

Children's Literature

ENGL 112A

Spring 2026 Section 80 Fully Online 3 Unit(s) 01/22/2026 to 05/11/2026 Modified 01/22/2026

Contact Information

Instructor: Dr. Tanja Nathanael

Email: Tanja.Nathanael@sjsu.edu

Office: Canvas/Zoom

Office Hours

- Flexible hours
- By appointment
- Send email or Canvas message to schedule an appointment

Course Information

LECTURE

COURSE TYPE: Asynchronous

COURSE LOCATION: Canvas

- REQUIRED: LOG IN TO THE COURSE ON A WEEKLY BASIS
- REQUIRED: CHECK WEEKLY ANNOUNCEMENTS FOR DETAILS REGARDING LECTURES & ASSIGNMENTS
- Announcements will post on Wednesdays, Fridays, and Mondays
- Course weeks will run Wednesdays through Tuesdays

ALL ANNOUNCEMENTS ARE REQUIRED READING!

COURSE THEME

Crossing Borders: Contemporary Children's Literature from the Periphery

“Touch the sea and at once you are joined to its farthest shore.” – Salmon Rushdie

During this course students acquire an understanding of how children’s literature functions in an international context and how cultural diversity may be reflected in children’s books. This course will focus on a range of contemporary transnational literatures, either originating from or set in various locales around the world. In the study of these texts, students will gain insight into diverse human experiences, helping to broaden their perspectives by offering windows into other cultures. Thematically, we will focus on borders and how by crossing borders or though the journey itself protagonists strengthen or redefine individual, cultural, and national identities.

Furthermore, students will be introduced to concepts and contexts that define borders as physical spaces (such as mountains, seas, outer space), ideological spaces (such as national borders), conceptual spaces (such as the past, the future), and imaginary spaces (such as myth, fantasy). With these concepts in mind, texts will be evaluated as literature with the goal of building greater cross-cultural understanding.

Additional themes of genre, gender, LGBTQ+, climate change, and diverse voices will also be explored.

The course is designed to meet the subject matter requirement for those considering a teaching credential. The information and curriculum approaches we will explore should be helpful for elementary, middle, and/or secondary levels of instruction. Nevertheless, this is a literature not an educational methodology course.

TECHNICAL REQUIREMENTS

STRONGLY RECOMMENDED:

Canvas course must be accessed from a laptop or desktop computer or similar device. Students from previous semesters have reported difficulties with receiving notifications, navigating modules, and submitting assignments while accessing Canvas using their phones. Therefore, it is NOT recommended that you use your phone to complete assignments for this course. Please limit phone use to checking messages.

WRITING REQUIREMENTS

PROGRAM LEARNING OUTCOMES require writing a research essay in a language and style appropriate to the discipline to meet the following learning outcomes:

PLO #3: Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.

PLO #4: Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively.

In this course, students will be assigned one research essay that fulfills this requirement. More information regarding Learning Outcomes and the Research Essay assignment are detailed below.

Course Description and Requisites

Study of literature for elementary and intermediate grades, representing a variety of cultures. Evaluation and selection of texts.

Prerequisite: Upper division standing.

Letter Graded

Classroom Protocols

ATTENDANCE

SIX REQUIRED CHECK-INS

Although this course is online and asynchronous, students must maintain a regular and active presence in the course. This includes responding to emails and messages, as well as completing module assignments in a timely manner. There are six virtual check-ins during the semester—that is, one response per module to a required “Citizen” assignment—one Opening Reflection, one pre-writing assignment for Modules 1-3, and one Closing Reflection. Also, there is one required Zoom meeting with the instructor for midterm progress assessment.

IMPORTANT: If there is no response to Canvas message or email and no activity in the Canvas course by the end of the second week of the course, a student may be dropped.

