

Nos. 18-6102 / 18-6165

**UNITED STATES COURT OF APPEALS
FOR THE TENTH CIRCUIT**

RACHEL TUDOR,

Plaintiff-Appellant/ Cross-Appellee,

v.

SOUTHEASTERN OKLAHOMA STATE UNIVERSITY
and the REGIONAL UNIVERSITY SYSTEM OF OKLAHOMA,

Defendants-Appellees/ Cross-Appellants.

On appeal from the United States District Court
for the Western District of Oklahoma
The Hon. Robin J. Cauthron
No. 5:15-CV-00324-C

SUPPLEMENTAL APPENDIX *for* DEFENDANTS–APPELLEES/CROSS-APPELLANTS

VOLUME 10 – TRIAL EXHIBITS

ZACH WEST

Assistant Solicitor General

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Application Portfolio
for
Promotion to Associate Professor Rank
with
Tenure Status

Submitted by
Janet L. Barker, Ph.D.
Assistant Professor

Department of English, Humanities, and Languages
School of Arts and Sciences
Southeastern Oklahoma State University

Academic Year [2010-2011]



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TRANSMITTAL FORM

Portfolio Transmittal Form

Fill out the first five lines and include as the first page of your portfolio. A copy will be sent to you after each signature, so that you can trace the progress of your portfolio.

Faculty member's name Janet (Jani) L. Barker

Portfolio submission date October 15, 2010

Portfolio submitted for tenure consideration Yes No

Portfolio submitted for promotion consideration Yes No

If yes: Portfolio submitted for promotion to: Associate Professor

The portfolio has been reviewed by:

Dr. Paul Allen November 10, 2010
Review Committee Chair Date

[Signature] November 29, 2010
Department Chair Date

[Signature] January 14, 2011
Dean Date

[Signature] Feb. 14, 2011
Vice President Date

President Date

Rev: 10/06

LETTER OF APPLICATION



October 6, 2010

580-745-2066
FAX 580-745-7406
WWW.SE.EDU

Dr. Randy Prus, Chair
Department of English, Humanities, and Languages
Southeastern Oklahoma State University
1405 N. Fourth Ave, PMB 4050
Durant, Oklahoma 74701-0609

Dear Dr. Prus:

I respectfully submit my application for promotion to the rank of Associate Professor with tenure in the university. I am currently completing my fifth year as an assistant professor. During my service here, I have demonstrated effectiveness and noteworthy achievement in classroom and online teaching and in research and scholarship and have contributed effective service to the institution, its community, and my profession. My portfolio, submitted in support of my application, contains evidence that I meet the requisite standards, as stated in sections 4.5 and 4.6 of the *Academic Policies and Procedures Manual*, for promotion and tenure at Southeastern Oklahoma State University.

My greatest focus as a faculty member has been helping students build the critical reading, writing and thinking skills they need to be educated citizens and professionals. While serving here, I have developed and adapted course curriculum and design to better meet the needs of my Southeastern students. For example, I developed a nonfiction module for my children's literature course in response to studies emphasizing the appeal of nonfiction to many children labeled reluctant readers and the need for teachers to understand the literary value of nonfiction; I also created an unusual paper assignment option that combines close reading and critical analysis of literature with a creative approach to engaging with literature that meets the needs and appeals to the interests of teacher candidates; and in my technical and professional writing course, I continue to revise assignments to build the strategic thinking, rhetorical and audience analysis, and document design skills that provide a solid foundation for routine workplace correspondence and reports as well as more extensive writing projects. Ongoing efforts to improve instructional delivery for both face-to-face and online courses have led to more student engagement and critical thinking and ultimately more successful classes. Section two (Teaching Achievement) of the accompanying portfolio presents evidence that I demonstrate the characteristics of effective classroom teaching outlined in Southeastern's *Academic Policies and Procedures Manual* section 4.5.2.2. Section three (Research and Scholarship) documents some of my ongoing research to maintain the subject mastery that undergirds my teaching.

Regular scholarly research, as described in section 4.5.2.3 of the manual, bolsters and extends my teaching as well as providing opportunities to advance knowledge in my field. My recent article, "Racial Identification and Audience in *Roll of Thunder, Hear My Cry* and *The Watsons*

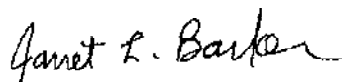
Go to Birmingham--1963," had its genesis when I could not find any scholarly articles on a text I teach regularly and decided to fill that gap. After extensive research, I presented my original analysis at a conference, and the conclusion I reached in that paper along with lively discussions at the conference and additional research resulted in a revised version with an expanded focus and more theoretical groundwork and pedagogical applications, published in a major journal in my field. Conversations at the 2010 Children's Literature Association conference confirmed my hopes that the article would be useful to other scholars in their research and teaching. My research for that article has also led to another conference paper with a second article, "Naïve Narrators and Double Narratives of Racially-Motivated Violence in the Historical Fiction of Christopher Paul Curtis," in progress. Additionally, I was able to adapt the knowledge I gained to the learning environment, revising lessons on the literary text and developing an expanded module on racial and ethnic diversity in children's literature. Conference attendance and keeping up with key publications in my major field continually enrich my teaching and scholarship.

Service participation in the department, university, and community verifies my commitment to Southeastern Oklahoma State University and our students and community. In addition to participating in standard departmental activities such as assisting with assessment for program, general education, and on-line assessment reports, conducting English Education candidate interviews, helping with the curriculum contest, and other routine tasks, I served on two Program Review sub-committees and was assigned the follow-up task of scheduling alumni to talk to current students about career options for English majors. I am excited about new responsibilities in the English Education program, including helping with student advisement and data collection for the NCATE report. I have also served as secretary of the Library Committee and helped revise the *Library Policy and Procedures Manual* and the policy for laptop loans. As a member of nine Resident Teacher committees in regional elementary, middle, and high schools and as a reading tutor in local elementary schools, I have combined Professional Education faculty development with service to the community. I also maintain membership in the Children's Literature Association, the major professional organization for English scholars who specialize in literature for children and young adults, attend their annual meeting, present papers, and volunteer to chair conference sessions. These non-teaching duties contribute to the institution and profession, thus fulfilling the requirements for promotion described in sections 4.5.2.4 and 4.5.2.5 of the *Academic Policies and Procedures Manual*.

After reviewing my portfolio, which documents how I have met Southeastern Oklahoma State University's standards for promotion and tenure, I hope you will approve my application for promotion and tenure in the university. I believe my work as an assistant professor has served the students, department, university, and community well, and I hope for a long, mutually beneficial career here.

Thank you for your consideration.

Sincerely,



Janet L. Barker
Assistant Professor of English

LETTERS OF APPROVAL



OFFICE OF ACADEMIC AFFAIRS

SOUTHEASTERN OKLAHOMA STATE UNIVERSITY
1405 N. FOURTH AVE., PMB 4137
DURANT, OK 74701-0609

580-745-2220
FAX 580-745-7474
WWW.SE.EDU

February 15, 2011

Dr. Janet Barker
Southeastern Oklahoma State University
Department of English, Humanities & Languages
1405 N. 4th, PMB 4003
Durant, OK 74701-0609

Dear Dr. Barker:

I have reviewed your portfolio for tenure and/or promotion and the recommendation of your faculty committee, department chair, and dean and have decided to recommend you for tenure and/or promotion. My recommendation is just a recommendation. The president makes all final promotion decisions and the Board of Regents of the Regional University System of Oklahoma confers tenure based on the recommendation of the president. Should your request for tenure and/or promotion ultimately be denied, the president or his designee will provide you with the reasons for your denial once the process is complete.

Sincerely,

Douglas N. McMillan, Ph.D.
Interim Vice President for Academic Affairs

pc Dr. Paula Smith Allen
Dr. Randy Prus
Dean Lucretia Scoufos

SOUTHEASTERN OKLAHOMA STATE UNIVERSITY



OFFICE OF THE DEAN, SCHOOL OF ARTS AND SCIENCES

SOUTHEASTERN OKLAHOMA STATE UNIVERSITY
1405 N. FOURTH AVE., PMB 4107
DURANT, OK 74701-0609

To: Douglas McMillan, Ph.D.
Interim Vice President for Academic Affairs

580-745-2634
FAX 580-745-7476
WWW.SE.EDU

From: Lucretia C. Scoufos, Ph.D.
Dean, School of Arts and Sciences

Date: January 6, 2011

Subject: Recommendation of **Janet L. Barker, Ph.D.** for Promotion from Assistant Professor of English to **Associate Professor** of English with **tenure** in the Department of English, Humanities and Languages

After reviewing her portfolio, I highly recommend **Dr. Janet L. Barker** for promotion from Assistant Professor of English to **Associate Professor of English with tenure** in the Department of English, Humanities and Languages, effective with the beginning of the 2011-2012 academic year.

Dr. Barker has demonstrated exemplary effectiveness in both the classroom and in online classes. Her student ratings are consistently excellent, well above the university and national norms. Her retention rates for online classes are the highest in the department.

Dr. Barker is a productive scholar in her discipline. She has published in the journal, *Children's Literature in Education*, a leading journal in her field. She also received a strong evaluation from Dr. Lynne Vallone, Professor and Chair of the Department of Childhood Studies at Rutgers University, and a highly recognized expert in the field of Children's Literature. In addition, she has sought and received six grants since coming to Southeastern

Dr. Barker is performing outstanding service to her department, the university and the community at large. For example, she had a lead role in the NCATE re-accreditation process, and volunteers her time in service to the Durant Elementary Schools.

Summarily, Dr. Barker has fulfilled all the criteria for promotion to the rank of associate professor with tenure, as outlined in the Academic Policies and Procedures Manual. Her teaching, scholarship and service are outstanding, therefore, rendering Dr. Barker a highly valuable asset to our students, university and community

SOUTHEASTERN OKLAHOMA STATE UNIVERSITY



November 29, 2010

Dean Scoufos,

I highly recommend Dr. Janet Barker for tenure and promotion from Assistant Professor to Associate Professor. The departmental tenure and promotion committee met on November 10, 2010 and unanimously voted for tenure and promotion. The committee and I are in agreement.

Dr. Barker has been Assistant Professor since the fall of 2006, and in that time she has produced scholarship of impeccable quality. She has published in the leading journal in her field of Children's Literature, *Children's Literature in Education*. Her article, "Racial Identification and Audience in *Roll of Thunder, Hear My Cry* and *The Watsons Go to Birmingham—1963*" is a nuanced study of race and audience in the two novels by Mildred Taylor and Christopher Paul Curtis, and offers a re-examination both the novels and the concept of racial difference. Dr. Barker's article has garnered acclaim from Professor Lynne Vallone, a renowned scholar in the field of Children's Literature at Rutgers University—Camden, whose letter of support appears in the Dr. Barker's portfolio.

Clearly, Dr. Barker's scholarship informs her teaching and she has proven to be an excellent teacher, both in the classroom and on-line. She routinely receives commendable evaluations from students and peers alike. As chair, I have had the pleasure of reviewing her on-line class in Children's Literature and am greatly impressed by her ability to achieve a high rate of student participation. In the department's recent Assessment Report for Distance Learning, Dr. Barker's on-line classes have the highest rate of retention. In her modesty, Dr. Barker attributed it to the subject matter, but after reviewing her class, I am convinced that her approach to teaching on-line is one that could, and should, be emulated by myself and other faculty. In other words, I have learned a lot about on-line instruction from Dr. Barker. My colleagues have similar things to say about her classroom teaching as attested by the letters of support in her portfolio.

Dr. Barker's service to department has been of great value. I am impressed by her commitment to assessment, which is evident by her contribution to Program Review, the POAR, and the On-line Learning Assessment Report. She has served on Resident Teacher Committees and has assisted Dr. Paula Allen with the NCATE report for accreditation. She advises English Education majors and has coordinated alumni presentations to current students. Her only University service has been on the Library Committee, but I anticipate in future years she will bring her energy and dedication to other committees when chosen to do so.



