomi
The Gas We Pass, Taro Gomi
Francis, Russell Hoban ≡
Happy to Be Nappy, bell hooks
The Tawny Scrawny Lion, Kathryn Jackson
Harold and the Purple Crayon, Crockett Johnson ≡
My Abuelita, Tony Johnson illustrated by Yuyi Morales
Mama, Do You Love Me?, Barbara Joose, illustrated by Barbara Lavalley
The Snowy Day, Ezra Jack Keats
Tikki Tikki Tembo, retold by Arlene Mosel, illustrated by Blair Lent
Fredrick, Leo Lionni
Brown Bear, Brown Bear what do you see? By Bill Martin Jr., illustrated by Eric Carle
Chica Chica Boom Boom, Bill Martin Jr. and John Archambault, illustrated by Lois Ehlert
Musicians of the Sun, Gerald McDermott
Love You Forever, Robert N. Munsch
If You Give A Mouse A Cookie, Laura Numeroff ≡
Baby Beluga, Raffi
Down by the Bay, Raffi
Tar Beach, Faith Ringgold
The True Story of the Three Little Pigs by A. Wolf, as told by Jon Scieszka, Illustrated by Lane Smith
Pokey Little Puppy, Janette Sebring Lowery
Where the Wild Things Are, Maurice Sendak



A Bad Case of Stripes, David Shannon
The Giving Tree, Shel Silverstein
Caps for Sale, Esphyr Slobadkina
Polar Express, Chris Van Allsburg
Alexander and the Terrible Horrible No Good Very Bad Day, Judith Viorst
The Little Old Lady Who Wasn't Afraid of Anything, Linda Williams
A Chair for My Mother, Vera B. Williams
Music, Music for Everyone, Vera B. Williams
Bear Snores On, Karma Wilson

Easy Reader's & Transitional Books

Beginning Readers

Where's My Teddy, Jez Alborough
Grandfather Twilight, Barbara Helen Berger
Jamerry!, Bruce Degen
Bill Grogan's Goat: Mary Anne Hoberman

Books by Dr. Seuss

And to Think That I Saw it On Mulberry Street, Dr. Seuss
The Butter Battle Book Dr. Seuss
Cat in the Hat, Dr. Seuss
Dr. Seuss's ABC's, Dr. Seuss
The Foot Book, Dr. Seuss
Fox in Socks, Dr. Seuss
Green Eggs and Ham, Dr. Seuss
Happy Birthday to You, Dr. Seuss
Hop on Pop, Dr. Seuss
Horton Hatches the Egg, Dr. Seuss
Horton Hears a Who, Dr. Seuss
How the Grinch Stole Christmas, Dr. Seuss
Mr. Brown Can Moo, Can You?, Dr. Seuss
Oh The Places You'll Go, Dr. Seuss
One Fish, Two Fish, Red Fish, Blue Fish, Dr. Seuss

Transitional Books

The Story of Babar, Jeanne de Brunhoff ≡
Olive and Beatrix Series, Amy Marie Stadelmann ≡
Amelia Bedelia, Peggy Parish ≡

Folktale & Fairytale Books



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Collections & Anthologies

Illustrated (Picture Book):

Aesop's Fables, Aesop

What the Fox Learnt: Four Fables from Aesop, illustrated and published by Ripple Publishing Group, 2011. κ

The Secret Footprints, Julia Alvarez. 2000. New York: Alfred A. Knopf

The Adventures of Spider: West African Folktales, Joyce Cooper Arkhurst, Illustrated by Jerry Pinkney

The Wild Swans, Hans Christian Anderson, adapted by Naomi Lewis, illustrated by Yvonne Gilbert

When Jaguars Ate the Moon (An Illustrated Collective of Native American Tales), Maria Christina Brusca

Eric Carle's Treasury of Classic Stories for Children, Eric Carle

From Sea to Shining Sea: A Treasure of American Folktales and Legends, Amy L. Cohn

A Butterfly's Dream and Other Chinese Tales, Shou-Kang Hsieh

Illustrated Treasury of African-American Read Aloud Stories, Susan Kantor

Once Upon a Time: Traditional Latin American Tales/Habia una vez: Cuentos Tradicionales

LatinoAmericanos by Rueben Martinez Illustrated by Raul Colon

Nelson Mandela's Favorite African Folk Tales, retold by Nelson Mandela,

Books with Minimal Illustration

Fairy Tales, Hans Christian Anderson

Jamaica Anasi Stories, Martha Warren Beckwith

The Children's Book of Northern Myths, Padraic Colum κ

Grimm's Fairy Tales, Jacob and Wilhelm Grimm κ

Favorite Fairy Tales Told in Spain, Virginia Haviland

Indian Fairy Tales, Selected and Edited by Joseph Jacobs κ

101 African-American Read Aloud Stories: 10 Minute Readings from the World's Best Loved Literature, Susan Kantor

Jewish Fairy Tales and Legends, Gertrude Landa κ

Fairy Tales Every Child Should Know edited by Hamilston Wright Mabie. (1905) Doubleday, Doran and Co. Inc.

Japanese Fairy Tales, Yei Theodora Ozaki κ

Tales of Folk and Fairies by Katharine Pyle κ

The Turnip Princess and Other Newly Discovered Fairytales as collected from traditional European countryside tales by Franz Xaver von Schonwerth, translated by Maria Tatar.

One Thousand and One Nights (Arabian Nights), Traditional Tales from the Middle East, West, and South Asia κ

Favorite Folktales from Around the World, Jane Yolen

Individual Stories (Mostly illustrated)

How Music Came to the World: An Ancient Mexican Myth

The Ugly Duckling, Hans Christian Anderson, as adapted and published by Ripple Publishing Group κ

Why the Sun and Moon Live in the Sky, Elphinstone Dayrell, illustrated by Blair Lent



Strega Nona, Tommy DiPaulo

Raven: A Trickster Tale From The Pacific Northwest, Gerald McDermott

Mufaro's Beautiful Daughters: An African Tale, John Steptoe

Juan Bobo, *Traditional Tales from Puerto Rico*

Adaptations and newfangled fairytales

New Fangled Fairy Tales: Classic Stories with a Funny Twist, edited by Bruce Lansky κ sample story

Online Collections

SurLaLune: www.surlalunefairytales.com

World of Tales: www.worldoftales.com

Children's Non-Fiction

Brother Eagle, Sister Sky, A Message From Chief Seattle, Illustrated by Susan Jeffers

Comic Books, Manga & Graphic Novels

Persopolis, Marjane Satrapi

Bedtime Story Books (Juvenile and Young Adult Fiction)

Classic Books

The Wonderful Wizard of Oz, L. Frank Baum κ ≡

Peter and Wendy, J.M. Berry

The Velveteen Rabbit, Margery Bianco

A Little Princess, Francis Hodgson Burnett

The Secret Garden, Francis Hodgson Burnett κ

Alice's Adventures in Wonderland, Lewis Carroll ≡

Through the Looking Glass, Lewis Carroll ≡

The Wind in the Willows, Kenneth Graham

The Nutcracker and the Mouse King, E.T.A.Hoffman (1816)

The Phantom Tollbooth, Norton Juster

The Jungle Book, Rudyard Kipling

C.S. Lewis, Lion the Witch and the Wardrobe ≡

Pippi Longstocking, Astrid Lindgren ≡

The Story of Dr. Doolittle, Hugh Lofting ≡

The Voyages of Dr. Doolittle, Hugh Lofting ≡

White Fang, Jack London

Wicked: The Life and Times of the Wicked Witch of the West, Gregory Maguire ≡

Winnie the Pooh, A.A.Milne ≡

The House at Pooh Corner, A.A. Milne≡

Anne of Green Gables, Lucy Maude Montgomery ≡

The Tale of Peter Rabbit, Beatrix Potter ≡

Curious George, H.J. Rey ≡

Bambi, Felix Salten

Treasure Island, Robert Louis Stevenson

The Hobbit, J.R.R. Tolkien



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The Box Car Children, Gertrude Chandler Warner ≡
Charlotte's Web, E.B. White
Stuart Little, E.B. White

Contemporary Books

Blubber, Judy Blum
The Hunger Games, Suzanne Collins ≡
Tales of a Fourth Grade Nothing, Judy Blum
Ramona the Brave, Beverly Cleary ≡
Charlie and the Chocolate Factory, Roald Dahl ≡
Charlie and the Great Glass Elevator, Roald Dahl ≡
James and the Giant Peach, Roald Dahl
Matilda, Roald Dahl
Coraline, Neil Gaiman
Stardust, Neil Gaiman
Dianna Wynne Jones, Charmed Life
Dianna Wynne Jones, Earwig & the Witch
Dianna Wynne Jones, Howl's Moving Castle ≡
Enchanted, Gail Carson Levine ≡
Junie B. Jones, Barbara Park ≡
The Golden Compass, Phillip Pullman ≡
Harry Potter and the Sorcerer's Stone, J.K. Rowling ≡
Harry Potter and the Chamber of Secrets, J.K. Rowling ≡
Harry Potter and the Prisoner of Azkaban, J.K. Rowling ≡

Books You Might Be Interested in Reading On Your Own (Young Adult Fiction)

Classic Books (by author)

Little Women, Louisa May Alcott
The Adventures of Pinocchio, Carlo Collodi
A Christmas Carol, Charles Dickens (1843) κ
The Three Musketeers, Alexander Dumas (1844)
The Count of Monte Cristo, Alexander Dumas (1845)
The Three Musketeers, Alexander Dumas (1844)
To Kill a Mockingbird, Harper Lee
Heidi, Johanna Spyri
The Adventures of Huckleberry Finn, Mark Twain κ ≡
The Adventures of Tom Sawyer, Mark Twain κ ≡
Journey to the Center of the Earth, Jules Verne
Twenty thousand leagues under the sea, Jules Verne
The Merry Adventures of Robin Hood, Howard Pyle

Contemporary Books

Harry Potter and the Goblet of Fire, J.K. Rowling ≡
Harry Potter and the Order of the Phoenix, J.K. Rowling ≡
Harry Potter and the Half-Blood Prince, J.K. Rowling ≡
Harry Potter and the Deathly Hallows, J.K. Rowling ≡

Bibliography of Articles & Resources used in Syllabus



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The Two-Generation Classroom Philosophy

This is a unique course because it is a course where student parents and their children ages 3-8 participate and learn together. However, it is very important that all students understand that **this is a college course** and that as the student receiving college credit **you are responsible for fully participating and engaging in classroom activities and completing all homework assignments and readings.**

The philosophy of the two-generation approach to classroom teaching & learning is based on the following premises about classroom learning:

1. That people learn and retain new information best when teaching it to others.

In this course, you will learn content and material by engaging together in learning activities *with* your child. You and your child enroll in the course together and are expected to attend class together each week. Because the classroom activities are designed to engage parents and their children together, your child is expected to attend with you.