EMAIL & ONLINE COMMUNICATION ETIQUETTE

For this online course, we will do all of our writing in digital spaces—some formal, some informal. An important part of learning to be a successful student and writer is knowing what is appropriate in a given situation. An email to me, to any other faculty or staff member on campus, or to anyone in any position of authority must be respectful and professional in tone, should come from your official SJSU email account or Canvas message board, and should follow this sample format:

EXAMPLE:

Subject: Request to schedule an appointment

*A subject line is always required and should clearly and briefly represent your purpose for emailing.

Emails with no subject line may be mistaken as “junk mail” and may not be read.

Salutation:

Dear Dr. Nathanael,

*Always use a formal address, such as Professor, Dr., Ms., Mr. Never use the person's first name unless you have been given explicit permission to do so. Never use informal address like "Hey, Prof!"

Body:

I am a student in your ENGL 112A class, and I would like to schedule an appointment with you to discuss my essay draft. I am having trouble with my thesis statement and hope to get your help in clarifying it.

Are you available to meet this Wednesday afternoon?

*State your question, concern, or request briefly and clearly, using standardized English. Maintain a polite, respectful tone and avoid using exclamation points, emoticons, texting abbreviations, or coarse language. Avoid asking questions that are answered on the syllabus or assignment sheet, such as "When is our paper due?" or "What is our homework for tomorrow?" Emails that are not professional in style or tone, or that ask questions that are clearly answered on the syllabus or assignment sheets, may be ignored.

Closing:

Thank you,

*Use a formal closing, such as "Sincerely," "Respectfully," "Thank you," or "Best regards."

Name & ID

Martha Jones

ID: xxxxxxxx

Course: ENGL 112A

*Always sign your full name at the end of your email. Include your student ID and course number as a courtesy. Occasionally, there are students with the same name and this will avoid confusion.

Program Information

The following statement has been adopted by the Department of English for inclusion in all syllabi: In English Department Courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and

punctuation, appropriate diction and syntax, and well-organized paragraphs. The Department of English reaffirms its commitment to the differential grading scale as defined in the SJSU Catalog ("The Grading System").

Grades issued must represent a full range of student performance:

- A = excellent;
- B = above average;
- C = average;
- D = below average;
- F = failure.

Within any of the letter grade ranges (e.g. B+/B/B-), the assignment of a +(plus) or -(minus) grade will reflect stronger (+) or weaker (-) completion of the goals of the assignment.

Program Learning Outcomes (PLO)

Upon successful completion of an undergraduate degree program in the Department of English and Comparative Literature, students will be able to:

1. Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric.
2. Show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature.
3. Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.
4. Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively.
5. Articulate the relations among culture, history, and texts, including structures of power.

Department Information:

Department Name: English and Comparative Literature

Department Office: FO 102

Department Website: www.sjsu.edu/english (<https://www.sjsu.edu/english>)

Department email: english@sjsu.edu (<mailto:english@sjsu.edu>)

Department phone number: 408-924-4425

🎯 Course Goals

The specific ways the above PLOs are assessed in ENGL 112A are through

1. the LITERARY ANALYSIS, or RESEARCH ESSAY, requirement requires students to demonstrate their ability to read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric (PLO 1); and write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject (PLO 3). Students will demonstrate their ability to develop and carry out research, and locate,

evaluate, organize, and incorporate information effectively (PLO 4). Students will take a position and form an argument based on their research (PLO 5). Student grades from this assignment will be used for assessment of PLOs 1, 3, 4, and 5

2. the TEAM PROJECT (BOOK TALK) demonstrates PLOs 1, 2, 4, and 5. This assignment requires students to work in small groups of 2-4 and research specific details from a selected country to create a literary history of children's literature. Additional research will be needed to clarify historic events and details. Each student in the group will select a book from the chosen country to demonstrate a theme in children's literature. Students will present their findings to the class in a recorded presentation and make connections to the assigned readings from the course as well as make suggestions for future reading.
3. the ILLUSTRATED MAP & LESSON PLAN project demonstrates students' abilities to read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric (PLO 1). They must also articulate the relations among culture, history, and texts, including structures of power (PLO 5). Students will select one character/text and illustrate a map of that character's journey in the style of Laurel Croza's *I Know Here*. They will model their illustrated map in a Lesson Plan for future teaching.