DEPARTMENT OF ENGLISH, HUMANITIES, & LANGUAGES

SOUTHEASTERN OKLAHOMA STATE UNIVERSITY
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December 1, 2010

Dr. Barker,

Consistent with university policy:

"By December 1: The department chair shall review the Promotion and Tenure Review Committee's vote, critique the portfolio, evaluate each performance criterion, and decide whether to recommend the granting of tenure. The department chair will then forward a recommendation concerning the request and all documentation to the dean of the school. The chair will also provide in writing a statement of his/her action to the Promotion and Tenure Review Committee and faculty member" (AP&P 4.6.3).

This is to inform you that both the Tenure and Promotion Committee and the Department chair have recommended you for tenure and promotion to Associate Professor.

Sincerely,

Dr. Randy Prus
Professor and Chair
Department of English, Humanities and Languages

Cc: Dean Scoufos

Dr. Allen
Dr. Cotter-Lynch
Dr. Mischo
Dr. Parrish
Dr. Spencer

SOUTHEASTERN OKLAHOMA STATE UNIVERSITY

In summary, Dr. Barker has proven to be a vital member of the Department of English, Humanities, and Languages. Her intelligence and collegiality are welcomed by faculty and students alike. Dr. Barker's scholarship, teaching and service make her an ideal candidate for tenure and promotion to Associate Professor.

Sincerely,

A handwritten signature in black ink, appearing to read 'Randy Prus', written in a cursive style.

Randy Prus
Professor and Chair
English, Humanities and Languages



DEPARTMENT OF ENGLISH, HUMANITIES, & LANGUAGES

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November 10, 2010

Dear Dr. Prus:

The committee formed to consider Dr. Barker's request for Tenure and Promotion to Associate Professor met on November 10, 2010. The committee unanimously voted by secret ballot to recommend Dr. Barker for Tenure and Promotion to Associate Professor rank.

Respectfully submitted,

Dr. Paula Smith Allen
Paula Smith Allen
Committee Chair

SOUTHEASTERN OKLAHOMA STATE UNIVERSITY

Section One

CREDENTIALS

**Curriculum Vitae
Letters of Recommendation**

CURRICULUM VITAE

JANET (JANI) LEIGH BARKER

Assistant Professor, English, Humanities and Languages Department

Southeastern Oklahoma State University

1405 N. 4th Avenue

Durant, OK 74701

Phone: (580) 745-2586

Fax: (580) 745-7406

E-mail: jbarker@sc.edu

EDUCATION:

2001	Ph.D. English	Texas A & M University, College Station
1992	M.A. English	Texas A & M University, College Station
1990	B.A. English	Hardin-Simmons University

ACADEMIC AND RELATED NON- ACADEMIC EXPERIENCE:

2006-Present	Assistant Professor, Southeastern Oklahoma State University
1999-2006	Instructor, Special Projects, Tarrant County College
1997-1998	Graduate Assistant, Texas A & M University, College Station
1995-1996	Adjunct Instructor, Weatherford College
1994-1996	Editorial Assistant, Texas Transportation Institute
1991-1995	Graduate Assistant, Texas A & M University, College Station

PROFESSIONAL INTERESTS:

Children's literature: criticism and analysis; history; multi-ethnic children's literature.
Online education.
Technical and professional writing.

AWARDS AND HONORS:

1995	Interdisciplinary Group for Historical Literary Study Graduate Essay Award
1992-1993	Lechner Graduate Fellowship
1990-1991	Lechner Graduate Fellowship

PROFESSIONAL MEMBERSHIPS:

Children's Literature Association

EFFECTIVE TEACHING:

Restructured ENG 4893 Children's Literature; created rubrics for assessment.
Created an online version of ENG 4893 Children's Literature.
Earned online teaching certification.

Courses Taught [* taught at Southeastern Oklahoma State University]

Children's Literature and Storytelling *
Technical and Professional Writing *
Senior Capstone *
ESL (multiple levels; communications, grammar, reading, and writing)
Composition 1 & 2
Scientific and Technical Writing
Developmental Writing
Introduction to Literature
American Literature II
World Masterpieces I & II

PUBLICATIONS:

Refereed Journal Articles:

- Barker, J. (2010). Racial Identification and Audience in *Roll of Thunder, Hear My Cry* and *The Watsons Go to Birmingham—1963*. *Children's Literature in Education*, 41(2), 118-145. doi: 10.1007/s10583-010-9101-4.
- Berry, J. (1993). Discipline and (Dis)order: Paternal Socialization in Jacob Abbott's Rollo Books. *Children's Literature Association Quarterly*, 18(3), 100-105.

Other Publications:

- Boylston, Helen Dore. (2001). In V. Watson et. al. (Eds.) *The Cambridge Guide to Children's Books in English*. (p. 101). Cambridge: Cambridge UP.
- Blsie Dinsmore series. (2001). In V. Watson et. al. (Eds.) *The Cambridge Guide to Children's Books in English*. (p. 234). Cambridge: Cambridge UP.
- Five Little Peppers series. (2001). In V. Watson et. al. (Eds.) *The Cambridge Guide to Children's Books in English*. (pp. 262-263). Cambridge: Cambridge UP.
- May, Sophic [Rebecca Sophia Clarke]. (2001). In V. Watson et. al. (Eds.) *The Cambridge Guide to Children's Books in English*. (p. 473). Cambridge: Cambridge UP.
- Pansy. (2001). In V. Watson et. al. (Eds.) *The Cambridge Guide to Children's Books in English*. (p. 541). Cambridge: Cambridge UP.
- Rollo books. (2001). In V. Watson et. al. (Eds.) *The Cambridge Guide to Children's Books in English*. (p. 614). Cambridge: Cambridge UP.
- Story of a Bad Boy. (2001). In V. Watson et. al. (Eds.) *The Cambridge Guide to Children's Books in English*. (pp. 675-676). Cambridge: Cambridge UP.
- Warner, Susan. (2001). In V. Watson et. al. (Eds.) *The Cambridge Guide to Children's Books in English*. (p. 741). Cambridge: Cambridge UP.

CV: J. Barker - 2

Work in Progress:

Naïve Narrators and Double Narratives of Racially-Motivated Violence in the Historical Fiction of Christopher Paul Curtis.

A Problematic Didactic Tool: Punishment in Eighteenth-Century English Children's Fiction.

OTHER PROFESSIONAL ACTIVITIES:

Conference Presentations:

- June 11, 2010. *Virtuous Transgressions: Holes and the Dilemma of Moral Masculinity.*
Thirty-Seventh Annual International Conference Children's Literature Association.
Ann Arbor, Michigan.
- June 12, 2009. *Naïve Narrators and Innocent and Experienced Perspectives on Race in Three Historical Novels by Christopher Paul Curtis.*
Thirty-Sixth Annual International Conference of the Children's Literature Association.
Charlotte, North Carolina.
- June 13, 2008. *Functional Shifts in Christopher Paul Curtis's The Watsons Go to Birmingham 1963.*
Thirty-Fifth Annual International Conference of the Children's Literature Association.
Bloomington-Normal, Illinois.
- June 15, 2007. *Civilizing the Girl's Wild(er)ness: The Colonizing Work of Nineteenth-Century Domestic Fiction.*
Thirty-Fourth Annual International Conference of the Children's Literature Association.
Newport News, Virginia.
- October 30, 1997. *Tending the Garden, Pulling the Weeds: Discipline & Punishment in Early British Children's Fiction.*
South Central Modern Languages Association Annual Convention.
Dallas, Texas.
- June 21, 1997. *Saving the Child in the City: The Works of Hesba Stretton and Horatio Alger, Jr.*
Twenty-Fourth Annual International Children's Literature Association Conference.
Omaha, Nebraska.
- October 15, 1993. *'Some poor women haven't any husbands': Old Maids in L. M. Montgomery's Anne Books.*
South Central Modern Language Association Annual Convention.
Austin, Texas.
- April 3, 1992. *Figures of Eloquence in The Tempest.*
South Central Renaissance Conference.
Monroe, Louisiana.

CV: J. Barker - 3

GRANTS and CONTRACTS:

2010	Southeastern Faculty Research Grant (\$1,237) Southeastern Oklahoma State University
2010	College of Arts and Sciences Travel Grant (\$219) Southeastern Oklahoma State University
2010	Cultural and Scholastic Lectureship Grant (\$184) Honorarium for Alumni Speaker Kathryn Bell Southeastern Oklahoma State University
2009	Southeastern Faculty Research Grant (\$1,209) Southeastern Oklahoma State University
2008	Southeastern Faculty Research Grant (\$839.13) Southeastern Oklahoma State University
2007	Southeastern Faculty Research Grant (\$585.64) Southeastern Oklahoma State University

PROFESSIONAL SERVICE:

2010-present	Assist with English Education major advisement.
2009-present	English Program Review follow-up task: coordinate alumni speakers to give career presentations.
2009	Session Chair, Thirty-Sixth Annual International Conference of the Children's Literature Association.
2008-present	Library Committee (secretary).
2007-present	Professional Education Faculty volunteer / reading tutor, Durant elementary schools.
2007-2010	Higher-Education Representative, Resident Teacher Committees. (Served on nine committees at regional elementary schools, middle schools, and high schools.)
2007-2008-	English Five-Year Program Review committee. Served on two teams (Program Centrality and Students and Graduates as Quality Measures).
2007	NCATE Conceptual Framework Subcommittee.

CV: J. Barker - 4

October 8, 2010

Letter of Recommendation for Dr. Janet L. Barker
Promotion and Tenure file

I am writing this letter in support of Dr. Janet L. Barker's application for tenure and promotion to Associate Professor at Southeastern Oklahoma State University. I have known Dr. Barker (Jani) well since she first entered the doctoral program at Texas A&M University in 1991. I was the director of Jani's dissertation, "From Punishment to Discipline: Strategies of Control in 18th and 19th-Century Children's Fiction," completed in 2001. In the letter that follows I will assess briefly Jani's scholarly profile to date and outline why I recommend that she be awarded tenure and promotion at this time.

Dr. Barker's dissertation, "From Punishment to Discipline: Strategies of Control in 18th and 19th-Century Children's Fiction," is a well-written model of careful socio-historical scholarship concerning literary practices and tracing the development of children's literature in Britain and America. Jani has published one article from her dissertation work, "Discipline and (Dis)order: Paternal Socialization in Jacob Abbott's Rollo Books," in Children's Literature Association Quarterly, a very well-respected journal within the field of children's literature scholarship. I have no doubt that in the future Jani will be able to revise and then publish other pieces from her dissertation, as is her plan.

In recent years in particular, Jani Barker has begun to make her mark in the arena of children's literature criticism. She is fully conversant in classic texts of the children's literature canon (as her dissertation work and many encyclopedia articles make clear) as well as in contemporary works of children's literature. Although we have both left Texas A&M University—Jani graduated and entered the challenging world of community college administration and teaching and I took a position as Professor and Chair of Childhood Studies at Rutgers University—she and I have stayed in touch over the years and have become reacquainted as colleagues in the field of children's literature. In the past few years Jani has attended and given well-received papers at the annual Children's Literature Association conference. This is arguably the most important American children's literature conference and serves as a particularly appropriate and prestigious venue for presentations of her work.

While I cannot speak specifically to Jani's teaching ability, I can say that she was an excellent teaching assistant while a graduate student and that she presents herself and her scholarship very well in the challenging context of delivering papers at national meetings. I would also like to mention that Jani has told me that she understands her scholarship to be directly related to the needs of her students. This understanding of the close connection between pedagogy and

scholarship is crucial and too often lacking in teacher/scholars. When she wanted to teach Christopher Paul Curtis's The Watsons Go to Birmingham—1963 and couldn't find any scholarly articles written about this work, she wrote one and had it published.