2. That each person has multiple intelligences and learning strengths and weaknesses.

As a classroom community, students benefit from engaging in learning that engages the intellectual strengths of everyone. This includes engaging other ways to learn beyond reading, lectures and tests. It may include drama, visual arts, music, movement, play, hands-on activities or experiments, field trips, and other learning experiences.

3. That when families mutually engage in learning together it is more interesting than learning in isolation, and that everyone becomes invested in learning.

The activities and assignments in this class are designed in ways that intentionally engage parents and children in learning together. You will have family homework assignments as well as individual work. Family homework assignments are essential parts of learning and are



REQUIRED. While in class it is important that everyone participates to create a space that is conducive to learning together.

4. That students can learn complex concepts through experiential learning strategies.

In this course we will learn and introduce the same concepts and meet the same learning outcomes as you would in the traditional version of this college course. However, *the way* we learn these concepts will be different. Instead of a lecture/exam format we will learn through applied and experiential activities *in addition to* reading assignments and online discussion board reflections that you will complete outside of class.

Very importantly, you will be responsible for meeting the same learning outcomes as you would in a conventional course. This is for two reasons:

1. Colleges and universities are required to be accredited. Courses offered by colleges and universities must meet certain standards in order to be approved.
2. Most importantly, YOU deserve and are entitled to an equal educational experience whether you take this course in a 2-gen or traditional format. As an example, consider the principles of basic addition. There is more than one way to achieve the same outcome:

$$2+4=6$$

$$3+3=6$$

We may use more experiential learning and engage in family learning strategies, but at the end of the course, the learning outcomes that you are required to meet for this course remain the same whether you take the course in traditional or two-gen format.

5. That children benefit from being part of a college community and from enriching educational experiences.

There are a number of ways that children benefit from being part of a college community. When your child sees that you care about education, they care more about education through your role modeling. When your child participates in this class, they may not learn everything you learn, but they learn about the topic at some level, have fun, and learn to value learning! When a child becomes part of a college community and a college-going culture, college becomes something familiar and a goal for them to aspire to. This will benefit them as they move through school themselves, and hopefully will help encourage them to go to college as they become young adults themselves!

6. That welcoming children into the college classroom both reduces or eliminates challenges to attendance due to childcare issues AND provides the opportunity for parents to offer their child an enriching, educational and fun family experience.

The goal of this course is to provide a high quality equivalent learning experience for parents while also engaging their children. In addition to all the other reasons above, this class is intentionally offered in a way that eliminates some of the usual challenges that student parents experience with class attendance and college success. We also hope that this class will be an opportunity to provide your child a fun and enriching experience and that you both enjoy coming, learning and participating together as a positive alternative to other family activities you may otherwise do with your child on a weekend afternoon.

Classroom Rules & Expectations

1. Attendance, Full Participation, and Child Supervision



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All classroom activities require YOUR full engagement and participation. At no point may you sit-out, or otherwise leave your child to participate in an activity without your full engagement and participation with them. **Children may never attend class without their parent and must be accompanied by their parent or another appointed adult at all times before, during and after class.**

If you are not able to participate in a specific activity due to injury, disability, health or pregnancy reasons you are asked to participate as much as you can. For example, *if you can't dance on your feet, dance from your seat!* As a classroom community we will work around any physical or health limitations to help you to fully participate in accessible ways.

If your child is being non-compliant with participating in class, you will not be penalized for attending to them. First try to redirect your child and help them to reengage in the classroom activity. If you need help, the teaching assistant will do their best to assist. If you and your child need to take a short break please go ahead and do so and return as soon as possible. If you are unable to participate in one way, but can participate in another way, that's absolutely fine. Participation in this class is about seeing that YOU as the student are doing your best to be fully engaged in the classroom.

PLEASE NOTE THAT PHYSICAL DISCIPLINE SUCH AS SPANKING OR OTHER CORPOREAL PUNISHMENT IS NEVER ALLOWED BEFORE, DURING OR AFTER CLASS OR AT ANY TIME WHILE ON SCHOOL PROPERTY.

Please note that parents are responsible for changing diapers and toileting their child. If you need to excuse yourself for a bathroom break or diaper change, please do so as non-disruptively as possible. Children's diaper and toileting needs should ONLY be attended to in the restroom.

Attendance will be recorded at every class as outlined in the grading section below. Non-Emergency absences will result in a grade of ZERO for the day's attendance/participation grade. Emergency absences include: illness, injury, or other family emergencies at the discretion of the instructor. Pre-arranged meetings, travel, or other commitments ARE NOT countable as emergency absences.

Please schedule other appointments and commitments at a time outside of class. If you or your child have other regular or ongoing commitments during class time that will cause you to miss class more than once for reasons other than illness or emergency, you should consider postponing taking the course, taking it in a traditional format, or taking another class to meet your requirements.

If you have been scheduled for an appointment that cannot be rescheduled outside of class time, or which you would be penalized for missing to attend class, and have unsuccessfully made an effort to request to reschedule this appointment, or cannot reschedule this appointment without being penalized (e.g. for a benefits recertification appointment, housing inspection, or critical medical appointment) you will be offered an opportunity to make up your absence as excused.

If your child is too sick to attend childcare they may not come to class. This includes any of the following symptoms: Vomiting, Diarrhea, Fever over 100.9 degrees fahrenheit, parasites, or any other symptom that would require your child to stay home sick from school or childcare. If you have any of the same symptoms, you may not come to class either!

More than two emergency absences by parent or child require documentation (such as a doctor's note, or other verification of the emergency situation). Attendance is mandatory and excess absences WILL hurt your final grade in this course.



If your child cannot attend class due to illness or emergency, but you are still able to attend, you may participate in the class as an observer/helper for the day. Remember, observers are also required to fully participate! Do not expect to sit out on the sidelines!

2. Learning Partners

Each college student in this course will be paired with ONE child partner. For most students, your learning partner will be your own child.

If you have more than one child age 3-8 who would like or need to participate in this course, it may be possible to pair your additional child(ren) with a non-parent student who is interested in taking this course but does not already have a child identified as a learning partner. If you and your children pair together with a non-parent student, you will need to coordinate with them to schedule the completion of family homework assignments outside of class. If you intend to attend class with more than one child, please speak to your professor to ensure that additional children can be matched as learning buddies with other students in the course.

If you are not a parent, you are welcome to identify a child in your life to take this course together with you as a learning buddy. Please make sure that prior to registering for the course, your learning buddy's parents understand that this is a regular semester-length commitment and that their child is expected to come to every class session with you and to complete adult/child homework assignments each week. The parent or guardian of each child will be required to complete a consent and release form. If you need help finding a learning buddy, please contact your professor. It may be possible to match you with another student in the course who has more than one child who wishes to participate.

Please do not bring children to class who are not officially enrolled in the course as learning buddies. Unfortunately, we do not have the capacity for extra children to attend class as guests.

The one exception to this rule is that infants under a year old may attend class with their parent if using a baby wearing device such as a sling or front pack that allows their parent to fully participate in class with their infant without taking away from their full engagement and interaction with their 3-8 year old learning buddy.

Extensive thought and consideration has gone into guidelines about how to negotiate students with more than one child and children who fall outside the 3-8 year old age range. As a course focused largely on learning to read, this course is targeted toward early childhood. However other courses may be offered for children in other age groups. It may also be possible for a two-generation educator to design age-appropriate curricula for children younger than 3 to serve as learning buddies.

For the purposes of a learning buddy approach, the 1:1 nature of the adult/child interaction is important. However, by opening the course to non-parenting students, the policy allows students with more than one child to take the course and invites non-parent students to join the two-generational learning community.

The consideration of inviting non-parenting students to register and take a two-generation course is inspired by educator questions about inclusivity of the two-generation pedagogy to non-parenting students. Some students, such as those studying education, or those who enjoy working with children and learning in applied and experiential ways, may prefer to register for a two-generation course format. Conversely, this provides an opportunity for students with more than one child to participate in the course.



The policy allowing infants to participate in the course, particularly considers the needs of breastfeeding mothers, and the nature of young infants who often sleep through most of class anyway. Requiring a baby wearing device be used helps to ensure that parents attending class with infants are able to participate fully in class uninhibited, with use of both hands, and the ability to move and fully participate in class. Of course, students with infants in carriers, may have some differences in the way they participate in class, but this would be no different than accommodating any other student in terms of adapting participation to meet their needs. If bringing an infant to class appears to inhibit an individual student from fully participating in class on a frequent basis, it may be necessary to ask them to find a babysitter during class time, however it is best to set classroom policy based on the best possible situation and respond individually if a situation is not working for a particular student.

Because the curriculum of this course is designed for parents and their children, the curriculum will most likely not be appropriate for children under age 3, and may not be challenging or engaging enough for older children. If you need childcare to participate in this course, Sitters Without Borders is a local organization offering up to 4 hours per week of free childcare while you are in class to student parents in the Greater Boston area. Please visit www.sitterswithoutborders.org to sign up!

