



ETEC545, Reading for Learning & Leisure, Sec02 10913, Spring 2020

Vision:

Equity & Excellence in Education

Mission:

The College of Education at CSULB is a learning and teaching community that prepares professional educators and practitioners who promote equity and excellence in diverse urban settings through effective pedagogy, evidence-based practices, collaboration, leadership, innovation, scholarship, and advocacy.

Instructor: Dr. Rachel Bindman

Office: CSULB/Dept. of ASEC, 1250 Bellflower Blvd.,
Long Beach CA 90840-2201

Phone: 310.990.8273 (cell)

Email: Rachel.Bindman@csulb.edu

Office Hours: Class Saturdays, 12:00-1:00pm; 5:00-6:00pm & by appt

Term: Spring 2020

Course: ETEC545 Reading for Learning & Leisure

Class Location: LA-1, Room 207

Class Days/Times: Face-to-Face meetings: Jan. 25, Feb. 8 & 22; Zoom Online Synchronous class meetings: March 21; April 11 & 25, 1:00-5:00pm

Course Description

Selection and use of a wide variety of literature and informational texts to reinforce literacy instruction; reading promotion for learning, personal growth and enjoyment.

Course Goals/Student Learning Objectives

Student Learning Outcomes (SLO)

Upon successful completion of this course, students will be able to:

- SLO1 Choose physical, digital & virtual resources using selection policies, professional selection tools & evaluation criteria.
- SLO2 Evaluate and recommend a wide range of children's, young adult, adult, professional literature and informational text in diverse formats and languages.
- SLO3 3. Use a variety of strategies and resources (print, media, and digital) to reinforce literacy instruction in addressing the diverse needs and interests of all readers.
- SLO4 Collaborate with educational partners to integrate literature in all curricular areas.
- SLO5 Promote reading for learning, personal growth, and enjoyment.

Required Texts/Readings Textbooks

Cart, M. 2nd Ed. (2018). *Young adult literature: from romance to realism*. Chicago: ALA Editions.

Kiefer, B., & Tyson, C. 2nd or 3rd eds (2014, 2018). *Charlotte Huck's children's literature: A brief guide*. New York, NY: McGraw Hill.

McCloud, Scott. (1994). *Understanding comics. The invisible art* (William Morrow Paperbacks; Reprint Edition).

Selected online readings on BeachBoard

For Textbook options, see <https://www.csulb.edu/49er-shops-at-the-beach/textbook-options>