Course Materials

REQUIRED READING

Seven novels plus selected short stories, picture books, and articles. Some readings (short stories, picture books, or articles) will be available via .PDF documents on Canvas or via the links available on Canvas. All novels listed below are available in e-book and paperback editions through the campus bookstore or other online venues. See Canvas course page for details.

PLEASE NOTE:

ALL ANNOUNCEMENTS ARE REQUIRED READING.

ALL TEXTS ASSIGNED IN THIS COURSE ARE REQUIRED READING.

NOVELS & SHORT STORIES

Bodil Bredsdorff. *The Crow-girl: The Children of Crow Cove* (Denmark; 1993)

ISBN-13: 978-0374400033

Paul Fleischman. *Seedfolks* (U.S.A.; 1997)

ISBN-13: 978-0064472074

Witi Ihimaera. *Whale Rider* (New Zealand; 1987)

Online link provided.

ISBN-13: 978-0435131081

Hisae Iwaoka. *Saturn Apartments*, Vol. 1 (Japan; 2005)

ISBN-13: 978-1421533643

Andri Snaer Magnason. *The Story of the Blue Planet* (Iceland; 2000)

ISBN-13: 978-1609805067

Nnedi Okorafor. "The Baboon War." (Nigeria; 2016)

LISTEN: You can listen to this story read by the fabulous Le Var Burton on his podcast:

Le Var Burton Reads (About 44 minutes):

"The Baboon War: (<https://radiopublic.com/LeVarBurtonReads/s1!ebfd6>)" by Nnedi Okorafor

Print version of this story available in Nnedi Okorafor's collection *KABU KABU* (2013)

ISBN-13: 978-1607014058

Gudrun Pausewang. *Traitor* (Germany; 1995)

ISBN-13: 978-0761365716

E-copies of this text will be available through the university library.

Anthony Silverston, Raffaella Delle Donne, and Willem Samuel. *Pearl of the Sea* (South Africa; 2022) ISBN-13: 978-1946395740

PICTURE BOOKS

A selection from the following picture books will be provided in .PDF format or online links.

No purchase required. Translations will be provided where needed.

My Little Round House. Written and Illustrated by Bolormaa Baasansuren (Mongolia; 2009).

I Know Here by Laurel Croza. Illustrated by Matt James (Canada; 2010).

The Promise by Nicola Davies. Illustrated by Laura Carlin (U.K.; 2013)

The Blue Sky. Written and Illustrated by Andrea Petrlik Huseinović (Croatia; 2001).

Neil sagði litla skrímslið (No! Said Little Monster) by Áslaug Jónsdóttir, Rakel Helmsdal & Kalle Güettler (Faroe-Iceland; 2004).

Memories of Survival. Written by Esther Nisenthal Krinitz and Bernice Steinhardt. Illustrated by Esther Nisenthal Krinitz (Poland-U.S.; 2005).

Ziba Came on a Boat. Written by Liz Lofthouse. Illustrated by Robert Ingpen (Afghanistan-Australia; 2007).

Herr Meier und Herr Müller. Written and Illustrated by Birte Müller (Germany; 2001).

Mohammed's Journey: A Refugee Diary. Written by Anthony Robinson and Anne-Marie Young. Illustrated by June Allan (Iraq-U.K.; 2009).

Balam and Lluvia's House. Written by Julio Serrano Echeverría. Illustrated by Yolanda Mosquera.

Translated by Lawrence Schimel (Guatemala; 2023).

Migrant. Written by Maxine Trottier. Illustrated by Isabelle Arsenault (Mexico-Canada; 2011).

The Park in the Dark. Written by Martin Waddell. Illustrated by Barbara Firth (U.K.; 1989).