Sitters without borders is given here as an example of a childcare resource that students can be directed to. SWB is a private non-profit organization serving student parents in the greater Boston area. This paragraph can be modified to reflect the resources available on your campus and in your surrounding community. For example, at Portland State University, this paragraph would direct students to the Jim Sells Childcare Subsidy Program and Little Vikings Drop-In Childcare Center. It also may be possible for a two-generation classroom program to partner with their early childhood education program or student volunteers to provide on-site babysitting for younger children 0-3 in a separate room nearby.

2. Respect for Classmates, Teachers & Classroom Materials

Please allow the classroom to be a safe space for all students and their families to participate.

It is absolutely okay to disagree with someone, but it is not okay to make anyone feel unsafe to participate. To these ends I ask that you:

- **Maintain a conversational volume and tone of voice in class discussions.** If you get excited or upset about a topic I understand that your voice may get louder for emphasis, but please do not yell or shout because it shuts down other people's ability to feel safe participating and engaging. Yelling or other loud voices can also be scary for kids. Please encourage your child to also use an “indoor voice” in the classroom.
- **Use Appropriate and Non-Threatening Language.** Since our classroom space includes members who are young children, we ask that you avoid using profanity or other derogatory language as it makes many of our students feel uncomfortable or unsafe. Use of derogatory language, slurs, racial epithets, hate speech and similar language in the classroom or online learning spaces associated with this course is a violation of the student code of conduct and will result in a failing grade, and potential disciplinary action by the college.
- **Celebrate the Diversity of Our Classroom.** This is a space where all types of families are included. To this end we want to celebrate and embrace the diversity of all families including families of different race/ethnic identities, religions, family compositions (who is part of your family), nationalities, etc. When in class, please follow the basic rule: if you don't have something nice to say, don't say it at all (this does not mean that one cannot offer critical feedback). Making derogatory statements to/about,



threatening, intimidating, or harming any other classroom community member will not be tolerated. Such behavior will be grounds for exclusion from future classes, and may result in a failing grade and/or disciplinary action by the college.

- **Children's Behavior:** While of course we all recognize that even if you are a really great parent, children sometimes have tantrums/fits, act out, and have strong emotional reactions. We ask that you do your best to help support and encourage your child to engage in positive classroom behavior (which will be supported by the structure of classroom curricula and by the professor and teaching assistant). You will receive support from the classroom teaching assist in helping your child to redirect and reengage when necessary.

If your child is having ongoing behavioral problems in class, the instructor and teaching assistant will first work with you to develop a plan for behavioral support and accommodation. If you anticipate that your child will need a behavioral support plan or other special accommodation to participate in the class, please contact the professor ASAP, prior to the first day of class is best, so that we may help plan a behavioral support plan in advance. Anticipating your child's potential need for a behavioral support plan WILL NOT prevent you from registering for the course, it simply allows your professor and teaching assistant to best understand how to support your child in the classroom.

In some uncommon cases when a child presents severe behavioral concerns repeatedly in the classroom, that are not remediated through implementing a classroom behavioral support plans, it may be necessary to withdraw from the course or to find a way to complete the course without the child continuing to attend.

- **Be Kind to Our Classroom Materials (and each other):** We have a lot of materials that we use in this class: books, art supplies, musical instruments, costumes, puppets, etc. In order to be able to continue to use these materials we ask that everyone in the classroom community:
 - Is gentle with our materials and uses materials in ways that do not damage them
 - Only uses materials that have been taken out and offered by staff for a given activity (do not "get into" materials that are put away).
 - Never uses our materials as weapons or to otherwise hurt another person
 - Only take what materials you need and make sure to share materials with others so that everyone gets a chance and a turn!

3. Come to Class Prepared

I think we all know the challenges of getting homework done with kids running around, dishes to be done, and errands to be completed. But we also know that this is a 3-credit college level course, and that as such you need to do the work in order to learn. It is extremely difficult to have a conversation about a film you haven't seen, an article you haven't read, or a lecture you haven't listened to. Out of respect for everyone in the class and out of respect for your own right to learn please do your best to do the reading and homework assignments listed BEFORE each class for which they are listed.

4. Do Your Own Work

This is a requirement of academic integrity, but more importantly it is about getting the most out of your education. Anyone can have a piece of paper, but a college degree is not about a piece of paper, it's about the learning and education that it represents.

Doing your own work is more than just literally NOT buying papers off the internet or copying off a classmate (which is strictly disallowed), it is about doing the mental work through which you are



becoming an educated person. Use critical thinking to make sense of things discussed in this class and share your reflections, thoughts and opinions, not those of the author, the teacher, classmates or peers, or those of others that you think sound smart and well educated. We all have to practice using an academic voice, this is your opportunity to practice. If you use someone else's ideas ALWAYS PROPERLY CITE THEM IN APA, Harvard, Chicago, or MLA Format (please use one format consistently throughout the course).

Citing Other Peoples' Work

As an academic inquirer it is your responsibility to cite the work of others when you use it. This means that if you use someone's ideas, words, or artistic products, you must give them credit.

In this class you may use APA, Chicago, Harvard or MLA format for citations. We will not do a lot of extra training on citation formats in this course. Please feel free to use the format with which you are most familiar. If you need help with citation formatting there are a number of good online resources and guides. The College Writing Center (available by in-person appointment or online by Video Chat appointment) can also help you learn how to use citation tools and create a bibliography.

Technology Requirement

This course requires students to post weekly discussion posts and reflections online. In order to access the online course system you will need a computer, smartphone, tablet or similar device and internet access. If you do not have a computer you may be able to check out a loaner laptop through the college technology office or or speak to your financial aid advisor to ask about whether you are eligible for any additional financial aid funds to purchase a computer for school. Computer labs are also available on campus, at your local public library, and various community centers around the city.

Low-Cost Home Internet

If your child is eligible for the USDA free/reduced lunch program you may be eligible for Comcast Essentials, a low-cost high speed internet service plan. If you need help obtaining low-cost internet access, contact the Student Parent Program or visit www.internetessentials.com

As an ideal model a program course pursue funding to provide each family a high speed internet “hot spot”, which would provide them access to web access from home or in the community through which they can access the internet. Students would check out the Hot Spot each semester and return the device if they de-enroll. Unreturned devices would be immediately deactivated to deter risk of loss or theft. Because internet access is so essential to success in this course, and because it has proven challenging to many students in the past, it is important to address digital divide issues with this student population. It is also notable that students with regular access to campus generally have campus-wide Wifi access, however many student parents have limited access to campus, and limited childcare to come to campus without children in tow, making community-based internet access essential for their academic success.

Students with Disabilities and Title IX

Your Rights Under the Americans with Disabilities Act

People with all kinds of disabilities have the legal right to receive educational accommodations in order to do their best in school. This includes physical disabilities, mental/emotional disabilities and learning disabilities. If you have any type of disability or otherwise require an accommodation in order to do your best in this class, please ask, I will accommodate you with or without documentation.



If you need disability accommodations in your other courses please talk to the Disability Services Coordinator. To make a formal request for disability services contact:

Office of Disability Services

Phone:

Email:

Website:

Office Location:

This course is designed to be inclusive of students with disabilities and learning differences therefore, by encouraging all students to express their learning needs, students without the means to pay for formal testing and assessment can receive some accommodation. This also allows the instructor to adapt lesson plans and to differentiate instruction to engage the strengths of the students in a particular course. For example, if several students express that they learn best kinesthetically (by doing), the instructor may decide to use more lesson plans that involve active learning through movement and applied activities.

Your Rights Under Title IX (Title 9)

Under Title IX you have a right not to be discriminated against, or experience unfair treatment on the basis of your sex/gender. This includes many types of protections from your right to not be sexual harassed or assaulted at school, to inclusion and safety for transgendered students, to women's right to equal opportunities to play college sports.

Under Title IX you also have a right not to be discriminated against based on your pregnancy or parenting status. This includes:

- The right to be treated equally to non-parenting/pregnant peers.
- The right to make up attendance and assignments due to absence related to pregnancy, childbirth, and postpartum periods.
- The right to voluntary (versus compulsory) participation in special programs for pregnant and parenting students.
- The right to not be excluded from any educational program or activity due to your pregnancy or parenting status.
- Protection from discrimination, harassment or hate-speech reflecting upon your pregnancy and/or parenting status.

The student parent services and programs offered at [X] university are voluntary. Students who are parents are not required to participate in any student parent support programming if they do not wish to.

If you are concerned that your rights under Title IX may have been violated you can report the complaint to the Title IX Coordinator:

Name:

Phone #:

Email:

Office Location:

Fun Fact About Title IX: Patsy Takemoto Mink was a Congresswoman from Hawaii who authored and championed Title IX protections against gender discrimination in all places of education. Patsy Takemoto Mink was also a lifelong champion for low-income families and access to higher education opportunity for student parents. Today the Patsy Takemoto Mink foundation provides scholarships for low-income mothers pursuing higher education. www.patsyminkfoundation.org



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I encourage all college and university educators to consider adding a Title IX statement to their syllabi. Too many students do not know about Title IX, or their rights under Title IX, and are not able to advocate for themselves as a result. By sharing basic information on the syllabus students are both made aware of their rights, and how to go about filing a grievance if necessary.

Academic Integrity

Students are required to abide by the college's Academic Integrity Policy (see also "Do Your Own Work" above). For your reference the Academic Integrity Policy AS ATTACHED.

Many professors will mention on their syllabi that students should "refer to the academic integrity statement" of the college with no further information. While the intent here can be that students will look it up themselves, in practice it fosters lack of clear communication and understanding. I like to copy and print a copy of the academic integrity policy (or post it online and assign students to read and discuss it) as an attachment to my syllabi and post it directly on the course platform so that expectations are clearly communicated and understood.