Other Readings/Selected Reference Bibliography

- Adams, H. (2013). Protecting intellectual freedom and privacy in your school library. Chicago, IL: American Library Association
- Alessio, Amy J. (2015) *Mind-bending mysteries and thrillers for teens. A programming and Readers' Advisory Guide*. Chicago, IL: American Library Association
- Alexander, L., & Kwon, N. (2010). *Multicultural programs for tweens and teens*. Chicago, IL: American Library Association.
- Baetens, J. and Frey, H. *The graphic novel. An introduction*. New York, NY: Cambridge University Press.
- Bang, Molly. (1991; 2000). *Picture this. How pictures work*. San Francisco, CA: Chronicle Books.
- Beach, R. et al 3rd Ed. (2016) *Teaching literature to adolescents*. NY: Routledge University Press.
- Boog, Jason. (2014) *Born reading: Bringing up bookworms in a digital age—from picture books to ebooks and everything in between*. New York, NY: Touchstone.
- boyd, d. (2013). *It's complicated. The social lives of networked teens*. New Haven, London: Yale University Press.
- Bromann-Bender, J. (2013) *Booktalking nonfiction. 200 surefire winners for middle and high school readers*. Lanham, MD: Scarecrow Press.
- Carsten, A. (2018). *Reader's advisory guide to teen literature*. Chicago: ALA Publications
- Cecire, M.S. (2019) *Re-enchanted. The rise of children's fantasy literature in the Twentieth Century*. Minneapolis, MN: University of Minnesota Press.
- Diamant-Cohen, B. (2010). *Children's services: Partners for success*. Chicago, IL: American Library Association.
- Dickinson, D., & Newman, S. (2007). *Handbook of early literacy research*. Westport, CT: Libraries Unlimited.
- Edwards, M. (1994). *The fair garden and the swarm of beasts*. Chicago, IL: American Library Association.
- Fitzell, S. G. (2018) 3rd Ed. *Best practices in co-teaching and collaboration. The HOW of co-teaching – implementing the models*. Cogent Catalyst Publications.
- Gillespie, J. (2011). *The family in literature for young readers*. Westport, CT: Libraries Unlimited.
- Gorman, M. & Suellentrop, T. (2009) 4th Ed. *Connecting Young Adults and Libraries: A How-To-Do-It Manual*. Chicago, IL: Neal-Schuman Publishers, Inc.
- Holzweiss, K.A. and Evans, S. (2018) *Hacking school libraries. 10 Ways to incorporate library media centers in to your learning community*. Times 10 Publications
- Karp, J. (2011). *Graphic novels in your school library*. Chicago. IL: American Library Association.
- Lerer, S. (2009). *Children's Literature. A Reader's history from Aesop, to Harry Potter*. Chicago: University of Chicago Press.
- Lisi-Neuman, K., Baczynski, D and Crowell, J.(2014) *Engaging parents as literacy partners. A Reproducible tool-kit with parent how-to pages, recordkeeping forms, and everything you need to engage families and tap their power as reading coaches*. Scholastic
- Marcus, L.S. ed. (2012) *Why picture books matter. Conversations with 21 of the world's most celebrated illustrators*. Somerville, MA: Candlewick Press.
- McClintock Miller, S. and Bass, W. (2019) *Leading from the library. Help your school community thrive in the digital age*. International Society for Technology in Education.
- Moreillon, J. (2013) *Coteaching reading comprehension strategies in elementary school libraries. Maximizing your impact*. Chicago, IL: ALA Editions
- Naidoo, J.C. and Park. S., eds. (2015) *Diversity in youth literature: opening doors through reading*. Chicago, IL: American Library Association.
- Paul, P. and Russo, M. (2019) *How to raise a reader*. Workman Publishing Company.

- Pawuk, M. and Serchay, D. (2017) 2nd Ed. *Graphic novels. A guide to comic books, manga and more*. Westport, CT: Libraries Unlimited.
- Roche, A. (2011). *Comic strips. Create your own comic strips from start to finish*. New York, NY: Sterling Children's Books.
- Samuels, S., & Farstrup, A. (2011). *What research has to say about reading instruction* (4th ed.). Newark, NJ: International Reading Association.
- Schall, L. (2015). *Promoting great reads to improve teen reading. Core connections with booktalks and more*. Santa Barbara, CA: Libraries Unlimited.
- Trelease, J. and Giorgis, C. (2019). *The read-aloud handbook* (8th ed.). New York, NY: Penguin.

Relevant Periodicals:

ALAN Review, Bulletin of the Center for Children's Books, Children and Literature, Horn Book, Journal of Adolescent and Adult Literacy, Reviews, Kirkus, Knowledge Quest, Library Journal, Library Media Connection, Media and Methods, New York Times Book Review, New York Review of Books, Publisher's Weekly, Reading Teacher, School Library Journal, Science Books and Films, Science Teacher, Social Studies Review, Teacher Librarian, VOYA, Young Adult Library Services

Web Sites:

- American Library Association (check out AASL, ALSC, YALSA in particular) ala.org
- Reforma Established in 1971 as an affiliate of the American Library Association (ALA), REFORMA has actively sought to promote the development of library collections to include Spanish-language and Latino oriented materials; the recruitment of more bilingual and bicultural library professionals and support staff; the development of library services and programs that meet the needs of the Latino community; the establishment of a national information and support network, etc. www.reforma.org
- California Learning Resource Network www.clrn.org
- California School Library Association <http://www.csla.net>
- California State Department of Education <http://cde.ca.gov>
- Digital Public Library of America. All of the materials found through DPLA—photographs, books, maps, news footage, oral histories, personal letters, museum objects, artwork, government documents, and so much more—are free and immediately available in digital format. website: dp.la
- National Science Digital Library nsdl.org
- International Children's Digital Library Its mission is to support the world's children in becoming effective members of the global community [. . .] by making the best in children's literature available to them free of charge. <http://en.childrenslibrary.org/>
- Library related standards throughout the U.S. <http://www.sldirectory.com/libsf/resf/evaluate.html>
- Library of Congress Digital Collections <https://www.loc.gov/collections/>;
 - Free to Use & Reuse: Classic Children's Books (<https://www.loc.gov/free-to-use/classic-childrens-books/>)
- Internet Archive is a non-profit library of millions of free books, movies, software, music, websites, and more (+a wayback machine with cached urls!) archive.org