NOTE: Additional readings such as articles, blogs, essays, and videos will be assigned along with the above main readings. See weekly assignments in Canvas for details.

Course Requirements and Assignments

REQUIRED HOURS

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

In other words, expect to dedicate about 10-15 hours per week to this 15-week course.

See breakdown of grading and assignment descriptions below.

Course assignments (described in detail below) will consist of orientation activities, module quizzes, one research essay, one team project, one timeline project, module activities (Side Trips), participation credit (Citizen), A.i. training, and one final exam.

REQUIRED SUBMISSION FORMAT

All assignments must be submitted in a format that can be seen and graded by the instructor.

PLEASE NOTE: Due to high volume of error, Google Docs links are not acceptable. See individual assignments for specific format requirements.

DESCRIPTION OF ASSIGNMENTS

RESEARCH ESSAY (10 points total; 5-7 pages, or approx. 1250 words minimum required)

Students will demonstrate their ability to critically evaluate literature and defend a position in an essay. Some additional research will be required, and essays must quote from credible academic sources with citations. Successful essays will have a clear thesis, present ideas in an organized, logical, and coherent form, and use Standard English grammar, punctuation, spelling, and usage. Formal assignment prompts and grading rubrics will be distributed at the time the essays are assigned. The essay will be due at the end of Module 1. Essays will be graded in the order of student conference appointments on Zoom. (PLO 1-5)

TEAM PROJECT: BOOK TALK & LITERARY HISTORY (10 points total)

Working in teams of 2-3, students are required to research the literary history of children's literature in one country not explored in class. Student teams will be expected to set up a regular meeting schedule to discuss a project plan, assigned roles, and expected outcomes. Student teams may utilize email, phone calls, and Zoom to conduct their meetings, depending on individual schedules. Students will be graded individually on their roles as a team member and their contribution to the overall project.

Students will present a 10- to 15-minute Book Talk & Literary History to their peers via a recorded slide presentation. In their presentations, students will engage with themes of "crossing borders" and "disrupting the single story." Students will also provide suggestions for future reading and provide brief biographical information about the author and artist, some cultural background about the country/culture in which the book is published, any interesting textual history about the publication of the book, a summary of the book's contents and plot, an evaluation of the text, and a recommendation about pairing that text with others we have read for use in teaching a course along with a connection to

course themes. A sample Book Talk, prompt, and rubric will be distributed on Canvas upon assignment. Book Talk books do not need to be purchased but may be ordered from the library. Book Talk books must be approved by the instructor. Presentations will be due at the conclusion of Module 2. (PLO 1, 2, 4, 5)

CREATIVE/PRACTICUM PROJECT: Literary Map & Lesson Plan (10 points total; length may vary)

Students will complete a creative illustrated mapping project using texts assigned in Module 3.

Students will select one character/text from the module and map an illustrated journey in the style of Laurel Croza's *I Know Here*. Students will use their illustrated map as a model in a practical Lesson Plan for future teaching. Formal assignment prompts and grading rubrics will be distributed at the time the project is assigned. Students will confirm their project plan with the instructor. The Project will be submitted in two documents—one creative and one practicum--and due at the conclusion of Module 3. (PLO 3-5)

MODULE QUIZZES (15 points; 5 points per module)

Module quizzes will be taken online in Canvas and will be available during a seven-day window at the end of each module (see schedule for details). Once the window is closed, no one may take the exam except with a university approved excuse (illness, etc.) Module quizzes will contain a selection of matching, multiple choice, short answer questions based on weekly readings and lectures. Practice quizzes will be available within the lectures. (PLO 2)

SIDE TRIPS (15 points; 5 activities required per module)

Side Trips consist of a selection of small activities in which the student may demonstrate additional knowledge or skills based on the current module's assignments. The completion of one Side Trip = one point. Over the 15-week semester, students are required to achieve a total of 15 points. Activities include: illustrating a text, watching and responding to a TED Talk, responding to a scholarly article, and more. See Side Trips in Canvas for more details. (PLO 1-5)