This article, "Racial Identification and Audience in Roll of Thunder, Hear My Cry and The Watsons Go To Birmingham—1963," published in a recent number of Children's Literature in Education (a very highly regarded journal in the field of Children's Literature) remains the clearest expression of Jani's skills and expertise as a writer, thinker, teacher and scholar. I find the article, an in-depth analysis of the ways in which two examples of multiethnic children's literature portray racism and their strategies for engaging the child audience (of different races), to be impressive on a number of levels. The article is timely, exhaustively researched and theoretically sophisticated in its understanding of critical race theory. In addition, given that the article reads two very popular novels and is not only engaging and well-written, it has potential applications for language and literature teachers at middle schools as well as for instructors in higher education. Indeed, I plan on using this article in my graduate seminar on children's literature (where I often teach both of these novels) and I have already passed it on to one of my advanced doctoral students who is writing her dissertation on representations of African-American children in contemporary American children's literature. I would like this student to be well-versed in the most up-to-date criticism on her topic, of course, and Jani's article will go on her preliminary exam reading list. This is high praise, certainly.

I will continue to expect great things for Jani in terms of her research—especially if it remains closely connected to the courses she teaches and the skills and knowledge that she would like her students to gain. Many of us who teach future teachers are looking for such work.

In sum, I enthusiastically recommend that Dr. Barker be awarded tenure and promotion at Southeastern Oklahoma State University. Please contact me if I can provide any additional information.



Lynne Vallone
Professor and Chair
Department of Childhood Studies
vallone@rutgers.edu



DEPARTMENT OF ENGLISH, HUMANITIES, & LANGUAGES

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September 27, 2010

Dear Committee for Promotion and Tenure:

I am writing in recommendation of Dr. Jani Barker for tenure and promotion to Associate Professor. Over the past four years since her hire, Dr. Barker has proven to be a valuable colleague and department member as well as being an excellent teacher.

In our department work, Dr. Barker takes an active role in department planning and program design. She has contributed to our assessment efforts by collecting and reporting information used our assessment reports. Dr. Barker has also collaborated with me, and continues to generously offer assistance, in the data collection and reporting for program reviews for the English Education Program.

As a member of the Professional Education Faculty, Dr. Barker has assumed the committee work and travel necessary for service on several Resident Teacher Committees each year. The travel entails the "windshield time" added to the time devoted to teacher observation and committee work for at least four visits per entry-year teacher assigned. Also as a member of the Professional Education Faculty, Dr. Barker is required to devote at least ten hours per academic year working with children in a school environment. I am aware that Dr. Barker goes well beyond this requirement to devote some time each week to work with students in the elementary classroom.

As a teacher, I find Dr. Barker to be very effective. Examining her course in Children's Literature, first in her initial teaching year here at Southeastern, and then this week, I found Dr. Barker's course, in both online and traditional platforms, to be exemplary of a course dedicated to increasing knowledge of literary works, skills at interpreting and teaching children's literature at multiple levels and for multiple purposes, and encouraging the appreciation of children's literature by her students. Further, I find Dr. Barker's talents in planning and actively teaching this course to be of very high quality.

I believe that the promotion and tenure process is instrumental in recognizing the commendable efforts of valuable faculty and retaining that faculty for the benefit and good name of Southeastern Oklahoma State University. I believe that Dr. Barker is very deserving of such honor and respect for the quality of service she provides for the students and prestige of the University.

Sincerely,

Dr. Paula Smith Allen, Professor of English
English Education Coordinator

SOUTHEASTERN OKLAHOMA STATE UNIVERSITY



HENRY G. BENNETT MEMORIAL LIBRARY

SOUTHEASTERN OKLAHOMA STATE UNIVERSITY
1405 N. FOURTH AVE., PMB 4189
DURANT, OK 74701-0609

580-745-2702
FAX 580-745-7463
www.SE.EDU

October 6, 2010

To Whom It May Concern:

It is an honor to write this letter of reference and recommendation for Dr. Janet Barker in support of her promotion and tenure at Southeastern Oklahoma State University. Based on the time that I have known Dr. Barker, I have found her to be dedicated to providing high quality instruction to the students she teaches and has performed ably in all dealings I have had with her.

Dr. Barker brings her Children's Literature and Technical and Professional Writing classes to the library each semester to learn about the resources provided for them, both physically and on-line. She also makes assignments to her on-line students using resources made available to them through the library. She is always friendly and courteous to all the library faculty and staff.

While serving on the Library Committee, Dr. Barker was an integral part of the editing process for the revised *Library Policy and Procedures Manual*. Her technical writing skills were instrumental in making the document concise and pertinent.

Please give Dr. Barker the highest consideration for Associate Professor status at Southeastern Oklahoma State University. Such advancement will recognize the endeavors of Dr. Barker as she continues to seek intellectual knowledge and set a positive example of academic excellence and personal integrity.

If I can be of any further help with the possible promotion for Dr. Janet Barker, please do not hesitate to notify me.

Sincerely,

Sharon Morrison
Library Director
Henry G. Bennett Memorial Library
Southeastern Oklahoma State University

SOUTHEASTERN OKLAHOMA STATE UNIVERSITY

October 14, 2010

To Whom It May Concern:

I am writing this letter to comment on Dr. Jani Barker's teaching and scholarship in support of her application for tenure and promotion.

When Jani was a new faculty member, she initiated the formation of a research group that met once a week. It allowed faculty members to share our research interests and created a spirit of camaraderie and accountability. I became so interested in Jani's research that I read one of the works that she was reviewing. She has recently had the article about this work published. I read the article and, as a former grade school bilingual teacher, found it to be a compelling work of scholarship in the area of children's literature. It concerns the topics of racism and ethnic diversity in America. Her relevant and respectful treatment of the topics convinced me that I would have used these works in a K-12 classroom and would recommend them to practitioners in the field. Since Jani teaches future educators, her scholarship in this important area will have a positive influence on forming young minds.

On October 8, 2010, I was invited to observe one of Jani's Children's Literature classes. The class was very interesting, enlightening, and enjoyable. The class began at noon. Dr. Barker first informed the students of upcoming assignments posted on Blackboard. She then reviewed past classes artfully by bringing up points that the students themselves had previously made to remind them of the topics that were being examined. She then mentioned some of the narration techniques used by C.S. Lewis in The Lion, the Witch, and the Wardrobe, which was the piece they were discussing on this particular day. Following her brief lecture to focus students' attention on the lesson, students were asked to work in pairs and brainstorm allegories in this novel. This was a good teaching technique because it led students to focus and articulate their thoughts on the upcoming discussion topic for the class. After about five minutes dedicated to the brainstorming activity, the discussion began.

Dr. Barker led and managed the discussion for the remainder of the class period, but got the students very involved. Many students volunteered their opinions regarding the book and the various allegories in the story. Once volunteers dwindled, Dr. Barker politely asked other students for their opinions. The professor definitely provided a non-threatening environment for offering and discussing opinions. By the end of the class, every student had contributed something to the class discussion. At one point, Jani sat down amongst the students and became part of the group. Her excellent rapport with the group was apparent. She is a very good listener, which made the discussion meaningful and productive. She made it very clear that she was open to and respectful of other opinions, interpretations, and world views. This respect that she showed for the students' contributions no doubt facilitated the broad participation in the class discussion.

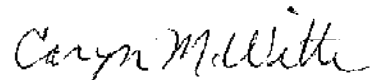
This was a Friday 12:00-12:50 class that lasted for the entire designated period, and by the end of class the topic had been thoroughly covered. The students were totally engaged in the class; they took notes, contributed freely, and left class slowly at the end. The fifty minutes flowed and went by quickly.

Dr. Jani Barker's teaching style was very effective. She was interesting, informative, creative, and adept at getting the students to participate in their learning process. I thoroughly enjoyed the class and believe Dr. Barker's students did as well.

In addition to her important contributions to the English, Humanities, and Languages Department in the areas of teaching and scholarship, Jani is also a very personable colleague. She has participated in several off-campus events with coworkers and always adds an enjoyable element to the atmosphere and initiates stimulating conversations. She has a pleasant disposition and is fun to be around.

Because of the above examples of her exemplary scholarship, teaching, and personal attributes, I wholeheartedly support Dr. Jani Barker's application for tenure and promotion.

Sincerely,



Dr. Caryn M. Witten
Associate Professor
Department of English, Humanities, and
Languages
Southeastern Oklahoma State University

Section Two

TEACHING ACHIEVEMENTS

**Peer Evaluations
Student Evaluations
Course Syllabi
Student Papers**



DEPARTMENT OF ENGLISH, HUMANITIES, & LANGUAGES

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1405 N. FOURTH AVE., PMB 4127
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September 10, 2010

To Whom It May Concern:

On September 8, 2010, I observed Dr. Janet Barker and her English 3903.1, "Technical and Professional Writing," class, which meets at 11:00 a.m. (M-W-F) in Morrison 304.

Dr. Barker provided me copies of the syllabus, the "Schedule of Topics and Assignments for Fall 2010" document, and the day's lesson for the course. I have a personal copy of the textbook, *Writing That Works: Communicating Effectively on the Job*, which she uses for the course.

I was impressed at Dr. Barker's preparation for the day's lesson, her enthusiasm for the students, her knowledge of the subject matter, and for her use of technology in the classroom. Indeed, Dr. Barker not only used technology (computer, projector, and screen) to present and to lecture on the day's lesson, but the students participated in the lesson as well by taking turns in exploring how to arrange and format documents for the readers and users of documents. In addition, students are encouraged to save drafts of current projects to a flash drive (USB drive) to bring to class to workshop with all of the students. I really enjoyed the participation, the contribution, and the interaction of the students with Dr. Barker and with each other during this portion of the class.

Dr. Barker brings "real world," "real workplace" experience in technical and professional writing to the course, and, especially, to the students. Such workplace experience affords her the opportunity to emphasize why writing well is vitally important and how employee errors can negatively affect companies, agencies, organizations, and institutions. In addition, such workplace experience "gives her the voice of authority" and, rightly so in her presentations to students, discussions with students, and in her evaluations of students' writing.

I thoroughly enjoyed visiting the English 3903.1 class and I certainly acquired some valuable teaching strategies from the observation as well as a renewal of enthusiasm and passion for teaching writing from Dr. Barker.

Thank you for the opportunity to share my observations and for the opportunity to observe such a fine teacher at work in the classroom.

Sincerely,

Virginia A. Parrish, Ph.D.
Associate Professor
English, Humanities, and Languages Department
Southeastern Oklahoma State University
Durant, Oklahoma 74701

SOUTHEASTERN OKLAHOMA STATE UNIVERSITY



DEPARTMENT OF ENGLISH
HUMANITIES, AND LANGUAGES

To: Dr. John Mischo
Cc: Dr. Janet Barker
From: Dr. Paula Smith Allen *Pa*
Date: 1/23/2007
Re: Report on Faculty Class Visit

During the final week of classes of Fall, 2006, I logged into Dr. Janet Barker's on-line Children's Literature class. I was simultaneously surprised and enlightened by the different methods Dr. Barker uses in making her on-line version of this course equal to, if not superior to, a vis-à-vis format for the same course. I personally felt that the student interaction was at more advanced critical thinking level than what I would expect in the traditional classroom setting.

I examined the online syllabus for the course as well as the documents supplied to the students for their preparation for the observed class meeting. I found that the course plans as found in the syllabus were logical and sequential, and carefully and usefully explained for students at mid-level standing or above in their university studies. The selection of texts under study for the course are current, chosen within a range of reading levels and interests, and reflect the different genre (i.e. "Easy Readers," "Picture Books," etc.) of Children's Literature prevalent in today's elementary and middle schools. The selections were also very useable for the goals of the course, and the documents supplied the students on Course Documents, such as "Helps" for assignments and discussions, were very apt for the instruction and class participation. The availability of these documents on the course site comprise a library for instant reference for students at all times.