Guide for educators:

Note that the CSULB library has several selection tools, including subscription databases. The LIBRARY tab at the top of the BeachBoard page links you to their services. **Make sure you look at their Research Guides and style manual help too. For research papers for this course, at least one source must be taken from a database.** Note that your student ID card enables you to check out materials from ANY CSU campus library.

Other equipment / material/technology requirements

Be sure that all electronic submissions can be accessed across platforms & software (i.e. YouTube, MS Office, PDF, etc.)

Computer Access

Two open access computer labs are available for current CSULB students. Both the Horn Center (located in lower campus) and the Spidell Technology Center (located in Library) are a great resource for students needing to use a computer. Visit the [Open Access Computing Facilities - http://www.csulb.edu/library/guide/computing.html](http://www.csulb.edu/library/guide/computing.html) website for an extensive list of all available software installed in both computer labs.

BeachBoard Access

To access this course on [BeachBoard - https://bcsulb.desire2learn.com/](https://bcsulb.desire2learn.com/) you will need online access and a supported web browser (Chrome is the recommended browser). You log in to with your CSULB Campus ID and BeachID password at csulb.okta.com. Click on the chicklet for Beachboard and the course will show.

Course Schedule - Grid

Classes	Due Date	SLO	Grade	Topics, Readings, Assignments
Class 1 FTF Jan. 25	Quizzes + GR Feb. 7	1, 2		Overview. Kiefer chp. 1. Class/equiv.: history timeline, selection tools. All students: Quizzes; Goodreads: 2 classic children's + 2 classic YA books
Online A (virtual class mtg all students)	youth dev. grid Feb. 7	2,3		Youth Development. Kiefer chp. 2, Cart, chp. 17. Online readings. All students: Development Grid (group project)
Class 2 FTF Feb. 8	GR Feb. 21;	1-3		Early Literacy, Picture Books. Kiefer chp. 3, Online readings. Class/equiv.: analyze pic style/biology in pic books. All students: GR: 6 picture/beg books;
Online B (virtual class mtg all students)	GR Feb. 21 Graphic Novel bio April 24	2, 4, 5		Graphic novels/magazines. McCloud, chs. 1-3; Cart, pp. 205-221. Online readings. All students: GR graphic novel, magazine. Author bio graphic novel (start); due April 24
Class 3 FTF Feb. 22	GR March 13; Storyhour Mar 31	2,3,5		Traditional Lit. Kiefer ch. 4, McCloud chs 4-7. Online readings. Class equiv. motif grid/Disney books v. film. All students: GR. 3 trad. lit. Storyhour observation: Due March 31
Online C (virtual class mtg all students)	GR, booktalk March 21	1,2,5		Fantasy/SF. Kiefer chp. 5, Cart, chp. 8; McCloud chs 8-9. Online readings. All students: GR 1 child fantasy & 1 MS/HS SF (for booktalk)
Class 4 Online synchronous March 21	GR April 10; Lit Circle April 17	3, 5		Realistic/Historical Fiction. Kiefer chs. 7-8; Cart chs.7-10. Online readings. Class/equiv. hist. fic., genre grid. All students: GR: realistic & historic fiction. Lit. Circle: April 17
Online D virtual class mtg all students	GR, Coll.Dev. April 10	2, 3, 5		Multicultural/Diversity. Cart chp. 12-13, Online readings. All students: Collection development Goodreads: 1 multicultural (children or YA)
Class 5 Online synchronous April 11	GR Apr. 24	3, 4, 5		Non-fiction, etc. Kiefer chp. 6,9-10; Cart, pps: 88-96, chp 13-16; Online readings. Class/equiv. All students: GR non-fiction + poetry & drama.
Online E (virtual class mtg all students)	Ref resources May 1	1, 2, 3		Reference. Online readings. All students: reference resources
Class 6 Online synchronous April 25	Display May 1	1, 3, 4		Promotion. Kiefer chp. 12, Cart ch. 12-14. Online readings. Class/equiv. legal question. All students: promotional display/Reader's Advisory