Research & Evaluation Efforts

As part of the research and evaluation of the Two-Generation Classroom as a pilot education research initiative, Dr. Green has received approval to collect field notes from this course and other day-to-day activities that are part of this course. This evaluation is important to understanding how effective the two-generation classroom is, in comparison to traditional format courses, for understanding the impact of two-generational learning for both adult and child students, and to build a case for continuing to offer two-generation courses in the future.

Participation in this research is voluntary because enrollment in this course is voluntary, however you must consent to allow group observations to be made and recorded by Dr. Green and other members of the program research and evaluation team to enroll in this course.

If you do not consent to classroom observations (including those made in class and of online course-related interactions) you are welcome to enroll in another course. You may enroll in another research group for students who are receiving student parent support services but taking only conventional courses, or decide not to participate in this research project at all. Your status at enrollment at the college or university will not be effected if you decide not to participate.

You may ask at any time that one-to-one interactions be considered "off-the-record". Additionally, your name, your child's name, and other information that could reveal your identity will not be used in anything presented or published through these research & evaluation efforts, in order to protect your confidentiality. Any photos or videos of you or your child will never be shared publicly without your express written consent.

Your Contribution to Research

If you give consent, your class assignments and other submissions may be used as data to evaluate how well the two-generation classroom approach is helping you to meet learning outcomes, and successfully engage in course materials and topics as well as other factors that will be helpful to evaluating the two-generation classroom approach. Use of your assignments is voluntary and requires you to sign a consent form. Again, your name and other identifying information will not be shared to protect your confidentiality. You may also be asked to complete surveys, interviews or focus groups about your experiences with the two-generation course format. All of these evaluation activities will be hosted through video chat or, if in-person, childcare and food will be provided.



Child partners will also be asked to complete assessments to learn about how the two-generation classroom affects their learning. Parents will be asked to sign a consent form. Children are also able to verbally opt out of these assessments if they wish.

Because this course is part of a demonstration project for the two-generation classroom, evaluation methods will be necessary to embed within the structure and format of the course. I have thought a lot about evaluation methods, particularly on integrating evaluation into the weekly activities of the classroom and using student products as data. Professors, teaching assistants, students, and other observers can keep weekly classroom participant observation notes. Student and child homework and in-class work, as well as student writing assignments will also be used as data for program evaluation.

Children's Literature

Sample Two-Generational Curriculum Unit 1:

Celebrating the Things that Make Us Special: Identity Development, Representation & Inclusion

This curriculum unit includes lessons across three weeks of classroom time focused on the ideas of positive identity development and self-esteem, representation of diverse children and families in children's literature and getting to know one another and our similarities and differences.

Class Session #1 Introductions (to each other, to the class, & to children's literature)

Celebrating the things that make us special is a great way theme for an introduction week. The activities within this lesson plan include those that are part of this theme.

Materials Needed:

Collection of children's favorite books

Paper & Colored writing utensils (markers, crayons, colored pencils)

Clothesline or tape to display drawings around the room

Stash of Extra Books for Families who didn't bring or don't have books at home



Lesson Activities:

Pre-Class Homework

Parents and children will have completed a homework assignment in which they explore the children's books that they have at home and bring each of their personal favorites to share (2 books per family)

Gathering

Class Starts with the song "Come to the circle" that I wrote improvisationally when working with students and their kids. A circle space should be created with pillows or mats on the floor to mark the location of the circle. The teacher then starts clapping while moving around the room and singing (to the tune of Skip to my Lu)

Lyrics:

*"Come come come to the circle,
come, come, come come to the circle,
come, come, come to the circle
let's all get together!"*

The song then continues with movement names replacing the word "come" in the song: snap, clap, stomp, tip toe, slide, jump, hop, skip, etc.

The song continues until everyone is together in the circle.

Purpose: This song helps students to warm up their bodies, focus their attention on the circle and the teacher and engages everyone in the class because it's a join in song. This is a great transitional song in helping the families congregate and create the space for class to begin.

Next we will sing a Nigerian welcoming song, Funga Alafiya using scaffolded teaching methods and the addition of movement.

Step 1: Say the words together one phrase at a time teacher speaks and class responds repeat after me style

Step 2: Sing the words together, teacher sings and class responds repeat after me style

Step 3: Put all of the words together

Step 4: Add movement in place (e.g. hands above head, bend and straighten knees, clap hands etc.), piece it out again to add the movements and then put the song back together.

Additional Steps to scaffold in after the group has learned and practiced the song a bit more:

Step 5: Add movement in the circle; first just do a simple movement such as holding hands and all walking to the right and then turning and all walking to the left.

Step 6: Put together both types of movement where the first verse is the movement in place, and the second verse is movement around the circle.

Lyrics:

Yoruba



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*Fanga alafia,
Ashe, ashe.
English*

*Call: Hello, welcome.
Response: Ashe, ashe.*

Singing is a great icebreaker. Song is also one of the key ways that children learn to read, and practice routines. Fanga Alafia is a great song to use as a regular opening routine in class.

Introduction Game

This is a movement and music game for introductions. The teacher and TA start in order to model what to do for the families. Each individual person (kids and parents) introduces us to their name by singing or saying it in some sort of musical or rhythmic way, along with a small body movement (meaning staying in the circle versus running around). As we go around each person copies and repeats all of the names in the following format:

Person #1: Teaches their name and movement

Everyone: Repeats Person #1's movement

Person #2: Teaches their name and movement

Everyone: Repeats Person #1's movement and then person #2's movement

Person #3: Teaches their name and movement

Everyone: Repeats the sequence adding person #3 at the end

This continues until we have gone around the whole room.

Purpose: This is an excellent strategy for helping people to learn new names quickly. It also gives the children and opportunity to communicate non-verbally and engage in movement at the beginning of class, in a structured and non-chaotic way. Additionally people learn the pronunciation of one another's names because they are being introduced to the name first orally, rather than textually. At the most basic level, our names are one of the most special things about us, and learning to say them properly sets a tone about respect and inclusion in the classroom.

Make it Even More Fun: The teacher has a fun opportunity at the beginning of the game to declare a challenge to the students in the room. "I bet, that by the end of this game, I will be able to tell you everyone's name in the room and exactly how to pronounce it." Then at the end the teacher will be called to task by the students to go around the room and name all of the students. This is the kind of challenge most professors wish they could fulfill by the end of their first class! And the students will call you to task if you issue the challenge. The professor going around and saying everyone's name also works to create validation that the teacher knows who you are, knows your name, and cares that you are here and part of the class. Invite other students to try to name the whole room if they would like to before moving on.

Book Gallery: Sharing Our Favorite Books



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Using their favorite books that they brought from home each family should pick a scene or character from each of their books to draw.

Make sure to have a stash of extras for families who didn't bring their books, after all it's the first day of class, some of them are going to forget and some may not have a lot of children's books at home—if any.

Getting a sense of the classroom dynamics is important in determining the amount of time to allow for drawing. Try to allow at least 15 minutes and up to 25 depending on the attention span of the children and the sense of how much time people want. If people are done and kids are squirming after 10 minutes that's fine, go ahead and transition. In this class a song or extra story book can be a great time filler if things don't take as long as expected.

When people are done with their drawing they can transition to snack time.

After snack time, display the drawings on a clothesline or on the wall with tape at an eye level where the children can see them. Display the book near the drawing.

As people transition from snack time give them space walk around the room and look at people's drawings (like a gallery). Then ask for a volunteer to share their drawing and book with the rest of the group. What is their book? What do they like about it? What did they draw from the book? Try to select the next volunteer from a different location in the room to allow more physical movement between presentations.

Closing

Storytime Circle:

Maria Marisol Doesn't Match by Monica Brown

A Bad Case of the Stripes by David Shannon

Introduce and discuss family homework assignment and how it will be used during the next class.

Goodbye Song: Wave Goodbye

Lyrics:

I think it's time, we have to go

Wave your elbows, wave your toes

Wave your tongue, wave your nose

Wave your knees, wave your lips

Blow me a kiss with your fingertips

Wave your chin, wave your eye

Now it's time to wave goodbye

Parent Homework Assignments:

READ:



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From Cover to Cover Introduction & Chapter 1 (Introduction to Children's Literature)
[Resources for Selecting a High Quality Children's Book](#)
[And the Winner Is...](#)

EXPLORE:

Pick two book awards and conduct internet research. What are the selection criteria? What books are recent winners?

Websites like [Goodreads](#) can be a place to start looking for books—including kids books. Create an account on Good Reads to Start a List of Children's Books you would like to read with your child.

WATCH:

[Marc Barnett, "Why A Good Book is a Secret Door." Ted Talk.](#)
[Adora Svitak, What Adults Can Learn From Kids](#)
[Jarrett Krosoczka, How a Boy Become an Artist](#)

DISCUSSION QUESTIONS:

1. Use the terminology in Chapter 1 of *From Cover to Cover* to write a short description of a children's book of your choice. What qualities make it a "good book" to you? Has this book won awards or recognitions? In your own opinion, why or why not?
2. Based on the stories of the three children's authors told in the short Ted Talks, write an introduction about your experiences with reading as a child, as a parent, and your thoughts on how increasing your family's engagement with books might benefit your child. Also discuss any potential challenges you foresee in implementing a family literacy plan.

Objectives, Outcomes, Tools & Measures:

Student

Objectives

- Develop basic understanding of the structure, anatomy and composition of children's books
- Learn about the book selection process, ways to identify high-quality books, and the book awards system and process

Assessment Tools & Measures:

- In-Class engagement & participation
- Completion of family homework assignment: home book exploration
- Discussion board post

Grading Standards:

Participation & Engagement

- Is student actively engaged in classroom activities?
- Is student able to talk about their family's shared picture books in class presentation?
- Is student able to talk about the story book with their child during the book gallery exercise?