CITIZEN (Participation credit; 20 points)

In addition to the Side Trips listed above, students must complete a selection of required assignments marked "Citizen." These assignments are necessary for the successful completion of the course. Such assignments include workshops, opening and closing reflections, and a student conference

appointment with the instructor held on Zoom. NOTE: Zoom appointments will be unavailable during Week 15 and Finals Week. Students are encouraged to complete their Zoom appointment earlier in the semester. (PLO 1-5)

FINAL EXAMINATION (20 points)

The Final Exam will be taken online in Canvas and will be available during a seven-day window during Finals Week. Once the window is closed, no one may take the exam except with a university approved excuse (illness, etc.) The Final will consist of 40 questions at one half (0.5) point each. The Final will contain a selection of matching, multiple choice, short answer questions. (PLO 2, 3)

EXTRA CREDIT POLICY: EASTER EGGS

Extra credit may be earned by responding to specially marked assignments called "Easter Eggs." These discussion board prompts are available on a weekly basis but for a limited time. Easter Egg credit must be collected as a group to earn tiered rewards. See Canvas page for list of rewards.

IMPORTANT NOTE: Extra credit may NOT be used to replace the credit of main assignments. Failure to turn in required assignments or receiving a 0 on a main module project assignment will nullify extra credit.

LATE WORK POLICY: By Arrangement

At any time, and for reasonable circumstances, a student may request an extension on a main module assignment like a project or quiz. Message the instructor to make arrangements.

TIME SENSITIVE: Late work will receive a 10% or (-1) point reduction for each week beyond the original due date of the assignment.

Extensions are not granted for one-point assignments like Citizen or Side Trips.

A.i. TOOLS USE POLICY

A.i. Tools, such as ChatGPT, are now a part of our reality, but their usefulness in education is still under debate. Throughout this course, we will engage with and analyze the efficacy of such tools.

YELLOW LIGHT: PROCEED WITH CAUTION

Often A.i Tools Policies vary from major to major, from department to department, from course to course. Some instructors will encourage students to use A.i. freely (green light), while others will forbid its use altogether (red light). For this course, I have adopted a “yellow light” policy; that is, proceed with caution.

In Module 1, you will be given an A.i. workshop that will provide you with more information. In brief, you will learn:

Appropriate AI uses:

- To find key terms for research
- For review and editing

Do NOT use AI tools to:

- Generate original work—including organizing and outlining ideas.
- Search for academic sources—often these are “invented” by A.i. to show sample results. Even when the results are genuine articles, this means that everyone using A.i. for the assignment will pull up the same source, which doesn’t yield much variety of thought.

IF YOU CHOOSE TO USE A.i. TOOLS AS A WRITING AID:

- An A.i. Use Statement must be included that explicitly states what the student used A.i. tools for. Such as, “In writing this essay, I used Grammarly as an aid in proofreading my original work. I affirm that I did not use A.i. tools to generate original ideas for any part of this essay.”
- Every individual use of A.i. must be formally and correctly cited in the assignment’s Works Cited.
- An Appendix that includes the original question submitted and response received from A.i. must be submitted along with the essay.

Courtesy of the Humanities department:

Much of the academic work we do—from writing essays to creating visual art—functions much like weightlifting. You build your intellectual “muscle” by practicing and by doing. You can’t build muscle by bringing a forklift with you to the gym. Likewise, you can’t build your skills and knowledge by offloading your intellectual work to an algorithm. Remember: Any 8-year-old can type a prompt into an input field; but a truly educated person can think for themselves because they have knowledge and skills at their disposal from practice.

DIVERSITY STATEMENT

I have long been committed to diversity, and recognize the barriers faced by women, minorities, and other marginalized peoples in engaging in some fields as well as in their academic journey. As a college instructor, I strive to create an open, inclusive, and equal environment in which every student has the opportunity to engage comfortably and find the answers they specifically need. Through personal interaction and via my course design, I am committed to supporting students of all identities: including all races, gender expression, sexual orientation, ability, and socioeconomic background.