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Course Policies and Requirements Grading Policy

Points are determined based on accuracy, thoroughness, clarity, attention to detail, alignment with assignment, and insight. A- and B- level work should be of graduate study quality. Students are expected to participate online as appropriate. Unless previously approved by the instructor, late submissions will be given fewer points (at instructor discretion, but generally a maximum of 90% for up to 1-day late, 70% for more than 1-day late, and 50% for more than 2-weeks late). Whenever possible, post assignments to the discussion board and dropbox (for your student portfolio).

Evaluation Method

Assignment	Points
Book (& magazine) critical reviews for a range of youth literature (25)	125
Awards Quiz	30
Youth Development Grid	20
Author graphic "novel"* (signature assignment)	48*
Thematic Book talk	20
Story Hour Observation	15
Literature Circle	20
Collection Development	20
Reference sources	12
Display/Reader's Advisory (signature assignment)	16*
Attendance and Participation	60

Assignment Details

Class 1 – Assignments (Face-to-Face class meeting Jan. 25, 2020)

All Students: Course Assignments [Due Friday, Feb. 7](#)

1. **Complete the Awards Quizzes.** These quizzes test your knowledge about award-winning books, including diverse titles. Truly a win-win situation; it can be taken multiple times for the best possible grade. There are 3 quizzes available on Beachboard ("Quizzes" on the course navigation bar) through Feb. 7. **30pts.**
2. **Goodreads - classics:** 2 children's and 2 YA classic from School Library Journal's [100 Books that Shaped the Century](#). Each title should be from a different decade, and one that you have NOT read. **(4 books =20pts)**
Goodreads. Over the semester, you will be reviewing 28 books (each by a different author). Do NOT read a book you've read before (think of all the titles you've missed along the way. Ideally, your book choices should be published in the last 5-10 years (there will be exceptions of course!). This time frame acknowledges changing tastes in readerships while mindful of the "classics"-- and as a librarian, it's important to keep abreast of both

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popular and award winning titles that will appeal to broad groups of students. **Once you have a goodreads account, post it the Discussion Board and "friend" me (rbindman) on the goodreads site. This way I will have access to your online reviews. Be sure to review Dr. Farmer's video clip about writing these short reviews. <https://spark.adobe.com/video/H2Gtlvu1jKThR>**

Rationale: Developing a database of these titles to help you in your future library work: for reader's advisory, booklists, selection, displays, research projects, booktalking, publications, etc. You will be creating a database of children's and YA books, and these short reviews must all include a designated :

- **target audience** as well as:
- **summary** –narrative/plot, main character(s), setting
- **strengths/weaknesses**
- **personal critique** (i.e. would you recommend the title? Why or why not? This has overlap with strengths and weaknesses)
- **illustrations** (picture books, graphic novels, magazines)

optional:

- notable awards
- whether a title could be used in a lesson plan?

There are two exemplars for review on the Discussion Board (Goodreads), one for picture books and for longer chapter book/novel. Ultimately **ALL WRITING MUST BE ORIGINALLY YOURS & 1 NOVEL MUST BE AUDIO FORMAT. All entries must have "bookshelves" indicating which part of the assignment each review satisfies** (e.g. "CSULB Class 1 Classics," "magazine," "historical fiction," etc.). As we get deeper into the literature, you will see that there are instances of titles that could be considered in multiple genres, and, especially for this reason, it will become increasingly important to include **bookshelves** as your own database of reviews grows.

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Online A – (Virtual Class, no face-to-face class meeting)

All Students Course Assignment **Due Friday, Feb 7**

Youth Development Grid. Students will be assigned to one of four groups; each group will focus on one of the following age ranges: primary (ages 5-7), upper elementary (ages 8-10), 'twens' (ages 11-13), teen (14-18).