Discussion Board Posts

- Does the discussion board post reflect understanding of the basic features of children's picture books?
- Does the discussion board post reflect growing familiarity with children's picture books?
- Does the discussion board post reflect increased awareness about the role of literacy in the creative process and about the benefits of reading for their own child?
- Do student's discussion board responses incorporate classroom experiences and course assignments?

Two Generation

Objectives

- Build community with other students in class
- Learn about the classroom expectations and dynamics
- Celebrate and engage the stories of all community members
- Engage with and read multiple children's picture books
- Build confidence with sharing and presenting in a group
- Set the tone of an inclusive and multicultural classroom

Assessment Tools & Measures:

Participation & Engagement

- Families engage and learn one another's names and correct pronunciation
- Parents and children demonstrate growing confidence with singing and movement in class
- Families are able to remain engaged in all or most of the classroom activities
- Families are able to share information about themselves with other classmates and the class with increasing confidence and ease of comfort

Class Session 2: A Chair for My Mother Lesson Plan **(Part of a larger class session on Picture Books and Nursery Rhymes)**

This is an activity imbedded within a larger class session on picture books and nursery rhymes. The activity is intentionally scheduled in the block after snack and after the children have done a lot of musical and movement games involving nursery rhymes.

A Chair for My Mother is a Caldecott Honor book about a girl whose mother works at the Blue Tile Diner. The book depicts a Latino family that includes the girl, her mother, her grandmother and their cat who live in an urban apartment. The girl's mom is always exhausted from working and she dreams of buying her a "wonderful, beautiful, fat, soft armchair covered in velvet with roses all over it", so that she will have a comfortable place to relax after work. The family saves together and even when they have a family hardship they



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resume saving and eventually fill up the jar and get to go to the furniture store to buy the comfy chair.

This is a wonderful book for promoting inclusion and diversity in children's literature and the classroom because the family is very reflective of many of the students who will take this course, and they live in a diverse urban neighborhood, similar to many of the student families at Endicott Boston. Additionally, this book is great in reflecting socioeconomic diversity and low-income families in a non-stigmatizing and positive way.

Materials Needed:

A copy of *A Chair for My Mother*, Vera B. Williams

A glass jug or jar for each family in the class (importantly the mouth must be wide enough for coins to easily fit and fall out)

Glass Paint

Paintbrushes

Sharpies

Hot Glue Gun (to be carefully supervised and used by ADULTS only)

Doo dads to decorate the jars with

A quarter (25 cent piece) for each family

Lesson Activities:

Pre-Class Homework

This is an additional activity not directly tied to a family homework assignment

Gathering

While families are finishing snack, begin reading *A Chair for My Mother*, while moving around the room allowing families ample opportunity to see the pictures while seated at the snack table. Allow opportunities to pause and allow children to talk about what they see in the pictures and what is going on in the story.

Transition

Discussion.

- What happened to the girl in the story? Did she get the chair for her mother? How?
- What is something that your family is saving up for?
- What would you give to your mother if you could?

Activity: Savings Jars

In this activity families will be given the opportunity to paint and decorate a jar to take home and save for their own special goal. While they paint encourage parents and children to talk with each other about what they think they might save up for. How much do you think it will cost? How long do you think it will take to save that much money? Encourage group discussion if possible given family's



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comfort level, but also allow families to keep their privacy about financial issues if that is a trigger or issue of discomfort for them.

At the end of the class each student is given a quarter for their jar to help them jumpstart their savings plan and encouraged to take the jar home and continue collecting their change.

Student Homework Assignments:

None associated with this lesson.

Objectives, Outcomes, Tools & Measures:

Student

Objectives

- Engage in an example of a children's picture book that is representative of diverse families
- Continue developing the ability to recognize and engage with the concepts of inclusion
- Provide a memorable experience to serve as another example of inclusionary children's literature for the following week's lesson.

Assessment Tools & Measures:

- In-Class engagement & participation
- Discussion posts for the following week

Grading Standards:

Participation & Engagement

- Is student actively engaged throughout activity?
- Can the student describe the basic characteristics of the book and its plot?

Discussion Board Posts

- While it is not a requirement this book and activity are given as an intentional example of diversity and inclusion in children's literature, that may be used in the discussion board post due on October 3rd (after Class Session #4)

Two-Generation

Objectives

- Continue to build community with other students in class
- Celebrate and engage the stories of all community members
- Engage with and read children's picture books that are reflective of student/child's own family and community?
- Build confidence with sharing and talking in a group setting
- Integrate the concepts of language literacy and financial literacy to support family goals

Assessment Tools & Measures:

- Families engage with the story and can talk about how the characters or setting is similar to people and places in their own lives.
- Parents and children demonstrate growing confidence in group discussions & conversations
- Families are able to remain engaged in all or most of the series of activities
- Parents are able to talk to their children about the idea of savings and setting financial goals.



CLASS SESSION 4: Multicultural Children's Books: Identity Development, Representation & Inclusion

Materials Needed:

Various types of color paper (construction paper, origami paper, wall paper, etc.)

Small scraps and thin strips of fabric (optional but nice)

Child-safe scissors

Glue Sticks

Something to glue the paper too that is about 24" X 18" or larger (cardboard, recycled grayboard—i.e. thin cardboard used in food packaging, thicker paper, etc.)

Yarn-in various colors for making hair

Googly Eyes and other items to help decorate with

Lesson Activities:

Pre-Class Homework

Talk about and notice things that are special about your family, neighborhood, etc. throughout the week.

The previous week we will go on a field trip to the library. Families will be instructed to look together to find at least one book that reflect something similar to your family. Talk about what's similar or different.

Gathering

Sing welcome song:

Group: Hello [Name], Hello [Name], Hello and How are You?

Individual: I'm fine, I'm fine, and I hope that you are too!

This song is a great way to call people to come to the circle. Introduce the song by moving around the room and bringing families to the circle one by one. Once the circle starts to form, then the group can sing and call out to any stragglers to come join the circle.

Read *My Abulita* by Tony Johnson illustrated by Yuyi Morales

Read *Happy to be Nappy*, by bell hooks

This is a book with a rhythm. Incorporate movement by asking children to choose movement to represent each hairstyle as it is read. Pose like a supermodel. Puff out like a pufferfish! Keeping moving while we read the story!

Children's Games from Around the World

Sa Sa Kroma - Ghana stone passing game

This game is played by singing a song while passing a set of rocks or stones or other small palm-sized trinkets. The goal of the game to work together so that everyone is able to keep the rhythm and keep the passing going. There are ways to scaffold greater levels of difficulty into this game that can be added later such as: reversing direction, increasing or decreasing the speed of the rhythm or even passing two items (which even trips us up as adults).



Lyrics

Sa sa kroma nee nay woh a che che co co ma
Sa sa koyeh juma nee nay woh a che che co co ma
(repeat)
Chee tre chee tre chee tre Sa sa ko yeh juma
Nee nay wo Ed jay wo oh.....
Sa sa kroma nee nay who a che che co co ma
Sa sa koyeh juma nee nay who a che che co co ma
Al Citron – Latin American stone passing game
Al citron de un fandango, sango sango
Sabare sabare, de la ran de la
Con su triki triki tron.



Japanese Rock, Paper, Scissors game

This game can be played in a circle or in a scattered form. Two people pair up (presumably the parent/child) and then hold hands and move their arms back and forth for the first part. For the second part you let go of the hands and do a back and forth hand motion with one flat hand striking alternating ends of a closed fist made with the other hand. On Hoi! You make a rock, paper or scissors.

To teach this to this group requires a scaffolded step-by-step process:

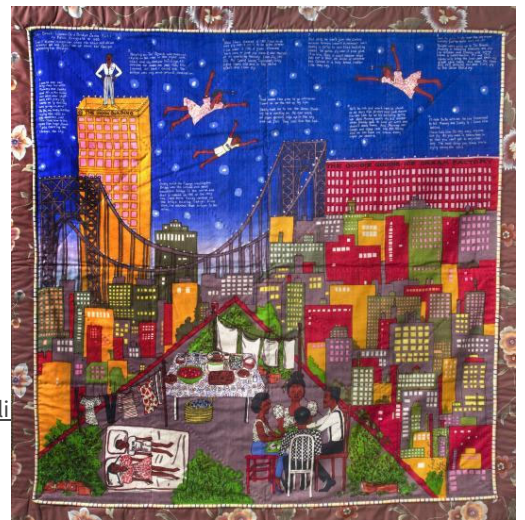
1. Talk about the game rock, paper, scissors, have you ever played it? Practice making the rock, the paper and the scissors with your fingers. Depending on age group the “who wins” rules may not really matter.
2. Play a 1-2-3 go version rock, paper, scissors in the circle to introduce the rules of the game. If kids think they won, let them win, it’s not important to the learning outcomes.
3. Find a partner to practice with. Start with just learning the first line and adding movement. Then add a simple fist bounce off an open palm as a movement. If you want you can add knee bending to the fist bounce motion as an additional layer.
4. If people want to try the alternating hand motion give them the opportunity to add it in. Many younger children will find it challenging. If it’s too much just keep to the more simply movement.
5. Add the pieces together to sing the full song/game as a pair.
6. This game ends in facial expressions. The winner makes a happy face and throws their hands in the air, the loser makes a sad face and uses their fist to rub away pretend tears (very playfully), if there is a tie, both people cross their arms and look mad. The facial expressions are a more advanced layer that could either be the end of the activity, or may be left out depending on the group dynamic and age-level of the children.
7. An additional layer that may be too advanced for this group might involves switching partners (in scattered form, and then later in circle form).

Lyrics

Se se se na yoi yoi yoi
Acha laka, acha laka, acha laka HOI!
(on word Hoi, you make rock, paper or



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scissors sign.

Break for Snack

Tar Beach Quilts & Family Story

As people finish snack read *Tar Beach* by Faith Ringgold walking around the room to make sure that everyone has a chance to see the beautiful pictures in the book. You may want to consider having multiple copies of *Tar Beach* as well as other examples of picture quilts to use for inspiration.