Here are some avenues in which my commitment to diversity is expressed in my online asynchronous course:

Diversity of Authorship

Of the fictional texts that I teach, I maintain a roughly equal balance of male and female authors plus a variety of ethnic and cultural backgrounds. Some activities include discussion and engagement with cancel culture and racial and feminist concerns.

Diversity of Content

Of the fictional texts that I teach, about one half have female protagonists and also represent a range of ethnicities and cultures. I organize my course into three main modules. Each module and its corresponding texts explore themes of diversity, equity, and inclusion. Assignments and activities encourage engagement with topics of diversity, equity, inclusion, gender and sexual identity, ability, and socioeconomic issues. Also, students are encouraged to think about how books are marketed based on gender, race, and socioeconomic backgrounds.

Diversity of Access

In my teaching experience, I have worked closely with students with learning disabilities. Therefore, in the creation and design of my online asynchronous course, I have made accessibility a priority. Quizzes and key points-bearing assignments and projects are all allowed a 7-day submission window. Also, I am generous with extensions and extra credit. Small one-point assignments and activities are due within the length of each module—usually an average of five weeks. Students also have a range of submission options for some activities, which include audio, video, and written responses. At midterm, I require one Zoom appointment to discuss student progress and answer questions. I encourage feedback on course navigation and offer suggestions for effective progress. Students with special needs are encouraged to reach out and make arrangements; however, many accommodations are already incorporated into my course.

✓ Grading Information

Student progress will be assessed by means of essays and exams, along with a team project and some shorter assignments (Side Trips). Students will receive assignment prompts and rubrics—posted to Canvas and discussed in lectures—that will outline the specific expectations of the assignments. Students will receive written feedback on assignments along with a letter grade based on a 10-point scale per main module assignment. As this is an online class, students are encouraged to stay in regular contact with the instructor with regard to any questions about assignments or class expectations.

Specific grading criteria for assignments are indicated in the descriptions. Late papers and make-up exams must be arranged with the instructor. By department policy, in all English Department Courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and

syntax, and well-organized paragraphs. The Department of English reaffirms its commitment to the differential grading scale as defined in the SJSU Catalog ("The Grading System"). Grades issued must represent a full range of student performance:

A = excellent; B = above average; C = average; D = below average; F = failure

Breakdown

DETERMINATION OF GRADES

Grades are determined on a 100-point scale, as follows:

10 points = Research Essay (to be completed in Module 1)

10 points = Team Project (to be completed in Module 2)

10 points = Creative/Practicum Project (to be completed in Module 3)

15 points = Module Quizzes (5 points in each module)

15 points = Side Trips (Module Activities; 15 total required)

20 points = Citizen (Participation)

20 points = Final Exam

100 points total

Grading Scale:

A 90-100

B 80-89

C 70-79

D 60-69

F 0-59

This course must be passed with a D- or better as a CSU graduation requirement.

GRADING TERMS

Students who do not submit the total required module projects (10 pt. value each), or receive a zero on one of them, will not receive an A in the course. Extra Credit may not be used in lieu of a Module project.

To Clarify: A ZERO will be assigned to a project for the following:

- The assignment is skipped (nothing turned in)
- The assignment is submitted but is obviously plagiarized or is wholly produced by A.i.
- The assignment is submitted but does not meet most or all of the criteria of the prompt (significantly below the word count minimum; essay is off-topic, etc.)
- The assignment is submitted but citations are exclusively taken from movies based on the book or books not assigned in class (Student may request to include such references so long as they are in addition to the assigned reading)
- The assignment is submitted in a format unable to be accessed by the instructor (broken link; corrupted file; etc.)

As a result, student's overall course grade will be impacted as follows:

- Zero or missing one module project = Cannot earn higher than a B
- Zero or missing two module projects = Cannot earn higher than a C
- Zero or missing three module projects = Cannot earn higher than a D and in danger of failing course

Students are encouraged to meet with the instructor and discuss options before assignments are missed.