Dr. Barker's direction of the class discussion for each text and genre of works under study was quite impressive and fully supported the objectives set forth in the course syllabus. The topics for discussion included (among others, and as appropriate to the work and reading level): Themes study, Values study, Genre Conventions, Reader Response, narrative/dramatic analysis, Feminism and gender representation. As a forum for the "social" aspect of a discourse community, an aspect often lost within a virtual classroom environment, Dr. Barker has cleverly provided a "chit-chat" discussion forum where students are encouraged to interact concerning class and interest matters outside the scope of the other discussion topics. This board serves to allow students to problem solve and collaborate in matters peripheral to required responses and submissions.

From my examination of course documents, and the quality of the students' interaction on the course site, I know that Dr. Barker maintains rigorous but fair standards for student performance. But she also knows students, their inhibitions, and their habits. Because of her ability to ferret out student inquiry and interest through the literary selections, discussion prompts and interaction, and her careful monitoring, Dr. Barker demonstrates the best of what on-line teaching can be.

Most admirable to Dr. Barker's teaching is the demonstration of her preparation of Teacher Candidates in our Elementary and Middle Schools who have an understanding of children's literature as part of a "literary" tradition and are prepared to teach it as such.

I very much enjoyed the experience of visiting Dr. Barker's classroom, and took away with me some resolve to demand more of my own students and some knowledge of how to better accomplish that goal.



September 24, 2010

To whom it may concern:

On September 20, 2010, I visited the classroom of Dr. Jani Barker at her invitation. The class was a traditional classroom (face-to-face) version of the course ENG 4893, Children's Literature. In anticipation of the visit, Dr. Barker and I had previously discussed the context of the day's lesson in terms of course objectives and class profile.

At or just before class time, Dr. Barker began preparation for a Powerpoint presentation that was used visually to organize and accentuate the main points of the lesson. While the computer booted, Dr. Barker used the time constructively to remind students of their upcoming presentations and reiterating the instructions for the assignment. Students also used the opportunity to ask questions about the assignment, which Dr. Barker answered fully in a matter-of-fact style.

With the aid of the Powerpoint visual, Dr. Barker began a class presentation on "Books For All Children," the purpose of which was to introduce her students, who are mostly Elementary Education majors, to the importance of addressing diversity through literature, saying, in part, that we should think of the classroom literature that we chose for our students as "image makers" for our students.

Dr. Barker utilized her PP slides to supply students with multiple examples for each conceptual point she made in her lecture. While this introduction to selecting literature for/toward diversity was mainly presentational, both students and instructor were comfortable to break with the lecture format to engage in questions and discussion of the points explored in the lecture and corresponding slides. Both the lesson and the discussion in the class were stimulating and informative, and students responded with enthusiasm and genuine interest.

Dr. Barker closed the class by encouraging the students to continue with the work previously assigned and thanked her students for their participation in the class proceedings.

I also examined Dr. Barker's online version of the same course and found it to be equally effective. The curriculum is essentially the same, but with the online course, I was able to view the discussion techniques, course documents, and overall design of the course. That design was centered in literary theory and how that theory shapes the selection and teaching of literature at different developmental levels.

Through both experiences, I found Dr. Barker's courses to be exemplary of a course dedicated to increasing knowledge of literary works, skills at interpreting and teaching children's literature at multiple levels and for multiple purposes, and encouraging the appreciation of children's literature by her students. Further, I find Dr. Barker's talents in planning and teaching this course to be of high quality.

Sincerely,


Dr. Paula J. Smith Allen
Professor of English and English Education Coordinator

Southeastern Oklahoma State University

Summer 2010 Student Satisfaction Survey for Online and Blended Classes

ENG_4893_W1_093S : CHILDREN'S LIT

Instructor: Janet Barker

Tuesday, October 05, 2010

1 - The course syllabus was made available to students during the first week of class.						Respondents / Enrollments	Mean	STD
Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree				
(5)	(4)	(3)	(2)	(1)				
23 (32 %)	2 (8 %)	0 (0 %)	0 (0 %)	0 (0 %)	25/38 (65.79%)	4.82	0.28	

2 - I was always prepared for this course. This means I always read assignments before interacting on the discussion boards and/or attempting any assigned homework by its due date as required.						Respondents / Enrollments	Mean	STD
Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree				
(5)	(4)	(3)	(2)	(1)				
17 (68 %)	3 (12 %)	3 (12 %)	2 (8 %)	0 (0 %)	25/38 (65.79%)	4.40	1.00	

3 - The course objectives were clearly explained.						Respondents / Enrollments	Mean	STD
Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree				
(5)	(4)	(3)	(2)	(1)				
18 (72 %)	4 (16 %)	3 (12 %)	0 (0 %)	0 (0 %)	25/38 (65.79%)	4.60	0.71	

4 - The course requirements were clearly explained.						Respondents / Enrollments	Mean	STD
Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree				
(5)	(4)	(3)	(2)	(1)				
18 (72 %)	3 (12 %)	4 (16 %)	0 (0 %)	0 (0 %)	25/38 (65.79%)	4.56	0.77	

5 - The textbook and/or other materials were related to the course objectives.						Respondents / Enrollments	Mean	STD
Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree				
(5)	(4)	(3)	(2)	(1)				
20 (80 %)	4 (16 %)	0 (0 %)	0 (0 %)	1 (4 %)	25/38 (65.79%)	4.65	0.65	

6 - The grading procedures were clearly explained.						Respondents / Enrollments	Mean	STD
Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree				
(5)	(4)	(3)	(2)	(1)				
17 (68 %)	8 (32 %)	0 (0 %)	0 (0 %)	0 (0 %)	25/38 (65.79%)	4.56	0.48	

7 - Homework assignments contributed to my understanding.						Respondents / Enrollments	Mean	STD
Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree				
(5)	(4)	(3)	(2)	(1)				
14 (56 %)	7 (28 %)	2 (8 %)	2 (8 %)	0 (0 %)	25/38 (65.79%)	4.32	0.95	

8 - The instructor gave feedback on graded material in a timely manner.						Respondents / Enrollments	Mean	STD
Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree				
(5)	(4)	(3)	(2)	(1)				
14 (56 %)	8 (32 %)	2 (8 %)	1 (4 %)	0 (0 %)	25/38 (65.79%)	4.40	0.82	

Southeastern Oklahoma State University

Summer 2010 Student Satisfaction Survey for Online and Blended Classes

ENG_4893_W1_083S : CHILDREN'S LIT

Instructor: Janet Barker

Tuesday, October 05, 2010

9 - The instructor was organized and information was presented in such a way that the instructor was well prepared for this class.						
Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Respondents / Enrollments	Mean STD
(5)	(4)	(3)	(2)	(1)		
19 (76 %)	3 (12 %)	3 (12 %)	0 (0 %)	0 (0 %)	25/38 (65.79%)	4.64 0.70
10 - The instructor possesses substantial knowledge of the subject.						
Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Respondents / Enrollments	Mean STD
(5)	(4)	(3)	(2)	(1)		
21 (84 %)	3 (12 %)	1 (4 %)	0 (0 %)	0 (0 %)	25/38 (65.79%)	4.80 0.50
11 - The instructor demonstrated enthusiasm for teaching this course.						
Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Respondents / Enrollments	Mean STD
(5)	(4)	(3)	(2)	(1)		
19 (76 %)	4 (16 %)	1 (4 %)	1 (4 %)	0 (0 %)	25/38 (65.79%)	4.04 0.78
12 - The instructor emphasized major points through instructional materials or discussion boards. (This may include videos, Power Point presentations, discussion boards, email, other interactions you may have had with the instructor.)						
Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Respondents / Enrollments	Mean STD
(5)	(4)	(3)	(2)	(1)		
19 (76 %)	5 (20 %)	1 (4 %)	0 (0 %)	0 (0 %)	25/38 (65.79%)	4.72 0.54
13 - The instructor stimulated my interest in the course.						
Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Respondents / Enrollments	Mean STD
(5)	(4)	(3)	(2)	(1)		
13 (52 %)	7 (28 %)	3 (12 %)	2 (8 %)	0 (0 %)	25/38 (65.79%)	4.24 0.97
14 - The instructor encouraged questions and/or interactions.						
Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Respondents / Enrollments	Mean STD
(5)	(4)	(3)	(2)	(1)		
17 (68 %)	6 (24 %)	2 (8 %)	0 (0 %)	0 (0 %)	25/38 (65.79%)	4.50 0.85
15 - The instructor responded to correspondence in a timely manner. This includes email, discussion boards, and/or telephone correspondence.						
Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Respondents / Enrollments	Mean STD
(5)	(4)	(3)	(2)	(1)		
19 (76 %)	5 (20 %)	0 (0 %)	0 (0 %)	0 (0 %)	25/38 (65.79%)	4.76 0.44
16 - My overall evaluation of this class is:						
A	B	C	D	F	Respondents / Enrollments	Mean STD
(5)	(4)	(3)	(2)	(1)		
18 (72 %)	5 (20 %)	0 (0 %)	2 (8 %)	0 (0 %)	25/38 (65.79%)	4.56 0.87

Southeastern Oklahoma State University
 Summer 2010 Student Satisfaction Survey for Online and Blended Classes

ENG_4893_W1_093S : CHILDREN'S LIT

Instructor: Janet Barker

Tuesday, October 05, 2010

17 - Overall, I would rate the teaching ability of the instructor as:						Respondents / Enrollments	Mean	STD
A	B	C	D	F				
(6)	(4)	(3)	(2)	(1)				
21 (87.5%)	3 (12.5%)	0 (0%)	0 (0%)	0 (0%)	24/38 (63.16%)	4.80	0.34	

18 - My cumulative grade point average is:						Respondents / Enrollments	Mean	STD
3.6-4.0	3.1-3.5	2.6-3.0	2.0-2.5	less than 2.0				
(6)	(4)	(3)	(2)	(1)				
8 (32%)	12 (48%)	4 (16%)	1 (4%)	0 (0%)	25/38 (65.79%)	4.00	0.81	

19 - The grade I expect in this course is:						Respondents / Enrollments	Mean	STD
A	B	C	D	F				
(6)	(4)	(3)	(2)	(1)				
18 (84%)	7 (28%)	1 (4%)	1 (4%)	0 (0%)	25/38 (65.79%)	4.52	0.77	

20 - My classification is:						Respondents / Enrollments	Mean	STD
Freshman	Sophomore	Junior	Senior	Graduate				
(1)	(2)	(3)	(4)	(6)				
1 (4%)	3 (12%)	11 (44%)	9 (36%)	1 (4%)	25/38 (65.79%)	3.24	0.88	

21 - How far do you live from Southeastern's Durant campus?						Respondents / Enrollments	Mean	STD
I live on campus	1-10 miles	11-30 miles	31-100 miles	more than 100 miles				
(1)	(2)	(3)	(4)	(5)				
0 (0%)	4 (16%)	8 (36%)	9 (36%)	3 (12%)	25/38 (65.79%)	3.44	0.92	

Southeastern Oklahoma State University

Summer 2010 Student Satisfaction Survey for Online and Blended Classes

ENG_4893_W1_093S : CHILDREN'S LIT

Instructor: Janet Barker

Tuesday, October 05, 2010

22: The strengths of this course were:

Total Respondents: 19

- The information is presented in a variety of ways to tap into the various learning styles of each student.
- Selection of material was good.
- The strength for this course was getting to experience books of all different types and being able to discuss them with other students and professor.
- In depth information on the subject.
- The instructor gave all of the information we would need ahead of time. I liked that the due dates were the same each week so you always knew when to have what done.
- I really enjoyed the material and think the way she structures the assignments and the due dates works really well, there were no surprises if you missed something it was because of your own inattention.
- The required reading was both interesting and entertaining. Also, our work was graded very quickly- something that can not be said for most internet courses.
- A wide variety of books and lessons to enhance my greater understanding of literature.
- This was a great class. Especially over the summer. It provided for a flexible schedule, and pleasurable reading. As a future teacher, I gained a tremendous amount of knowledge about the type of texts, and genres, and concepts we should be aware of when teaching elementary students. Dr. Barker provided great insight and feedback and encouraged us to participate in the class.
- the different types of literature that were presented to us.
- The interaction among the teacher and classmates.
- Was if you ever need her to talk to you, she would e-mail very fast. I loved the books that we were made to read.
- I think this class was very interesting and covered many different styles of literature very well.
- Reading
- the variety of children's literature selected
- Having all of the material for the course nicely organized by week, and by type of the assignment.
- Dr. Barker required a lot of reading of various children's literature. She prepared lesson plans that were available for you to study before you read the books. This gave you an idea of what you needed to look for and think about as you read the material.
- Dr. Barker had the course materials posted early online. This was great because we could start gathering all of the books needed from libraries if you did not want to purchase them, I was thankful for this.
- I learned so much in this class and was introduced to wonderful material and information!
- I liked that she posted the assignments weekly so we would not get confused from the syllabus.
- very few

Southeastern Oklahoma State University

Summer 2010 Student Satisfaction Survey for Online and Blended Classes

ENG_4893_W1_093S : CHILDREN'S LIT

Instructor: Janet Barker

Tuesday, October 05, 2010

23. The weaknesses of this course were:

Total Respondents: 18

- The time frame for some assignments was difficult. If extra book readings were posted early Sunday morning that would have helped.
- none
- I did not find a weakness in this course.
- Too many assignments, too much for a summer class...I had a hard time keeping up.
- Only thing I can think of is not having our discussion boards graded weekly. It would be nice to know how you are doing on your posts as you go.
- I do not believe in weaknesses one obstacles to ever come.
- It's always a drawback not being able to directly interact with the professor.
- I think the only weakness was that it was so short!
- uncertainty of what the instructor was looking for in weekly analysis and independent reading exercises.
- none
- Not enough time to read some of the books.
- Grading was a little slow.
- The way everything is presented on Blackboard is confusing. I kept having to look several places to make sure I wasn't missing assignments. Seems like it could be organized better. I also did not like the fact that it was not self paced given that it was a summer class, there was no way to work ahead in order to be gone on vacation etc...
- all of the workload was overwhelming
- I thought there was alot of homework for one class.
- I do not consider this course to have any weaknesses.
- none
- this class had no business being offered on-line; discussion in a classroom would have been helpful

Southeastern Oklahoma State University

Summer 2010 Student Satisfaction Survey for Online and Blended Classes

ENG_4893_W1_093S : CHILDREN'S LIT

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24. My suggestions for improving the course are:

Total Respondents: 18

- None necessary. Excellent reading choices that enhanced the class.
- More teacher participation in the Discussion Board.
- I enjoyed this class through the summer and cannot find any improvements that I would make to this course. This class was an overall great experience!
- Reduce the amount of reading for the summer.
- Just to grade the discussion boards weekly.
- I do not believe there to be any suggestions everything was good.
- If it isn't broken...don't fix it! Really, Dr. Barker has this class down to a science! Thanks for a great experience!
- Less independent reading exercises, and more focus on the weekly analysis.
- I think it was a great course I really enjoyed it.
- More time to read the books.
- Less discussion boards.
- Better organization on blackboard
- My main suggestion for improving this class for the distant sites would be to give the libraries at the distant sites a copy of the book lists. For some of us that have families, it is extremely hard to come up \$100+ for books just for this one class. If the libraries have a copy of the book lists, then it gives everyone the opportunity to get the assignments done. Although we do have public libraries around us, they only have a couple of copies of the books. I feel this is an extreme disadvantage for the off-campus students.
- not too much workload
- Perhaps post grading along the way of the discussion boards so the student will know if they are doing well in that area.
- None.
- none
- offer this in a classroom setting; remove it from the summer, and on-line lists.



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

FACTOR MEANS (AND STANDARD DEVIATIONS) FOR INSTRUCTOR, UNIT, INSTITUTION AND NATIONAL SAMPLE.
 THIS PAGE OF THE INSTRUCTOR SUMMARY CONTAINS MEANS AND STANDARD DEVIATIONS FOR EACH OF SIX FACTORS IDENTIFIED BY FACTOR ANALYSIS OF THE FIRST 21 QUESTIONS. THE QUESTIONS CORRELATING TO EACH FACTOR ARE INDICATED IN THE PERCENT OF FACTOR LOADINGS. MEANS ARE BASED UPON THE TOTAL RESPONSES WITHIN EACH OF THE INDICATED SUMMARY LEVELS. THE NATIONAL SAMPLE IS COMPRISED OF MORE THAN ONE MILLION (SURVEY OF STUDENT OPINION OF INSTRUCTION TM) QUESTIONNAIRES ADMINISTERED OVER THE PREVIOUS FOUR YEARS.

INSTRUCTOR	UNIT	INSTITUTION	NATIONAL
MEAN (SD)	MEAN (SD)	MEAN (SD)	MEAN (SD)
4.FACTOR 1 INSTRUCTOR COMMITMENT TO STUDENT LEARNING			
QUESTIONS: 10, 7, 20, 17, 16, 8, 1, 21			
4.47 (0.720)	4.50 (0.783)	4.36 (0.578)	4.31 (0.942)
6.FACTOR 2 INSTRUCTOR PREPARATION AND ORGANIZATION			
QUESTIONS: 9, 11, 3			
4.56 (0.687)	4.59 (0.721)	4.43 (0.879)	4.35 (0.907)
8.FACTOR 3 INSTRUCTOR/STUDENT INTERACTION			
QUESTIONS: 4, 13, 18, 14			
* 3.65 (1.112)	4.25 (0.977)	4.09 (0.440)	4.06 (1.093)
10.FACTOR 4 TESTING			
QUESTIONS: 6, 5			
4.16 (0.905)	4.46 (0.789)	4.31 (0.915)	4.23 (0.962)
12.FACTOR 5 COURSE OBJECTIVES			
QUESTIONS: 15, 12			
* 4.53 (0.623)	4.51 (0.736)	4.37 (0.880)	4.30 (0.895)
14.FACTOR 6 COURSE ASSIGNMENTS			
QUESTIONS: 2, 19			
4.30 (0.944)	4.32 (0.878)	4.16 (1.021)	4.21 (0.962)

* = A .05 LEVEL *** = AT .001 LEVEL

SIGNIFICANTLY DIFFERENT FROM THE NATIONAL MEAN

BARKER J	STUDENT RESPONSES	TOTAL RESPONSES					STRONGLY DISAGREE					UNIT MEAN	INSTITUTIONAL MEAN
		5	4	3	2	1	5	4	3	2	1		
1.	The clarity and audibility of the instructor's speech are excellent.	30	0	0	0	0	0	0	0	0	0	4.50	4.47
2.	The contents of the assignments contribute to my understanding of the subject.	30	0	0	0	0	0	0	0	0	0	4.40	4.32
3.	The requirements of the course (projects, papers, etc.) were explained adequately.	30	0	0	0	0	0	0	0	0	0	4.36	4.26
4.	The instructor's presentation often causes me to think in depth about this subject.	30	0	0	0	0	0	0	0	0	0	4.53	4.17
5.	The instructor has adequate means for evaluating my learning.	30	0	0	0	0	0	0	0	0	0	4.20	4.20
6.	The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.	30	0	0	0	0	0	0	0	0	0	4.13	4.33
7.	Helpful opportunities are provided by the instructor for me to ask questions.	30	0	0	0	0	0	0	0	0	0	4.63	4.56
8.	The instructor is teaching the course material or skills clearly.	30	0	0	0	0	0	0	0	0	0	4.46	4.35
9.	The instructor seems to be well prepared.	30	0	0	0	0	0	0	0	0	0	4.73	4.48
10.	The instructor seems to care about my learning.	30	0	0	0	0	0	0	0	0	0	4.70	4.43
11.	Helpful assignments have been carefully planned.	30	0	0	0	0	0	0	0	0	0	4.60	4.38
12.	Course objectives are being achieved.	30	0	0	0	0	0	0	0	0	0	4.46	4.24
13.	I am looking forward to attending this class.	30	0	0	0	0	0	0	0	0	0	4.30	4.30
14.	Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.	30	0	0	0	0	0	0	0	0	0	4.00	3.86
15.	Course objectives have been assessed clearly.	30	0	0	0	0	0	0	0	0	0	4.60	4.40
16.	The instructor demonstrates a personal commitment to high standards of professional competence.	29	0	0	0	0	0	0	0	0	0	4.65	4.46
17.	The instructor provides useful feedback on student progress (identifying strengths and weaknesses).	30	0	0	0	0	0	0	0	0	0	4.30	4.16
18.	In this course, I am learning much.	30	0	0	0	0	0	0	0	0	0	4.37	4.20
19.	The out-of-class assignments are challenging.	30	0	0	0	0	0	0	0	0	0	4.20	4.01
20.	The instructor supervises and helps in new experiences without taking over.	30	0	0	0	0	0	0	0	0	0	4.30	4.16
21.	The instructor relates underlying theory to practice.	30	0	0	0	0	0	0	0	0	0	4.30	4.20
22.	Overall, I rate this instructor a good teacher.	30	0	0	0	0	0	0	0	0	0	4.50	4.46

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BARKER J	SUMMARY OF UNIT CLASSES						STUDENT RESPONSES	STRONGLY DISAGREE					ITEM MEAN	UNIT MEAN	INSTRUCTING MEAN
								1	2	3	4	5			
23. Experiments cover material or skills emphasized in the course	24. The time allowed to complete exams is adequate.	25. Questions are phrased clearly.	26. The textbooks contribute to my understanding of the subject.	27. The course is practical and useful to those students for whom it was specifically planned.	28. The clinical experiences, or laboratory, meet my learning needs for this course.	29. The instructor is able to illustrate laboratory or clinical concepts clearly.	TOTAL RESPONSES	1	2	3	4	5	ITEM MEAN	UNIT MEAN	INSTRUCTING MEAN
							12	0.0	0.0	0.0	0.0	0.0	4.66	4.63	4.45
							13	0.0	0.0	15.3	7.6	0.0	4.07	4.12	4.06
							7	0.0	0.0	42.8	0.0	0.0	4.00	4.06	3.92
							7	0.0	0.0	28.5	28.5	0.0	4.00	4.12	3.95
							7	0.0	0.0	28.5	28.5	0.0	4.14	4.02	3.87
							7	0.0	0.0	28.5	28.5	0.0	3.71	3.98	3.88
							7	0.0	0.0	42.8	0.0	0.0	4.00	4.00	3.84
							4	0.0	0.0	59.0	0.0	0.0	3.66	3.9	3.86
								5	4	3	2	1			
								5	4	3	2	1			
								5	4	3	2	1			
								5	4	3	2	1			
								5	4	3	2	1			
								5	4	3	2	1			
								5	4	3	2	1			
								5	4	3	2	1			
								5	4	3	2	1			
								5	4	3	2	1			
								5	4	3	2	1			
								5	4	3	2	1			
								5	4	3	2	1			



INSTRUCTOR NAME	
EXPIRES	SP '07
COURSE TIME	
COURSE NUMBER	INST
ENG 3305	ENG 3305
REGISTERED STUDENTS	PERCENT PARTICIPATION
16	75.0%

This report summarizes results from the Survey of Student Opinion of instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a **percent** distribution based upon the total number of responses to each item. Means are based upon the appropriate **total responses** for each identified category.

INSTRUCTOR RESPONSES

1.	THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS HELD TO BE SATISFACTORY.
2.	THIS IS A SKILLS TYPE CLASS.
3.	THE TEXTS WERE LESS THAN SATISFACTORY.
4.	THE TEXTS WERE CHOSEN BY ME.
5.	THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
6.	STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN AVERAGE.
7.	FOR A COURSE OF THIS TYPE, THE NUMBER OF STUDENTS IN THE CLASS IS ABOUT RIGHT.
8.	COMPARED TO COURSES OF SIMILAR CONTENT, I HAVE PUT ABOUT THE SAME EFFORT INTO THIS COURSE.
9.	THIS IS A SERVICE COURSE.
10.	COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS AVERAGE.
11.	
12.	
13.	
14.	
15.	