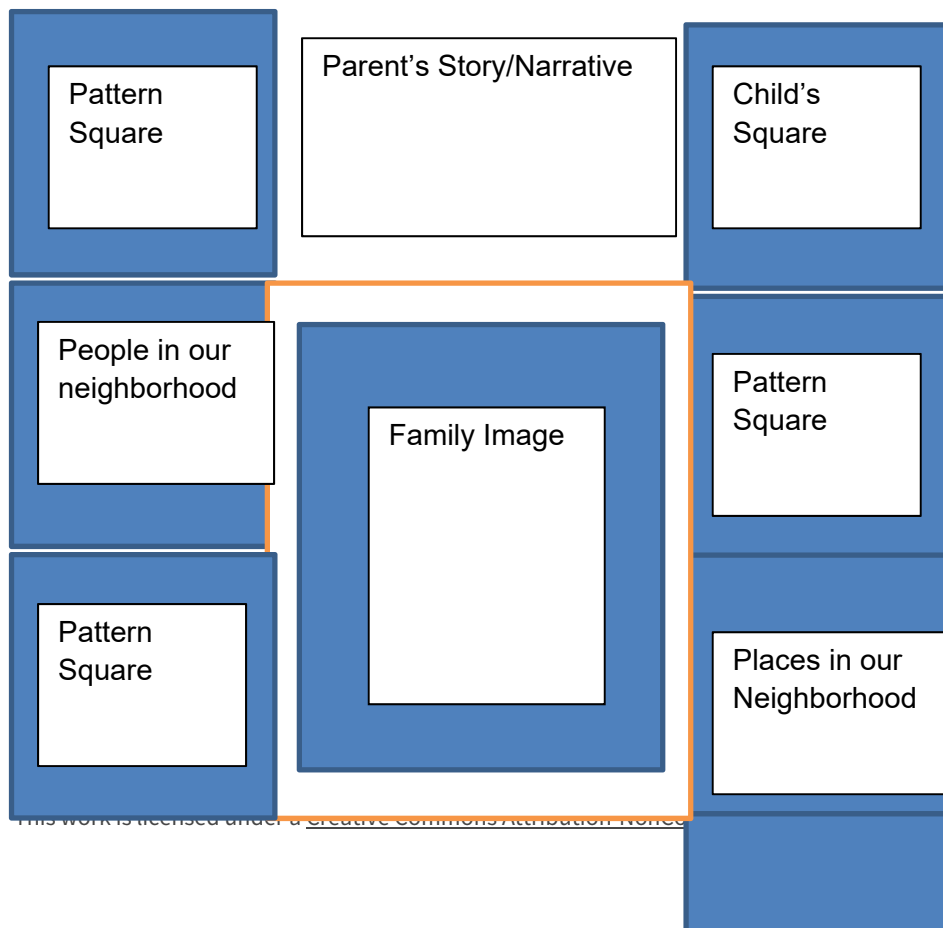
Using the paper (and cloth scraps if you have them) make a picture quilts representing your neighborhood, family and culture.

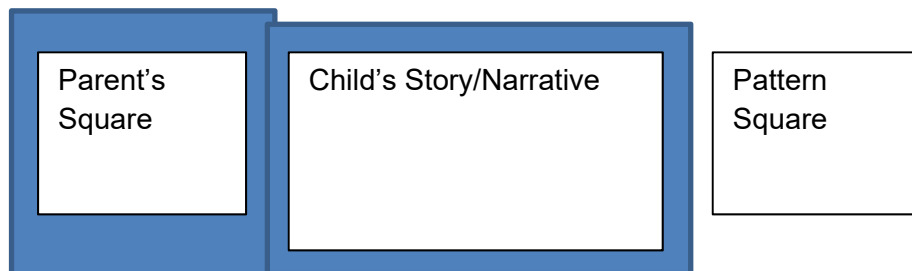
Make sure to cut out and plan the pieces before putting them together (it is best to have some basic shapes cut out in advanced to help save time or accommodate for younger children who may do better to start with some basic pre-cut shapes). Make sure to allow time for families to share their quilt if they want to.

Students can create their quilts more organically, or use the provided structure for creating and thinking about their family quilt projects

Initially the quilt will be created in paper, although a future goal would be to translate the activity to using fabric as the primary medium.

Template – Family Quilt Square





Families finish cleaning up from their art project and come to the closing circle.

Discuss family homework assignment and plans for next week.

Introduce the goodbye song from the second verse of Oh, What a Goodly Thing. Teacher begins singing the song and asks families to join in as they finish cleaning up and getting ready to go. When the song ends the class disburses.

Lyrics

Oh, What a Goodly Thing (second verse)

Go Now in Peace – a round

Go now in peace, go now in peace

May the joy of life surround you, everywhere, everywhere you may go

Parent Homework Assignments:

READ:

[The Apartheid of Children's Literature](#)

[We Need Diverse Books calls for more representative writing for children](#)

WATCH:

[Chimamanda Ngozi Adiche, The Danger of a Single Story](#)

[The Politics of Fiction](#)

LISTEN:

[As the demographics shift, kids books stay stubbornly white, NPR Podcast](#)

EXPLORE:

Visit the website of the [We Need Diverse Books Campaign](#) to learn more about their work

DISCUSSION BOARD QUESTIONS:

1. How does seeing and not seeing oneself in children's literature effect young people during childhood? Why is seeing diverse representation in children's books important for ALL children? Have you found children or families in any books that resemble your family? Why do you think this matters to your child?



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2. Give an example of a “dangerous single story” about a particular group of people. What counter or contradictory stories, if any, are offered to this story? How does this story impact you, your family or others in your community?

Objectives, Outcomes, Tools & Measures:

Student

Objectives

- Examine and consider issues of representation in children’s literature and other media impacts their identity development. Consider how children’s books have the potential to impart values, and to reinforce or counteract dangerous “single stories” based on stereotypes and what people ultimately grow up to believe about society.
- Consider how these forces play out in their own child’s life and how they might approach their children’s exposure to children’s literature in ways that support inclusion and mutual respect for people who are different in some way.

Assessment Tools & Measures:

- In-Class engagement & participation
- Discussion board post

Grading Standards:

Participation & Engagement

- Is student actively engaged in classroom activities?
- Is student able to talk to their child in ways that reflect their consideration of the about issues?

Discussion Board Posts

- Does the discussion board post reflect understanding of the issues of diversity and inclusion in children’s literature?
- Does the discussion board post reflect understanding of the dangers of stereotypes and single stories of entire groups of people becoming dominant narratives?
- Do student’s discussion board responses incorporate classroom experiences and course assignments?

Two Generation

Objectives

- Build community with other students in class
- Celebrate and engage the stories of all community members
- Engage with and read multicultural children’s picture books
- Encourage families to consider other families living around the world as more similar than different
- Reinforce the value of being special and unique while also part of a community
- Build confidence with sharing and presenting in a group
- Set the tone of an inclusive and multicultural classroom

Assessment Tools & Measures:

Participation & Engagement

- Families engage and actively participate in learning songs, stories games and activities
- Parents and children demonstrate growing confidence with singing and movement in class



- Families are able to share information about themselves with other classmates and the class with increasing confidence and ease of comfort
- Parents and children engage in informal discussions and conversations about diversity and community as part of their collaborative art making effort.
- Families express comfort with talking about cultural and other differences with people of other racial/ethnic/cultural groups within the classroom community.

Children's Literature
Sample Two-Generational Curriculum Unit 2:
Fractured Fairytales & Family Legends

This curriculum unit includes three lesson components across one three-hour course session (plus preparatory and reflection-based homework assignments).

This lesson plan is used to provide background and context leading to a major writing assignment in which students will write their own children's story. The learning module, in which this lesson plan is situated focuses on understanding storytelling in the oral and written traditions, engaging with legends, myths and folktales from a multicultural lens, and explore the legacy of these traditions in contemporary children's literature. Students will culminate their learning across the learning module by authoring their own fairytale or folktale utilizing:

- 1) Their own family and cultural traditions and experiences
- 2) The personality or characteristics of their child
- 3) Their knowledge and understanding of various components of a story such as sequencing, repetition, moral/lesson, character development, etc.



Introduction

The three lessons outlined for this curriculum unit together comprise one course session with 2.5 hours of instructional time plus a 30 minute snack time break. This course will be the third session in a 3-session unit on fairytales and legends as forms of children's literature. As these lesson plans comprise the last in a series, it is therefore important to delineate the primary objectives and outcomes from the previous lessons that will build up to the point in the course at which these lesson plans begin:

Week 1: Tall Tales & Legends: In this session students will learn about exaggerative stories/tall tales, identify and learn about legendary creatures from multiple cultures and traditions, and identify personal or cultural stories that are relevant to themselves and their child.

Week 2: Folktales & Fairytales: In this session students will engage with multiple fairytales and fairytale traditions, read and engage with multicultural folktales, and begin identifying patterns, forms, tropes and other components of folktales and fairytales.

Week 3: Fractured Fairy Tales & Understanding Adaptation: Utilizing their understanding of storytelling components, students will engage the idea of adaptation and the dynamic and changing nature of stories across culture, time and place. At the end of these lessons students will adapt or amalgamate their own version of a found story to share with their child.

A Note on Language: In this lesson plan the terminology, "student" is used to refer to the adult learner. This is not to imply that the children are not also learners in the classroom. In fact, all participants in the classroom are learners (including the professor and teaching assistant!). However, as this course is being offered in a postsecondary context, the use of the term "student" is meant to imply that as a postsecondary course it is the adult learner who is being viewed as the primary student in a college context, despite the format of the course engaging with both students and children. Another reason to use this terminology is to encourage language that affirms the status of parenting students in the classroom as equal to their non-parenting student counterparts and promotes development of a student identity.