Each group must cite and briefly state main points from **two** articles/books on the physical, mental, psychological, social development of your chosen age group. Drawing upon the articles and the textbooks, complete the following grid, and note how these development issues might impact reading processes AND impact library OR educational services. [Group grade worth 20 points: 12 for discussion, 4 for implications, 4 for articles (with complete bibliographic citation)]

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Class 2 – Early Literacy, Assignments (Face-to-Face class meeting Feb. 8)

All Students Course Assignments **Due Friday, February 21, 2020**

1. **Goodreads**

- o **a) – picture/beginning books:** Read and review **3 picture books**, including one from the International Children's Digital Library (<http://www.icdlbooks.org>) **in a language you do not know AND**
- o **b) 3 beginning/concept books:** 1 Mother Goose, 1 alphabet book or 1 counting book. **6 books total = 30 pts.**

Online B – Graphic Novels (Virtual Class, no face-to-face meeting)

All Students Course Assignments **Goodreads: Due Friday February 21; Graphic Novel Biography Due April 24**

1. **Goodreads – graphic novel/mag:** Read and review 1 graphic novel AND 1 magazine title (examine at least 2 issues) **10 pts.**
2. **Graphic "novel" author biography:** Using Comic Life program (install free from <http://plasq.com/education/>), ComicLab (<http://www.webcomicbookcreator.com>, or something similar, create a graphic novel about a children's or YA author. Ideally the biography should also include an experience/event/'aha' moment that represented a turning point for the author. If there is no specific experience or event then include some description about the author's philosophy on writing for young readers. **NOTE: One source must be one of the following: a primary source (interview, photo, etc), article or book, with accurate citations (not a website!). 24pts**

This is part of the **signature assignment**, combining storytelling, sources and graphics and will be a work in progress over the course of the class. We will be discussing the assignment throughout. Resources can be submitted for feedback from the instructor. **DUE April 24**

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Class 3 – Traditional Literature Assignments (FTF meeting, Feb. 22, 2020)

All Students Goodreads: **Due Friday, March 13; Storyhour: March 31**

- Good Reads – Traditional literature:** Read and review **4 traditional literature** stories—one of each: folktale, fable, myth, hero (**4 books=20pts**)
- Storyhour:** Observe a story hour, sing-along, or teen library program (these might be done at a library or a bookstore) and write up a short 1-page observation about what worked and what should be avoided. **Rubric** (beachboard). **15 points**.

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Online C – Science fiction/fantasy (Virtual Class, no face-to-face meeting)

All Students Course Assignments **due Friday, March 13, Booktalk due March 20 if posting to the Discussion Board.**

- Goodreads – fantasy/sf:** Read and review 1 children’s fantasy **AND** 1 MS or HS science fiction. **2 books = 10pts.**
- Booktalk:** Give a 3-5 minute thematic booktalk using 2 books that are either fantasy and/or science fiction. Incorporate a non-book prop (e.g. apparel, doll, food, wacky glasses, etc.). The titles used for your goodreads reviews can and should be used for your booktalk. **All students: post your work to the Discussion Board. 20 pts.**

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Class 4 – Historical & Realistic Fiction Assignments (Online Zoom meeting March 21)

Class Equivalents (for those not attending class): **Due Friday, March 27**

- Add to the genre grid (**2 pts.**) <https://docs.google.com/spreadsheets/d/1dPBBeASX0kdr4T8WBEHdK-shIKLpkCqTHip5WIX3iGg/edit?usp=sharing>
- In 1-2 pages consider to what degree of fictionalization is acceptable in historical fiction? How important is setting and getting the “facts” right? Does historical fiction reveal as much of the time in which it is written as of the time written about? (**8 pts**)