STUDENT RESPONSES	TOTAL RESPONSES				STRONGLY DISLIKE	DISLIKE	NEUTRAL	LIKE	STRONGLY LIKE	UNIT MEAN	INSTITUTIONAL MEAN
	1	2	3	4							
BARKER J ENG 3903 3											
The clarity and audibility of the instructor's speech are excellent.											
2. The contents of the assignments contribute to my understanding of the subject.	15	53.3	40.0	6.6	0.0	0.0	4.46	4.44	4.50	4.47	
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.											
4. The instructor's presentation often causes me to think in depth about this subject.	15	13.3	40.0	40.0	6.6	0.0	3.60	4.29	4.29	4.29	
5. The instructor has adequate means for evaluating my learning.											
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.	15	26.6	46.6	20.0	6.6	0.0	3.93	4.47	4.47	4.33	
7. A variety of materials are provided by the instructor for class questions.											
8. The instructor is teaching the course material or skills clearly.	15	53.3	40.0	6.6	0.0	0.0	4.46	4.48	4.48	4.35	
9. The instructor is well prepared.											
10. The instructor seems to care about my learning.	15	60.0	40.0	0.0	0.0	0.0	4.60	4.61	4.61	4.43	
11. The course appears to have been carefully planned.	15	53.3	20.0	26.6	0.0	0.0	4.60	4.54	4.54	4.38	
12. Course objectives are being achieved.	15	53.3	33.3	13.3	0.0	0.0	4.40	4.49	4.49	4.34	
13. During the term, I looked forward to attending this class.											
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.	15	13.3	60.0	6.6	20.0	0.0	3.66	4.32	4.32	4.15	
15. Course objectives have been addressed clearly.											
16. The instructor demonstrates a personal commitment to high standards of professional competence.	15	66.6	26.6	6.6	0.0	0.0	4.60	4.61	4.61	4.46	
17. The instructor provides useful feedback in assignments (tests, papers, projects, etc.).											
18. In this course, I am learning much.	15	20.0	53.3	20.0	6.6	0.0	3.86	4.37	4.37	4.20	
19. The assignments are challenging.											
20. The instructor supervises and helps in new experiences without taking over.	15	33.3	66.6	0.0	0.0	0.0	4.33	4.33	4.33	4.16	
21. The instructor relates underlying theory to practice.											
22. Overall, I rate this instructor a good teacher.	15	53.3	46.6	0.0	0.0	0.0	4.53	4.62	4.62	4.44	

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STUDENT RESPONSES	STRONGLY DISAGREE					STRONGLY AGREE					TOTAL RESPONSES	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN		
	1	2	3	4	5	1	2	3	4	5						
BARKER J ENG 3903 3																
23. Examinations cover material or skills emphasized in the course	3	33.3	33.3	33.3	0.0	0.0	0.0	0.0	0.0	0.0	3	33.3	4.33	4.63	4.45	
24. The time allowed to complete exams is adequate.	3	33.3	66.6	0.0	0.0	0.0	0.0	0.0	0.0	0.0	3	33.3	4.00	4.15	4.50	
25. Examinations questions are phrased clearly.	3	33.3	33.3	33.3	0.0	0.0	0.0	0.0	0.0	0.0	3	33.3	4.00	4.15	4.50	
26. The textbooks contribute to my understanding of the subject.	4	0.0	50.0	50.0	0.0	0.0	0.0	0.0	0.0	0.0	4	0.0	3.50	4.12	4.00	
27. The instructor is practical and useful to those students who are self-motivated.	4	0.0	100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4	0.0	4.00	4.50	4.50	
28. The clinical experiences, or laboratory, meet my learning needs for this course.	2	0.0	50.0	50.0	0.0	0.0	0.0	0.0	0.0	0.0	2	0.0	3.50	4.00	3.90	
29. The instructor explains or illustrates laboratory or clinical techniques clearly.	2	0.0	100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	2	0.0	4.00	4.12	3.90	
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.	2	0.0	50.0	50.0	0.0	0.0	0.0	0.0	0.0	0.0	2	0.0	3.50	4.02	3.87	
31. The laboratory contributes to my understanding of the course.	2	0.0	50.0	50.0	0.0	50.0	0.0	0.0	0.0	0.0	2	0.0	3.00	3.93	3.80	
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.	2	0.0	100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	2	0.0	4.00	4.00	3.84	
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.	2	0.0	50.0	50.0	0.0	0.0	0.0	0.0	0.0	0.0	2	0.0	3.50	3.94	3.80	
34. My perception of the teaching method used in this course is	40.	5	4	3	2	1										
Total Responses	3	33.3	0.0	0.0	66.6	0.0	0.0	0.0	0.0	0.0						
35. This course is	42.															
Total Responses	5	40.0	0.0	0.0	20.0	0.0	0.0	0.0	0.0	0.0						
36. My class is	44.															
Total Responses	4	0.0	0.0	50.0	50.0	0.0	0.0	0.0	0.0	0.0						
37. My grade point average to date is	46.															
Total Responses	4	0.0	75.0	25.0	0.0	0.0	0.0	0.0	0.0	0.0						
38. The grade I presently have in this class is	48.															
Total Responses	4	25.0	50.0	25.0	0.0	0.0	0.0	0.0	0.0	0.0						
39. I need help outside of class and instructor has given help to me	50.															
Total Responses	5	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0						



This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the instructor's Questionnaire.

The second and third pages summarize the distribution of student responses to each questionnaire item using a scale from five to one where five means "Strongly Agree" and one means "Strongly Disagree." In each line, the distribution of responses is a percent distribution based upon the total number of responses to each item. Means are based upon the appropriate total responses for each identified category.

INSTRUCTOR RESPONSES

- 2. THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD.
- THE TYPE OF CLASS IS LECTURE.
- THE TEXTS WERE HIGHLY SATISFACTORY.
- 4. THE TEXTS WERE CHOSEN BY ME.
- 5. THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
- 6. STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN HIGH.
- FOR A COURSE OF THIS TYPE, THE NUMBER OF STUDENTS IN THE CLASS IS ABOUT AVERAGE.
- 8. COMPARED TO COURSES OF SIMILAR CONTENT, I HAVE PUT ABOUT THE SAME EFFORT INTO THIS COURSE.
- 9. THIS IS A SERVICE COURSE.
- 10. COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS ABOVE AVERAGE.
- 12.
- 14.
- 15.

STUDENT RESPONSES	TOTAL RESPONSES					DISCREP	MEAN	MEAN	MEAN
	1	2	3	4	5				
1. The clarity and ability of the instructor's speech are excellent.	6	56.6	33.3	0.0	0.0	0.0	4.66	4.50	4.47
2. The contents of the assignments contribute to my understanding of the subject.	6	33.3	66.6	0.0	0.0	0.0	4.33	4.44	4.32
3. The requirements of the course (projects, papers, exams, etc.) were explained adequately.	6	33.3	50.0	16.6	0.0	0.0	4.17	4.56	4.52
4. The instructor's presentation often causes me to think in depth about this subject.	6	33.3	0.0	50.0	16.6	0.0	4.00	4.45	4.29
5. The instructor has used a variety of means for promoting my learning.	6	50.0	33.3	16.6	0.0	0.0	4.00	4.45	4.29
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.	6	33.3	50.0	0.0	16.6	0.0	4.00	4.47	4.33
7. Adequate opportunities are provided by the instructor for me to ask questions.	6	33.3	33.3	16.6	0.0	0.0	4.33	4.48	4.35
8. The instructor is teaching the course material or skills clearly.	6	33.3	66.6	0.0	0.0	0.0	4.33	4.48	4.35
9. The instructor seems to be well prepared.	6	33.3	33.3	33.3	0.0	0.0	4.33	4.48	4.35
10. The instructor seems to care about my learning.	6	66.6	33.3	0.0	0.0	0.0	4.66	4.61	4.43
11. The course appears to have been carefully planned.	6	66.6	33.3	0.0	0.0	0.0	4.66	4.54	4.38
12. Course objectives are being achieved.	6	50.0	33.3	16.6	0.0	0.0	4.33	4.49	4.34
13. During the term, I looked forward to attending this class.	6	33.3	33.3	33.3	0.0	0.0	4.33	4.00	3.85
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.	6	50.0	50.0	0.0	0.0	0.0	4.50	4.32	4.15
15. The instructor has expressed any competence.	6	66.6	33.3	0.0	0.0	0.0	4.66	4.61	4.46
16. The instructor demonstrates a personal commitment to high standards of professional competence.	6	66.6	33.3	0.0	0.0	0.0	4.66	4.61	4.46
17. The instructor provides useful feedback on student progress (identifying strengths and weaknesses).	6	50.0	33.3	16.6	0.0	0.0	4.16	4.50	4.18
18. In this course, I am learning much.	6	33.3	50.0	16.6	0.0	0.0	4.16	4.37	4.20
19. The out-of-class assignments are challenging.	6	50.0	16.6	33.3	0.0	0.0	3.83	4.20	4.01
20. The instructor supervises and helps in new experiences without taking over.	6	33.3	33.3	16.6	16.6	0.0	3.83	4.33	4.16
21. The instructor relates underlying theory to practice.	6	33.3	33.3	33.3	0.0	0.0	4.33	4.33	4.26
22. Overall, I rate this instructor a good teacher.	6	50.0	33.3	16.6	0.0	0.0	4.33	4.62	4.46

STUDENT RESPONSES	TOTAL RESPONSES					STRONGLY DISAGREE	4	3	2	1	STRONGLY AGREE	ITBA MEAN	UNST. MEAN	INSTITUTIONAL MEAN
	5	4	3	2	1									
BARKER J ENG 4893 1														
23. Examinations cover material of skills emphasized in the course														
24. The time allowed to complete exams is adequate.														
25. Examination questions are stated clearly.														
26. The textbooks contribute to my understanding of the subject.														
27. The course is planned and useful to the student whom it is designed for.														
28. The clinical experiences, or laboratory, meet my learning needs for this course.														
29. The instructor explains or illustrates laboratory or clinical techniques clearly.														
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.														
31. The laboratory contributes to my understanding of the subject.														
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.														
33. Equipment and materials needed to perform the laboratory experiments are readily available for use during the laboratory.														
34. My perception of the teaching method used in this course is														
Total Responses	Lecture	Discussion	Demonstration	Combination of these	Other									
35. This course is														
36. My perception of the teaching method used in this course is														
37. My perception of the teaching method used in this course is														
38. My perception of the teaching method used in this course is														
39. My perception of the teaching method used in this course is														
40.						5	4	3	2					
42.						5			2	1				
43.														
44.						5	4	3	2	1				
45.														
46.						5	4	3	2	1				
47.														
48.						5	4	3	2	1				
49.														
50.						5	4	3						



INSTRUCTOR NAME	SP 07
BARKER	
COURSE NAME	
PHYSICAL ENVIRONMENT	
COURSE NUMBER	
ENG 1898	
REGISTERED STUDENTS	
FORMS REVIEWED	
PERCENT PARTICIPATION	
21.0%	

This report summarizes results from the Survey of Student Opinion of Instruction. The first page contains identification items, percent of student participation, and responses from the Instructor's Questionnaire.

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INSTRUCTOR RESPONSES

1.	THE PHYSICAL ENVIRONMENT IN WHICH THE CLASS IS HELD IS SATISFACTORY.
2.	THE TYPE OF CLASS IS LECTURE.
3.	THE TEXTS WERE HIGHLY SATISFACTORY.
4.	THE TEXTS WERE CHOSEN BY ME.
5.	THE COURSE OUTLINE GIVEN TO THE STUDENTS WAS CREATED BY ME.
6.	STUDENT ENTHUSIASM FOR LEARNING IN THIS CLASS HAS BEEN AVERAGE.
7.	FOR A COURSE OF THIS TYPE, THE NUMBER OF STUDENTS IN THE CLASS IS ABOUT RIGHT.
8.	COMPARED TO COURSES OF SIMILAR CONTENT, I HAVE PUT ABOUT THE SAME EFFORT INTO THIS COURSE.
9.	THIS IS A SERVICE COURSE.
10.	COMPARED TO OTHER CLASSES, THE PERFORMANCE OF THIS CLASS IS AVERAGE.
11.	
12.	
13.	
14.	
15.	