Activity #1: The Frog Princess (New Adaptations of Old Stories)

Preparatory Assignments (Due at the beginning of class session):

Family Homework Assignment: Listen to your mom or dad (or sister or auntie or brother or cousin for children who attend class with a partner who is not their parent) read you the story of the Frog Prince or the Princess Frog. Then, watch the Frog Princess movie together. Draw a picture about your favorite part of either the movie or the story!

Students' Homework Assignments: Read both *The Princess Frog* and the Frog Prince (read at least one of the two stories with your child). Then watch *The Princess & the Frog*, with your child. Review the pages on *The Frog King* from the website Sur La Lune to learn more about adaptations of the story around the world, classic versions and new ways the story has been adapted and retold.

Online Discussion Post: Thinking about the stories of *the Princess Frog* and *the Frog Prince*, which of these stories do you think the Disney Film, *the Princess & the Frog*, is adapted from? What parts are “true” to the original tale(s)? Where did they deviate or change the original story? Use the concepts of plot, characters, sequence, setting, etc. to explore the similarities and differences between the original stories and the Disney adaptation.

Variations:

If you are looking for another fun related film check out *The Muppets Frog Prince* made by Jim Henson. Also encourage students to explore other contemporary adaptations of the story such as: *The Prince & the Pond*, *Frogged!* & *Prince Charming* (all can be found on the Sur La Lune website linked below).

Reading Links:

The Princess Frog

<http://russian-crafts.com/tales/frog.html>

The Frog Prince

<http://www.eastoftheweb.com/short-stories/UBooks/FrogPrin.shtml>

Sur La Lune *The Frog King* home page:

<http://www.surlalunefairytales.com/frogking/index.html>

Materials Needed:

- Student/Child illustrations from homework assignment
- “Fill-In” or Extra Drawings/Images from the Stories/Film to use for children who don’t do the assignment or if key plot points are left out from student/child contributions.

Activities:



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Opening

- Children and parents will arrive and class and sit down to join in circle time
- Opening call and response:
Call: "Cric?"
Response: "Crack!"
All Together: "Clap! Clap! Clap!"
- Sing welcome song:
Group: Hello [Name], Hello [Name], Hello and How are You?
Individual: I'm fine, I'm fine, and I hope that you are too!
- Children and parents will share in a round-robin style about their favorite part of the Frog stories and the pictures that they drew about it for their homework assignment.
- Then we will introduce the idea of sequence and put the pictures together into a story line.

With a younger group of children: ask them, "Whose picture do you think comes first in the story?" and then let them figure it out *before* they are invited to get up and place their story in the story line. This avoids trampling, crying and general craziness.

With a group of mostly older children (maybe age 6+): the teacher might invite them to figure out the placement and sequence of the story first by trying to order the pictures on their own, and then maybe by asking their partner if they agree.

Alternate Variation: One might also ask the child and parent to go up two-by-two and move their picture into the storyline where they think it fits. This could be done with both older and younger children, as well as groups with wider age variation among the children.

To end the lesson use an "and then" format to tell the whole story. First pair tells their portion of the story, "and then", and then second pair tells their portion of the story, "and then"... through the end of the storyline. Just in case a key plot point is left out, instructor may decide to bring a few pictures representing key plot points (dreaming of the restaurant, meeting the frog, defeating the voodoo guy, becoming the Mardi Gras Princess, etc.).

Variations: Because some children may bring in pictures from the story and others from the movie the "And then" story could potentially be presented in a few different ways. The class could put together two or three separate story lines and tell two or three different "and then" stories discussing and comparing the stories at the end of the lesson. In another variation all pictures could be put together into one story line, which some of the kids might find silly but can be a really fun way to compare and contrasts similarities and differences in the various adaptations. In this version students would have to engage key plot points and sequence to help figure out where their piece fits into the patchwork fairy tale, but it can be a great way to begin to look at the notion of adaptation by exploring the similarities and differences between the stories in a fun and silly way!

Objectives, Assessment Tools & Measures:



Student:**Objectives**

- Student will deepen their understanding of the concept of story adaptation through exploring multiple variations of a story across cultures, historical periods, and key plot points.
- Students will utilize literary concepts including: plot, characters, sequence, setting, theme/moral, and conflict/resolution, etc. to critically analyze and explore multiple versions of a similar story.

Assessment Tools & Measures

- Discussion Board Posts & Responses reflecting clear understanding and engagement with the concepts of adaptation, and literary components (plot, character, setting, etc.)
- In-Class participation through which the student is able to teach and guide their child partner through their clear understanding of the above concepts.

Grading Standards***Assignments***

- Has student posted the required number of posts and responses?
- Has the student demonstrated that they read/viewed, understood and engaged critically with the 3 story reading assignments and website?
- Has the student posted to the discussion board in a way that reflects thoughtful and critical engagement utilizing the concepts of adaptation and literary components?

Participation

- Is student actively engaged in the classroom activities alongside their child?
- Is student able to explain key concepts and guide child to successfully sequence the drawings and teach their child in a way reflect their thoughtful engagement and understanding of key concepts?

Child:**Objectives**

- Child will increase their self-confidence to share and contribute in a group setting
- Child will be given the opportunity to talk and share their feelings and opinions on a topic that they have some expertise on (stories that they read and watched in the last week).
- Child will engage with a topic through artistic, creative and applied/experience modes of learning.

Assessment Tools & Measures

- In-Class observations of child behavior over time. Is the child acting in ways that are developmentally appropriate or developmentally advanced for their age? Does child's ability to contribute in a group setting (including self-confidence, reduced shyness, ability to focus on a specific topic) seem to be developing or improving through the course? Documented in Teacher notes/observations.
- Does child express a personal connection and familiarity with the stories assigned in their homework assignments? Is child able to contribute to the activity in ways that reflect their thinking about the stories presented?

Two-Generation:**Objectives:**

- Student and Child will read and watch stories to engage in them together



- Student & Child will work together to prepare an assignment, present the assignment, and complete an extension activity with the assignment during the lesson.
- Student and child will increase their confidence with sharing in a group setting
- Student and child will work together on problem solving tasks and share in a resolution and collaborative group effort to tell the story together.

Assessment Tools & Measures

- Do both student and child reflect understanding of the stories and film indicating that they recently read/watched them in their in-class, written and artistic contributions?
- Has the art assignment been completed prior to the start of class?
- Do student and child talk and communicate to figure out the sequence of the story?

Grading Standards

Since this portion of assessment only includes the student-child assignment, grading will only be based on whether or not the student and child completed the assignment.

Activity 2: Big Bad Wolf

Materials Needed:

- Props: Red Hoody, Basket with a handle
- Costumes: Pig Noses, Ears for Pigs & Wolves, Child size house costumes (plastic Aprons decorated with straw, sticks or bricks)
- Music: Either YouTube (speakers, projector & computer) OR guitar & assorted rhythm instruments (maracas, small drums, & egg shakers).
- Books: Scieszka, Jon. (1989). *The True Story of the Three Little Pigs*. New York: Puffin Books.

Activities:

- Storytime Circle: Begin with a call and response to order:



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Call: “Ratatatatat tat.” [Drumming out the beat using body percussion, table, wall etc. and also calling out the onomopoeah]

Response: “Clap! Clap! Clap!”

Story: Little Red in the Hood & the Big Bad Wolf! – This is an urban adaptation of Little Red Riding Hood in which little red has to take the subway to bring her sick grandma some food [the audience gets to decide what the sick Grandma needs to feel better to incorporate culinary cultural diversity]. She meets the Big Bad Wolf on the train and he tries to steal her basket, follows her to Grandma’s house, and finally gets chased off by Auntie [audience names her], Grandma’s nice neighbor. Told as a Prop Story with a basket & a red hoodie and lots of audience participation.

- Discussion: Have you heard of the Big Bad Wolf Before? Where else have you heard about him? Have you ever heard of a Big Bad Wolf who is a girl? What else do you know about the Big Bad Wolf? *“Do you know the story of the three little pigs? Let’s talk about the story!”* Let parents and children talk about what they know about the story. Remember that many children might know different stories from their own family cultures and that you can’t take for granted that everyone knows the story. This is a great way to start.
- Play and Sing YouTube 3-Little Pigs Song: <https://youtu.be/mWjUSHimgAA>
Variation: I think that having the song on YouTube is really good for teachers who don’t play the guitar, but if you are fortunate enough to have a person to play to the guitar, it would be much better to play and sing the song live rather than watching it on YouTube. As a possible extension, rhythm instruments could be distributed to help play and contribute to the song.

Lyrics:

THE THREE LITTLE PIGS

well, i’ll huff and i’ll puff
and i’ll blow your house in
Come on, little pigs, you got to let me in

i’ll huff and i’ll puff
and i’ll blow your house in
not by the hairs of my chinny chin chin

The first little pig made his house out of
straw
Along came the big bad wolf at his door
Come on little pig, you got to let me in
Not by the hairs of my chinny chin chin

well, i’ll huff and i’ll puff
and i’ll blow your house in

Come on, little pigs, you got to let me in

i’ll huff and i’ll puff
and i’ll blow your house in
not by the hairs of my chinny chin chin
The Second little pig made his house out of
sticks
But the big bad wolf was up to his tricks
Come on little pig, you got to let me in
Not by the hairs of my chinny chin chin

well, i’ll huff and i’ll puff
and i’ll blow your house in
Come on, little pigs, you got to let me in

i’ll huff and i’ll puff
and i’ll blow your house in



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not by the hairs of my chinny chin chin

The third little pig made his house out of bricks

He was gonna get them out of this fix

The house wouldn't budge, the house wouldn't fall

The wolf burnt his tail and ran out the door

well, i'll huff and i'll puff
and i'll blow your house in
Come on, little pigs, you got to let me in

i'll huff and i'll puff
and i'll blow your house in
not by the hairs of my chinny chin chin

Another possible extension here might be to assign students as homework to check out the Green Jelly's 1993 song, The Three Little Pigs (some of the lyrics are not child friendly) and Sam the Sham and the Pharaohs 1966 song, Little Red Riding Hood. How did these children's story become adult songs? How did the authors of these song lyrics adapt the stories as told in their songs to target toward a teenage/adult audience?