All Students Course Assignments: **Due Friday, April 10**

- Goodreads – realistic fiction:** Read and review 1 children’s humorous realistic fiction, 1 MS realistic adventure book, 1 HS romance. **3 books=15pts**
- Goodreads—historical fiction. Read & Review:** 1 children’s OR 1 MS or HS historical/realistic fiction **that addresses special needs**. This will be the topic of discussion for **the literature circle**. Some examples: *Wonder*, by R. J. Palacio; *Out of My Mind* by S. Draper, *El Deafo* by C. Bell, *The War That Saved My Life* by K. B. Bradley. **1 book =5pts**

Literature Circle: Due by April 14 (TBA by each student group). Let instructor know meeting dates and time

Students will be assigned groups (generally alphabetical order) to discuss a mutually-agreed upon HS or children’s realistic book about disabilities (**some possible titles are listed above for the goodreads assignment**). When choosing your group’s title, keep in mind availability of multiple copies. Students within each group will choose roles for the discussion from the Literature Circle Roles document (attached in Assignments). Each group will be recorded on Zoom. The discussion should run between 45-60 minutes (but no longer!). **20 points** (based on degree of preparation/participation and depth of insights)

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Online D – (Virtual Class, no face-to-face meeting) Diversity & Inclusion

All Students Course Assignments **Due Friday April 10.**

- GoodReads - diversity: Read & Review** either **one** YA book or children’s book that deals with diversity and inclusion. **1 book= 5pts**
- Collection Development.** Choose one culture or underserved community and type/theme of material (e.g., Latino magazines, Bollywood movies for Indian-Americans, Native American poetry, children’s books about Jews and

Judaism, biographies of Arab Americans, immigrant experiences of Chinese, foster or homeless youth; non-fiction for teen parents; LGBTQ+ fiction/movies/poetry; grieving & loss for k-5 students, etc.). Please do not duplicate efforts (list your intended topic in the collection development discussion forum subject line). Target audience must be included.

The assignment consists of 3 parts: an annotated bibliography of 9 titles, a rationale of the selection process and peer comments.

- For the bibliography of eight titles—the reviews do not need to be original and should come from peer-reviewed journals or periodicals.
- For the rationale, state how you selected the materials including citing the professional selection tools used to compile the list. For instance, you may start out with a Google search and proceed from those results. The description of the process should be detailed and the process clearly outlined for arriving at the final cut of 8 titles for intended target audience.
- This selection process is one of the most important aspects of librarianship and collection development. Your rationale provides the standing and framework by which librarians account for their purchases and overall development of the collection. The examples at the website linked below include the basic bibliographic elements of author, title, cost, year and place of publication + review which will form the basis of your final 8 titles. <http://www.armory.com/~web/jbooks.html>,

Post your work to the Discussion Board> Collection Development. Respond to one other person's list by adding one more title (and annotation). Student comments are due 2 days after assignment deadline. 20 points (8 pts. for titles & reviews, 10 pts. for selection tool/rationale, 2 pt. for response)

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Class 5 – Non-fiction, Poetry & Drama & Instruction Assignments (Online Zoom class meeting, April 11)

All Students Course Assignments: **Due Friday, April 24**

GoodReads –nonfiction. Read and review: 1 children's biography, 1 how-to book (e.g. craft, maker space, knitting, drawing, experiments, etc.) **(2 books = 10 pts).**

Goodreads – poetry/drama: Read & review 1 children's OR MS/HS title of poetry, verse or drama anthology **(1 book =5 pts).**

Online E – Reference (Virtual Class, no face-to-face meeting)

All Students Course Assignments: **Due Friday, May 1**

1. **List 3 reference resources** –2 databases and 1 online (web)site—that you would include for use in your school library; for website and database, title + url and title, respectively. State why you would choose to include these in your reference collection (2-3 sentences/resource). 12 pts. (4 pts/resource).