STUDENT RESPONSES	TOTAL RESPONSES			STRONGLY DISAGREE			DISAGREE			NEUTRAL			AGREE			STRONGLY AGREE		
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
1. The instructor's ability to explain concepts is excellent.																		
2. The contents of the assignments contribute to my understanding of the subject.																		
3. The requirements of the course (projects, papers, etc.) were explained adequately.																		
4. The instructor's presentation often causes me to think in depth about this subject.																		
5. The instructor has adequate means for evaluating my learning.																		
6. The methods being used for evaluating my work (such as tests, projects, etc.) are reasonable.																		
7. Adequate opportunities are provided by the instructor for me to ask questions.																		
8. The instructor is teaching the course material or skills clearly.																		
9. The instructor is well prepared.																		
10. The instructor seems to care about my learning.																		
11. The course appears to be well planned.																		
12. Course objectives are being achieved.																		
13. During the term, I looked forward to attending this class.																		
14. Compared with other courses on this level carrying an equal amount of credit, the effort I put into this course is as much as in other courses.																		
15. Course objectives have been expressed clearly.																		
16. The instructor demonstrates a personal commitment to high standards of professional competence.																		
17. The instructor provides useful feedback on assignments and projects.																		
18. In this course, I am learning much.																		
19. The out-of-class assignments are challenging.																		
20. The instructor supervises and helps in new experiences without taking over.																		
21. The instructor relates underlying theory to practice.																		
22. Overall, I rate this instructor a good teacher.																		

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STUDENT RESPONSES	STRONGLY DISLIKE					STRONGLY LIKE					TOTAL RESPONSES	ITEM MEAN	UNIT MEAN	INSTITUTIONAL MEAN	
	1	2	3	4	5	1	2	3	4	5					
BARKER J 23. Explanations cover material or skills, emphasizes it in the course.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.77	4.51	4.39
24. The time allowed to complete exams is adequate.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.77	4.51	4.39
25. Explanations are phrased clearly.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.77	4.42	4.24
26. The textbooks contribute to my understanding of the subject.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.77	4.42	4.24
27. The course is practical and useful to these students for whom it was specifically planned.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.77	4.42	4.24
28. The clinical experiences, or laboratory, meet my learning needs for this course.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.77	4.42	4.24
29. The instructor explains or illustrates laboratory or clinical techniques clearly.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.77	4.42	4.24
30. Pre-laboratory assignments (assigned readings and exercises) contribute to my understanding of laboratory experiments.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.77	4.42	4.24
31. The laboratory contributes to my understanding of the subject.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.77	4.42	4.24
32. The laboratory manual adequately explains the procedures to be followed in the laboratory.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.77	4.42	4.24
33. Equipment and materials needed to perform the laboratory experiments are organized and readily available for use during the laboratory.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.77	4.42	4.24
34. My perception of the teaching method used in this course is	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.77	4.42	4.24
35. This course is	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.77	4.42	4.24
36. My class is	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.77	4.42	4.24
37. My grade (or average) is	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.77	4.42	4.24
38. The grade I presently have in this class is	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.77	4.42	4.24
39. I would be helpful outside of class (this is not to be given help in class)	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.77	4.42	4.24

Student Evaluations from ENG 4893 Children's Literature

EHL Department Evaluation Forms*
and Student Email to the Instructor

* Note: Typed evaluations come from online classes prior to the current online evaluation system. These forms were emailed by Teresa Anderson, department secretary, to the students and returned to Ms. Anderson.

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester Spring '08 Course Number ENG 4893 Section Number w1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

I loved everything about it. It is easily one of my most favorite classes from my entire college career. I found everything not only accessible to my schedule and tastes but still forced me to think deeply about the literature.

2 What academic aspects of this course would you change and why?

The only thing I could possibly think to change would be to lighten a little on the fantasy literature. I personally love it, and it might not be a very good change since it is so important to children's literature, but some students may get tired of almost 3 weeks of it.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Absolutely. Always very prompt with responses and as helpful as possible.

4 What are the most important things you learned in this course?

Basically what was talked about from the beginning of the course that extended throughout each of the works that we discussed: the importance of children's literature.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

I would suggest this course to anyone who loves children's literature. The work load is very appropriate for a busy college student and while it does require some critical thinking skills it is accessible to anyone willing to put out the effort.

Please rate your academic effort in this course by **bold highlighting** a number from one to four, with four indicating the maximum effort. 4

1 2 3 4

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester .. Spring '08 _____ Course Number ... ENG 4893 _____ Section Number ..w1__

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

I enjoyed reading the literature best. I discovered many things about the world of children's literature and I count this course as one of the most beneficial classes I have taken. Concerning the literature, it was amazing to read such good work. I discovered many things about myself and the world around me as a result.

2 What academic aspects of this course would you change and why?

I believe this course to be very effective as it is. I would continue in similar fashion while being mindful that changes might need to occur, for whatever reason, in the future.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes, on more than one occasion my instructor gave me very specific and helpful feedback. The advice was practical and helped with assignments.

4 What are the most important things you learned in this course?

I learned many things about humanity. Indeed, quality literature can provide revealing information regarding the human condition. The literature in this course was of great quality; I gained many valuable insights (jealousy, greed, discrimination, etc.).

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

I would say yes. I would advise them to read the literature, participate in the discussion boards, read the course documents, and not to hesitate in approaching the professor for council.

Please rate your academic effort in this course by **bold highlighting** a number from one to four, with four indicating the maximum effort.

1 2 3 4

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester __Spring '08__ Course Number __ENG 4893__ Section Number __w2 / 44__

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

The best part of this course was the reading. It was a great course to make people realize the importance for reading and what a person should consider and look for when getting children interested in reading the books. I have never made the time to read books even if they were of interest to me! But the course required the time and has created a love for reading for me!

2 What academic aspects of this course would you change and why?

I thought it was all great and fair! I loved the way Dr. Barker had different stuff posted for the lessons and she always let us know ahead of time what we needed, what she expected, and she gave us good examples of stuff we needed to work and change.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes it was all very helpful. She was great with email and responded immediately to any questions or concerns we had.

4 What are the most important things you learned in this course?

The importance of reading and what to look for in books that made them great to read.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

I would most definitely recommend Dr. Barker. She was wonderful. The course itself is a lot of work, but not impossible. She's also very understanding about situations that come up in life, and gives as much help as she possibly can.

Please rate your academic effort in this course by **bold highlighting** a number from one to four, with four indicating the maximum effort.

1 2 3 4

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester Fall 2009 Course Number Eng 4893 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?
Reading! 😊 I learned a lot about children's books - a lot that I never knew before.

2 What academic aspects of this course would you change and why?
I can't think of anything off the top of my head. This class was more time-consuming than most BUT that was clearly stated in the syl. & 1st day of class.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?
Yes - I could tell she put a lot of effort into reading our assignments. If your grade was less than perfect - it was always explained.

4 What are the most important things you learned in this course?
The VALUE of children's books & reading to children. (students as well as my own)

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?
Yes! You will like the class & the instructor. She was friendly, reasonable, down-to-earth & most importantly knowledgeable. Our time here was not wasted with assignments I felt unnecessary.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 4

P.S. This is my favorite class 😊

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester SP 10 Course Number 4893 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

I liked the books we read. All of the books, in my opinion, were good books. It was apparent that Dr. Barker chose books we would enjoy reading.

2 What academic aspects of this course would you change and why?

I would give a little more time to read the books. I am a fairly fast reader, so I love to read & do so quite often, but with all the other classes students take, it got to be a bit

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not? ^{overwhelming} at times.

Yes, all feedback was very constructive & in detail which let me see which areas I needed most help in.

4 What are the most important things you learned in this course?

1. How to look at a book analytically & from many perspectives.
2. Books appropriate for children
3. Terms use - setting, genre, plot...

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

I would tell he/she to take the course. This is a challenging course, but a fun one & you will most definitely learn a lot.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3

(4)

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester Sp. 2006 Course Number ENG 4895 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

- the variety of literature required for reading.
• because I would not have normally read this literature, but I am glad I did & I enjoyed it.

2 What academic aspects of this course would you change and why?

None, I think every aspect of this class was academically necessary & meaningful.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

yes, she identified problem areas & how to improve those areas

4 What are the most important things you learned in this course?

how to apply Bloom's Taxonomy to Children's literature, along w/ the variety of literature available.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

yes, the instructor gives the work for a hands on technique and application to the classroom. Everything that was done and read can be applied to the classroom.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 4

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester Fall 2008 Course Number 4893 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

- 1 What did you like best about this course and why?
The different Novels, because I liked them and I wouldn't have read them if it wasn't for the course. Including the independent Reading.
- 2 What academic aspects of this course would you change and why?
I don't think I would because the 3 papers & the tests didn't seem to overload me. It was pretty balanced throughout the semester.
- 3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?
Yes, it was clear what I needed to improve on my papers.
- 4 What are the most important things you learned in this course?
That Childrens Lit isn't just for children
- 5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?
Yes, especially w/ this instructor. she was an amazing teacher

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 ④

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester Spring 2010 Course Number 48934 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

- 1 What did you like best about this course and why?
I liked the wide variety of literature put before me. We read a wide variety of books with ranging topics. I really liked the open discussions we had in class, too because we got the chance to see other's perspectives and views on different topics.
- 2 What academic aspects of this course would you change and why?
I would give a little more time to read the books because with everything else that goes on (other class work, meetings and other obligations) I found it hard sometimes to keep up but somehow always got it done.
- 3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?
Yes, all feedback was constructive and let me know how to make it better for next time.
- 4 What are the most important things you learned in this course?
To seek out different types of literature because you never know if you're going to like it unless you try it.
- 5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?
I would tell them that this is an excellent course and be prepared to read a lot but that the books are enjoyable.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 4

4

Janet L. Barker

From: Clark Ashley [aclark27@student.se.edu]
Sent: Monday, May 10, 2010 11:31 PM
To: Janet L. Barker
Subject: grade question!

Mrs. Barker!

I just wanted to take the opportunity to say a few things real fast that I really feel you should hear. I know you are in the mist of grading and are really overwhelmed, but I really appreciate all your knowledge and helpful remarks in all the criteria we have learned throughout the semester. I must say I really dreaded this class because I do not personally enjoy literature or reading books. I was really surprised how much I learned and enjoyed this class. It became almost easy for me to complete assignments because I wanted to read and see the what this weeks book or short stories were about. (If you knew me as a child, you would have been shocked seeing me with different books in my hand this semester, believe me my mom was so shocked!!) It also was rewarding to read your documents (lessons) containing knowledge based on the book, it brought about a better understanding. So I just wanted to take the time to personally say thank you for your desire and passion to be a college professor and teaching children's literature. You provided a better education for me in this course, which I was so scared of. I have never sent an email thanking a college professor because I do not enjoy most classes, but I have gained so much from you and this course! I have told all of my elementary education classmates how rewarding this class was and how awesome and helpful of a professor you were! You do not find that too often in college.

Thank you!!

Ashley Clark

----- Original Message -----

From: "Janet L. Barker" <jbarker@se.edu>
 Date: Tuesday, April 27, 2010 10:23 am
 Subject: RE: Paper 2 question!
 To: "aclark27@student.se.edu" <aclark27@student.se.edu>

> Yes, Ashley, I'll see you around 1-1:30.