- Act out the Story! Who is our wolf? Who are our pigs? Who is the straw house? The stick house? The brick house? Bring in costumes to make it even more fun!
- Rejoin for Circle Time and Read: *The True Story of the Big Bad Wolf*.

Questions: "Do you believe the wolf? Why/why not? Should we loan him some sugar?"

Break for Snack!

Objectives, Assessment Tools & Measures:

Student

Objectives:

- Students will engage with a classic storytelling trope and explore multiple variations of the trope across stories and adaptations.
- Students will continue to build their understanding of variation and adaptation through adjustments to key story components including: plot, characters, sequence, setting, theme/moral, conflict/resolution, etc.

Assessment Tools & Measures:

- Active and engaged listening and participation in lesson activities and discussions.

Grading Standards:

- There are no graded assignments for this lesson other than active and engaged participation.

Child

Objectives:

- Child will engage with stories told in class and actively participate in lesson activities
- Child will recognize the Big Bad Wolf as a unifying character across the three stories
- Child will engage with others in the classroom and have fun participating

Assessment Tools & Measures:

- Teacher Observations:



- Child will actively engage and participate in activities
- Child will contribute to group discussions with increasing confidence
- Child will be able to discuss the Big Bad Wolf and develop their own individual thoughts and commentary on the character and 3 stories we see him in through the lesson.

Two-Generation

Objectives:

- Student and Child will engage together in storytime activities and discussions
- Student and child will increase their confidence with learning and participating in a group setting.
- Student and child will engage in multifaceted modalities to learn and remember the stories presented in the lesson.

Assessment Tools & Measures:

- Teacher Observations:
 - Student and child will actively participate in activities & discussions
 - Student and child will continue to progress in contributing more actively and thoughtfully to group discussions.

Activity #3: The Gopher & the Waterfall: On Adapting Your Own Story

Introduction: To give context, the Gopher and the Waterfall is a legend that I made up for my nieces after we went hiking at Silver Falls Park in Oregon, where we met a very cute and furry Mazama Pocket Gopher who was hanging out in the caves behind the waterfall. Marion, Isabella and I did some research to learn more about Mazama Pocket Gophers, and then I created a folktale about Mazama the gopher, based on a moral or lesson about stopping to think and listen before taking action, that Marion needed some support with at that particular time. This inspired me to think about using my experiences to create a writing project based on creating a fairytale, folktale or legend that is uniquely meaningful to students and children's experiences, and that can use storytelling to teach something to their children.

Preparatory Assignments: Bring pictures or photos of things that are special to your family or to your child. They can be illustrations, clip art pictures, photos, pictures from magazines, etc. **Please do not bring precious family photos! Everything should be able to be cut and glued as part of the lesson activities. If you want to use photos that you cannot cut up, email them by Thursday and we can print out copies for you!**



Lesson Activities:

Materials Needed:

- Washable Markers
- Crayons and/or Colored Pencils
- Glue Sticks
- Scissors
- Magazines or other sources of found images
- 5-10 sheets of blank 8 ½" X 11" paper (copy paper or thicker stock)
- Construction Paper or Other Material to use as book covers
- Brads, Staples or other means of binding books

Worksheet: Story Adaptation Assignment Worksheet (included in lesson under assessment tools and measures).

Activities:

- Call to Order: Shake Our Sillies Out! (Very important transition activity—especially because this comes right after snack time).
Did you know about the sillies? Sometimes a few sillies help us to laugh and have fun. But sometimes we get too many sillies and they make it so we can't sing and dance and play with our friends. When we have too many sillies, sometimes we have to shake them out! Let's shake the sillies out of our legs! Let's shake them out of our hips! Let's shake them out of our chests! Our arms! Our hands! Our heads! Where else should we shake our sillies out?
- The Gopher & the Waterfall Story: Full story about how I came to adapt/amalgamate the story of the gopher & the waterfall will be posted as an online lecture for students to watch. This version told in class will be a more paired down children's version but still include Marion, Bella and our search for fairies that led us to meet Mazama.
- Storyboards: A Very Special Day
In pairs each parent and child will come up with their own story about a very special day that they remember and create a story board including both words and illustrations using drawing, found pictures/collage. Each pair will create 3-5 8 ½" X 11" representations of their special day that include a beginning, middle and end, and possibly additional important details. These can be laid out in order on the floor or table or bound into very short books.
- Share stories: Each pair shares their very special day story and the illustrations they came up with.

During the following class session after completion of post-lesson assignments students will present their stories in a storytime circle in the beginning of class. This activity while taking place the following class session, is seen as the end of Lesson 3. After each student presents their story lead with the following discussion questions:

- What was your favorite part of the story?
- What other parts did you like about the story?
- What feelings did you have during the story? Were there any parts that made you: happy, sad, mad, frustrated, anxious, scared, upset, sleepy, grumpy, etc.?
- What happened in the beginning? The middle? The end?
- What else do you want to say about the story?



Post-Lesson Assignments (Due after the class session):
Student's Lesson Extension Homework Assignments:

Major Assignment:

Using you're a Very Special Day story, what is a key component or components of the story that you might use as a starting place for adapting a story that would be personally special to your child/family? Utilize the articles to conceptualize your own adaptation of a children's story that has some personal connection for your child. Complete the *Story Adaptation Assignment Worksheet* and practice telling your story to others at least 3 times. Note what works well and what you would like to change in the story and then try it a new way the next time. For the next class, prepare to tell your story to everyone!

Online Discussion Post:

Thinking about your three practice tellings of your story what worked well and what would you change? Did you add, change or tweak anything from the first to second to third time you told the story? Who was your audience? Did the audience influence how you told the story? What else did you notice about the experience of telling your own adapted story?

Other Assignments:

To Watch: YouTube video talking about the process of creating the Gopher & the Waterfall and 2 other YouTube videos *of* (versus about) storytelling.

To Read: Jeremy Hsu, *The Secrets of Storytelling* & The Writing Studio, *The Art of Adaptation. Variations/Extensions:*

After students tell the story in class, or possibly in lieu of telling the story in class, consider having them write out their story in a children's illustrated picture book format and illustrate their story using collage, drawing or other artistic mediums.

Reading Links:

Hsu, Jeremy. (2008). The Secrets of Storytelling: Why Love a Good Yarn – our love telling tales reviews the inner workings of the mind. *Scientific American Mind*. Retrieved March 30, 2015. [Online Article]: <http://www.westonschools.org/westonschools/file/storytelling.pdf>

The Writing Studio. (2012). *The Art of Adaptation: To Adapt or Not to Adapt*. Retrieved March 30, 2015 from The Writing Studio: Celebrating the Art of Storytelling and Craft of Writing: <http://www.writingstudio.co.za/page62.html>

Objectives, Assessment Tools & Measures:

Student

Objectives:

- Students will demonstrate proficient understanding of the concepts of adaptation, character, plot, setting, repetition and sequencing.
- Students will use their experience with reading children's literature and viewing storytelling to develop their own piece of children's literature/story within the genre.



- Students will apply their understanding of basic literary and storytelling concepts by adapting their own personalized story using components of one or more existing stories.
- Students will utilize oral and written strategies for sharing and documenting their story adaptation and will develop their confidence in writing and public speaking.

Assessment Tools & Measures:

- In-Class Presentation of their own adapted story:
 - Story will contain literary elements such as plot, sequence, setting, character, repetition, moral/resolution, and have a clear beginning, middle and end.
 - Story will reflect the work planned and outlined on the story adaptation worksheet.
 - Students will speak clearly & audibly in their presentation and display confidence and comfort in speaking in a group setting.
- Story Adaptation Assignment Worksheet:
 - Students will complete the worksheet in a way that demonstrate accurate use of literary concepts and that reflects their own creativity in developing their adaptation.

Grading Standards:

Story Adaptation Assignment Worksheet

Original Story/Stories

Title: _____

Who are the characters?	What is the important moral/message of the story?	Important Plot Points
Beginning	Middle	End
Special Details/ Personalization	Setting	Points of Repetition

Story Adaptation Assignment Worksheet

Your Adaptation

Title: _____

Who are the characters?	What is the important moral/message of the story?	Important Plot Points
Beginning	Middle	End
Special Details/ Personalization	Setting	Points of Repetition



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- Stories presented will utilize basic literary concepts illustrating the student's use of setting, plot, narrative and repetition.
- Stories presented will have a clear beginning, middle and end, key plot points and a lesson or moral and/or conflict/resolution structure or other pre-approved alternate story format.
- Stories presented will adapt or incorporate elements of existing stories, fairy tales, legends or myths while clearly personalizing and adapting the story utilizing elements of plot, characters, setting, repetitive phrases,

Child

Objectives:

- Children will successfully transition from active snack time to a more quiet structured activity
- Children will engage with storytelling as a form and have the opportunity to practice storytelling themselves.

Assessment Tools & Measures:

- Teachers will observe children successfully transitioning to new lesson activities.
- Children will actively engage in and contribute to classroom discussions.

Two-Generation (Both):

Objectives:

- Parent and child will communicate and collaborate to discuss and select a story, identify and illustrate beginning, middle and end as literary concepts.
- Parents and children will work together to illustrate and share their story with others.
- Parents will develop a story in which their child can feel personally invested in and share with others proudly. Story may also be used as a "special story" within the parent/child bond.

Assessment Tools & Measures:

- In-Class Teacher Observations
 - During classroom discussions students and children will collaborate and contribute as learning partners.
 - During informal conversations students may likely mention the role their story has taken on in their homes/families.
 - During telling of the major story in a following class session children will offer contributions and insights on both their student's story as well as other student's stories.