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Class 6 – Promotion Assignments (Online Zoom class meeting, April 25)

All Students Course Assignment: **Due Friday, May 1, 2020**

1. **Display/Reader's Advisory:** Create a display/poster/bulletin board/desktop screen your choice) about some aspect of fiction or non-fiction for children or teens. POST a picture of your work on the DISPLAY discussion board. Some starting ideas include: several titles by the same author, thematic (e.g., dragons, dystopias), "If you liked Harry Potter, you'll like.....", award-winning titles, etc. Your visuals should include some combination of graphics and print like book covers, images from or relating to the book, book characters, poetry, quotations, etc. **16 pts.**
- o This is the second part of the **signature assignment. Another option is to link this display/reader's advisory project directly to your graphic novel biography.**

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Course Grading Scale (example)

Percent Range	Letter Grade
90 – 100%	A
80 – 89 %	B
70 – 79%	C
65 – 69%	D
Below 64%	F

Extra Credit

If you attend the annual conference of the California School Library Association (Feb. 6-8, 2020—<http://csla.net/2020-conference>) and write up your experience as it relates to ETEC545, you can earn up to 5 extra credit points. Another option is to narrate a wordless book. Post your write up to the Extra Credit Discussion Topic board by May 5.

Communication Policy

I am available by email, phone, before & after Saturday class meetings, (12:00-1:00pm; 5:00-6:00pm) and by appointment. If you need to reach me for an urgent matter or question, please contact me by phone; otherwise email is preferred. I will respond to email within 24 hours.

Late work/Make-up policy

All late work must be approved for submission by the instructor. Unless previously approved by the instructor, late submissions will be given fewer points (at instructor discretion, but generally a maximum of 90% for up to 1-day late, 70% for more than 1-day late, and 50% for more than 2-weeks late).

Plagiarism/Academic Integrity Policy

Work that you submit is assumed to be original unless your source material is documented appropriately, such as a Works Cited page. Using the ideas or words of another person, even a peer, or a web site, as if it were your own, is plagiarism. Students should read the section on http://www.csulb.edu/divisions/aa/catalog/current/academic_information/cheating_plagiarism.html.

University Withdrawal Policy

Class withdrawals during the final 3 weeks of instruction are not permitted except for a very serious and compelling reason such as accident or serious injury that is clearly beyond the student's control and the assignment of an Incomplete grade is inappropriate (see [Grades - http://www.csulb.edu/depts/enrollment/student_academic_records/grading.html](http://www.csulb.edu/depts/enrollment/student_academic_records/grading.html)). Application for withdrawal from CSULB or from a class must be officially filed by the student with Enrollment Services whether the student has ever attended the class or not; otherwise, the student will receive a grade of "WU" (unauthorized withdrawal) in the course. Please refer to the [CSULB Course Catalog - http://www.csulb.edu/divisions/aa/catalog/current/academic_regulations/withdrawal_policy.html](http://www.csulb.edu/divisions/aa/catalog/current/academic_regulations/withdrawal_policy.html) to get familiar with the policy.

Attendance Policy Students are expected to attend classes regularly. Please refer to and get familiar with the CSULB Attendance Policy: http://www.csulb.edu/divisions/aa/catalog/current/academic_information/class_attendance.html

Technical Assistance

If you need technical assistance at any time during the course or need to report a problem with BeachBoard, please contact the Technology Help Desk using their [online form -](#)

http://www.csulb.edu/divisions/aa/academic_technology/thd/contact/ or by phone at (562) 985-4959 or visit them on campus in the Academic Service (AS) building, Room 120.

Inform me of any Accommodations Needed

Students with disabilities who need reasonable modifications, special assistance, or accommodations in this course should promptly direct their request to the course instructor. If a student with a disability feels that modifications, special assistance, or accommodations offered are inappropriate or insufficient, they should seek the assistance of the Director of the CSULB Disabled Student Services, please see their [website](#) - <http://www.csulb.edu/divisions/students/dss/> or contact them via email at dss@csulb.edu or by phone at (562) 9854635. The policy of the CSU is to make its programs, services, and activities accessible to students, faculty, staff, and the general public who visit or attend a campus-sponsored event, with disabilities. [To see the full policy, visit](#) <http://www.csulb.edu/divisions/students/ati/policies/index.htm>.

NOTE: *Everything on this syllabus—including the quantity, content, and dates of all assignments (reading and otherwise)—is subject to revision. I will announce any revisions in class and post to the Discussion Board. If you miss class, you are still required to meet the revised schedule of assignments and due dates. Screen casts may be periodically posted with relevant updates, clarifications and revisions for which students are also responsible.*