University Policies

Per [University Policy S16-9 \(PDF\)](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on the [Syllabus Information](https://www.sjsu.edu/curriculum/courses/syllabus-info.php) (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>) web page. Make sure to visit this page to review and be aware of these university policies and resources.

Course Schedule

Schedule is subject to change at instructor's discretion.

Schedule adjustments will be announced via Canvas Announcements and email.

Always log into Canvas to view the current course schedule.

MODULE 0

GETTING STARTED ORIENTATION

JAN 22 – JAN 27

WEEK 0

DUE: MODULE 0 QUIZ

DUE: CITIZEN: INTRODUCE YOURSELF

DUE: CITIZEN: DISRUPTING THE SINGLE STORY

MODULE 1

CLIMATE LITERACY & ECO-CITIZENSHIP

JAN 28 – FEB 3

WEEK 1: INTRODUCTION TO COURSE

READ: THE STORY OF THE BLUE PLANET / THE PROMISE

DUE: CITIZEN: MODULE 1 PRE-WRITING

FEB 4 – FEB 10

WEEK 2

READ: PEARL OF THE SEA / WHALE RIDER

FEB 11 – FEB 17

WEEK 3

READ: SATURN APARTMENTS / SEEDFOLKS

FEB 18 – FEB 24

WEEK 4

ESSAY PREP: ESSAY WORKSHOPS

BEGIN WRITING ESSAY DRAFTS

FEB 25 – MAR 3

WEEK 5: END MODULE 1

DUE: ESSAYS

DUE: MODULE 1 QUIZ (7-day submission window)

DUE: FIVE SIDE TRIPS DUE AT END OF MODULE 1

MODULE 2

THE POWER OF PICTURE BOOKS:

CROSSING BORDERS & DISRUPTING THE SINGLE STORY

MAR 4 – MAR 10

WEEK 6: CROSSING BORDERS

READ: MEMORIES OF SURVIVAL, MIGRANT, MOHAMMED'S JOURNEY, ZIBA CAME ON A BOAT

DUE: CITIZEN: MODULE 2 PRE-WRITING

DUE: SET STUDENT CONFERENCE APPOINTMENT

MAR 11 – MAR 17

WEEK 7: REPRESENTATIONS OF HOME

READ: BALAM & LLUVIA'S HOUSE, MY LITTLE ROUND HOUSE, THE PARK IN THE DARK

MAR 18 – MAR 24

WEEK 8: IMAGES & FEELINGS

READ: THE BLUE SKY, NO SAID LITTLE MONSTER, HERR MEIER & HERR MUELLER

MAR 25 – MAR 27

WEEK 9

TEAM PROJECT PREP: TEAM MEETINGS & BRAINSTORMING

[SPRING BREAK: MAR 30 – APR 3]

APR 6 – APR 7

WEEK 10: END MODULE 2

DUE: TEAM PROJECT

DUE: MODULE 2 QUIZ (7-day submission window)

DUE: FIVE SIDE TRIPS DUE AT END OF MODULE 2

MODULE 3

SPACE/PLACE: I KNOW HERE

APR 8 – APR 14

WEEK 11

READ: THE BABOON WAR, I KNOW HERE

DUE: CITIZEN: MODULE 3 PRE-WRITING

APR 15 – APR 21

WEEK 12

READ: THE CROW-GIRL

APR 22 – APR 28

WEEK 13

READ: TRAITOR

APR 29 – MAY 5

WEEK 14

BEGIN MAPPING PROJECT

MAY 6 – MAY 11

WEEK 15: END MODULE 3

DUE: MODULE 3 QUIZ

DUE: MODULE 3 PROJECT

DUE: FIVE SIDE TRIPS DUE AT END OF MODULE 3

FINALS WEEK: MAY 13 – MAY 20

FINAL REFLECTION & FINAL EXAM