>

> Best wishes,

>

> Dr. Jani L. Barker

> Assistant Professor of English

> Southeastern Oklahoma State University

> 1405 N. 4th Avenue

> Durant, OK 74701

> 580-745-2586

>

> -----Original Message-----

> From: aclark27@student.se.edu [mailto:aclark27@student.se.edu]

> Sent: Tuesday, April 27, 2010 10:19 AM

> To: Janet L. Barker

> Subject: Re: Paper 2 question!

>

8/24/2010

Janet L. Barker

From: Kimberly Brown [ktsjj5@yahoo.com]
Sent: Monday, December 17, 2007 11:40 AM
To: Janet L. Barker
Subject: Children's Literature

Dr. Barker,

I just want to express my appreciation for this course. You teaching this course was fun and i feel I have learned a great deal in reviewing a book. I now feel confident enough to sit in a book club because of my new learned knowledge of themes, connections, theme quotations, poetic justice, essay writing, critical analysis, and the many other tools you provided me with. Your leadership in this course was thorough, excellent and and your explanations were complete as well as your feed back. You are a great teacher. Thank you so much. I loved this course.

Wishing you and yours a Merry Christmas and a Happy New Year!

Kimberly ☺

Looking for last minute shopping deals? [Find them fast with Yahoo! Search.](#)

4/2/2008

Janet L. Barker

From: Teresa Snapp [tsnapp95@student.se.edu]
Sent: Wednesday, July 28, 2010 7:06 AM
Subject: Q & P Paper: ENG4893-W1-093S

Dear Dr. Barker,

I was looking over my Q & P Paper, and realized that I did not put my name on it!!! I was following the superior example so closely, and did not even realize it until last night! I was thinking about it and did not know if you printed them off to grade or graded online. If you printed it off, you would not know who's paper it is!

Please accept my apologies. I had never done a paper like this and was trying to be so careful.

I also just wanted you to know that I am a late bloomer as far as college. I am 41 and began college 1 1/2 years ago.

When I was in school, they did not stress reading like we do now. I do not remember being encouraged to read. My mother did not read, my grandmother, I never saw reading, so therefore, I did not read. We did not have a goal for points like we do in our schools now... I am more of a "doer", I have to be up doing something constantly. Find it hard to sit still. That is why I was a great military wife, always doing something!

I was nervous about taking this class. I was worried that I might not "like" the reading materials, or might not be able to "get" the stories, and not do well in class.

But quite the contrary. The reading materials were wonderful! My children would be like, "Oh Mom, that's a great book, you will love it." I enjoyed sitting down and reading a book this summer! It is such a great feeling to take my children in a book store and see books on the shelf and be like, "I've read that book, and I have read that book..."

I just wanted to thank you for pushing us so hard this summer. You required a lot of reading and introduced us to a lot of different reading. I have a new love and now I feel that I am a better role model for my children. They have a list of books that they feel I will enjoy!

Sincerely,
Teresa

7/28/2010

Student Evaluations from ENG 3903 Technical and Professional Writing

Student Email to the Instructor and
EHL Department Evaluation Forms

Janet L. Barker

From: Bailey Theresa [tbailey84@student.se.edu]
Sent: Wednesday, September 16, 2009 7:50 PM
To: Janet L. Barker
Subject: osat

Dr. Barker

Hi. This is Theresa Bailey. I took tech writing last spring with you as a means to raise my OSAT score to passing. In July, I receive my test scores and I passed!!! My overall score improved about 20 points and my writing portion improved by 51 points!!!! Thank you so much for all the help you gave me.

Theresa Bailey

9/18/2009

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester Spring 10 Course Number 3903 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

- 1 What did you like best about this course and why? I liked this course because I really got to develop my writing skills. Also, the topics we wrote about were relevant.
- 2 What academic aspects of this course would you change and why? I would not change anything, it was a good class.
- 3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not? Yes, Dr. Barker gave excellent feedback on our papers. I felt that she really spent a lot of time reading them and even more time suggesting ways to make it better.
- 4 What are the most important things you learned in this course? I learned how to write in a more professional manner. Before taking this class I had no idea of how to write this way.
- 5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give? I would advise them to take it. It is an informative class that helps develop writing skills.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 4

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester Fall '09 Course Number 3903 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

Dr. Becker was very friendly & personable. I enjoyed her teaching. Her personality made the material, which was dry at the least, interesting. This could have been a horrible class under different circumstances.

2 What academic aspects of this course would you change and why?

I couldn't presume to have learned enough about the subject to suggest how to teach it.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes, very much. This class was one of my weak subjects, & I found that the assignments & grading challenged me & eventually I improved somewhat.

4 What are the most important things you learned in this course?

Technical writing, though not exciting, is essential. I would not have developed what I have learned in here on my own.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

Definitely. I would recommend the instructor & course over any other section.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 4

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester Fall 2009 Course Number ENE 3903 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

The hands on experience we got with professional writing, using scenarios for problems made it easier and fun.

2 What academic aspects of this course would you change and why?

Not to have the formal report so many points, have more smaller grades.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes, very helpful! She is very thorough in feedback & explains what did wrong & how to improve your writing.

4 What are the most important things you learned in this course?

How to professionally write memos, letters & emails. How to correspond in a business setting.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

Yes, I would definitely advise this instructor.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

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English, Humanities, & Languages Department Standard Course Evaluation Form

Semester Spring 2010 Course Number 3903 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

I liked the way Dr. Barker made this class interesting. She was very energetic when discussing the elements of the course.

2 What academic aspects of this course would you change and why?

I don't think I would change anything.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

The feedback that Dr. Barker gave me on my assignments were very good. On each of my assignments I learned what my weaknesses were, and I used the feedback to better complete my other assignments.

4 What are the most important things you learned in this course?

I learned how to write in a professional manner.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

I would definitely recommend Dr. Barker for this course or any other course she is teaching.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 4

English, Humanities, & Languages Department Standard Course Evaluation Form

Semester Spring 2010 Course Number ENG 3903 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

I liked that the information was given for each assignment, it gave me a better understanding of what I needed to be writing.

2 What academic aspects of this course would you change and why?

I would not change the academic aspects. I thought the course was taught well.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes, it gave me a chance to know my mistakes to be able to correct them in the future.

4 What are the most important things you learned in this course?

Learning how to write in a professional manner.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

I would tell them to take Dr. Barker and to make sure they listen and do their homework.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

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English, Humanities, & Languages Department Standard Course Evaluation Form

Semester Spring '10 Course Number 39034 Section Number 1

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

~~The~~ The teacher was well organized + I liked everything was clearly explained. It was easily understood.

2 What academic aspects of this course would you change and why?

I wouldn't change anything.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes, she had an answer for any question + always had a quick response to emails.

4 What are the most important things you learned in this course?

I learned important aspects about my resume that I am going to need in the future.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

I would say definitely yes!

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

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English, Humanities, & Languages Department Standard Course Evaluation Form

Semester Spring '09 Course Number 3903 Section Number 2

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

1 What did you like best about this course and why?

I enjoyed learning how to properly format professional documents because it helped me appear more professional as a student when writing to business professionals.

2 What academic aspects of this course would you change and why?

I wouldn't change the course from its current format.

3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?

Yes because Dr. Baker goes into great detail about every issue presented to the class.

4 What are the most important things you learned in this course?

How to write and format e-mails, letters, and memos.

5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?

I would advise anyone to take this course because it is very practical from a professional standpoint.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3

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English, Humanities, & Languages Department Standard Course Evaluation Form

Semester Fall 2006 Course Number ENG 3903 Section Number 2

Please answer the following questions as honestly and concretely as possible. If you need more space please use the back of this sheet. Please Note: Faculty do not have access to student evaluations until after grades are submitted.

- 1 What did you like best about this course and why?
I liked that we had to write letters and memos because I know it will be useful in the future.
- 2 What academic aspects of this course would you change and why?
I wouldn't change any.
- 3 Did you find the feedback the instructor gave you on your work to be helpful? Why or why not?
yes, because she knows what she's talking about and it helped me improve.
- 4 What are the most important things you learned in this course?
How to write an effective report.
- 5 If one of your friends asked you whether he or she should take this course from this instructor, what advice would you give?
yes, they should take this instructor because he's good about explaining things.

Please rate your academic effort in this course by circling a number from one to four, with four indicating the maximum effort.

1 2 3 4

ENG 3903.1: Technical & Professional Writing

Fall 2010; 11:00-11:50 a.m.; Morrison 304

Instructor: Dr. Jani Barker

Office: Morrison 327

Phone: 580-745-2586

Office hours: MWF 8:50-10:50 a.m.

Email: jbarker@se.edu

and M-F by appointment

Course Prerequisites:

English 1113 and 1213

Course Description:

Technical and professional writing has many purposes—to provide information; to help people use products and perform tasks; to report results; to persuade readers of the desirability of a course of action; and to facilitate a variety of tasks. In short, it helps people get things done.

In this course, we will develop and practice strategies for writing effective documents. We will read about and discuss principles of rhetoric and technical communication, analyze written documents, and practice applying the theory and strategies learned in the class while writing a variety of documents. Many in-class collaborative exercises will give you experience writing with others.

Expect to participate actively in your own learning and that of your classmates. The instructional format of this course will include frequent mini-lectures, but will consist largely of in-class exercises, small group activities, and writing workshops. YOU are a key factor in the success of this course.

Required Textbook:

Oliu, Walter E., Charles T. Brusaw, and Gerald J. Alred. *Writing That Works: Communicating Effectively on the Job*. 10th ed. Boston and New York: Bedford/St. Martin's, 2010. ISBN: 0-312-54182-1.

Other Required Resources:

Access to a computer and to the internet (for access to Blackboard) and to word-processing software and a printer.

Note: contents of this syllabus are subject to change; students will be notified of changes in class and on Bb

Course Objectives: For success in this course, students will:

- Understand the nature and characteristics of technical and professional writing.
- Plan effective documents by analyzing the audience and purpose of the documents and creating rhetorical strategies to achieve your writing objectives.
- Determine, locate, and incorporate the information needed for professional documents.
- Develop content fully to give all needed detail and explanation (while trimming unnecessary “fat” so that writing remains concise).
- Organize and format documents in a clear, efficient manner that adheres to professional norms and guides readers in locating and understanding the information provided.
- Use an appropriate professional tone and strong, active, precise writing style.
- Edit and revise documents to increase their effectiveness, accuracy, and professional image.
- Work as part of a team, collaborating effectively in writing tasks.
- Practice writing a variety of common workplace documents, including correspondence (email, letters, and memoranda), instructions, and reports.

Workload, Assignments, and Grade Determination:

Expect to spend at least nine hour *per week* (six hours out of class) in class activities and course preparations (reading, completing Blackboard quizzes, and preparing writing assignments).

You will earn points based on your performance on the following assignments:

• Project 1: Routine document packet (letters, memos, informal reports) =	200 points
• Project 2: Set of instructions / rhetorical analysis memo =	150 points
• Project 3: Reports (an informative report (100 pts.) and analytical report (200 pts.) on the same topic) =	300 points
• Project 4: Job application letter and résumé =	100 points
• Reading-based Bb quizzes =	100 points
• In-class exercises, project drafts, and workshops =	150 points

Your final course grade will be recorded based on how many points you earn:

900-1000: =	A	600-699.9 =	D
800-899.9 =	B	599 or below =	F
700-799.9 =	C		

General grading standards:

A (90-100%):	Excellent. The work does an outstanding job at fulfilling the requirements for the assignment; shows insight, perceptiveness, originality, and thoughtfulness; is concise but complete; is logically organized and effectively designed, fully developed, thoroughly researched (when applicable), and free of errors. The writing style is fluent, precise, and coherent. All aspects of the document are effective for the designated audience and purpose. A supervisor would be very pleased with this level of work.
B (80-89%):	Above Average. The work exceeds the minimal requirements for organization, development, research, and document design, and demonstrates insight and thoughtfulness, while containing few errors. All aspects of the document are acceptable for the designated audience and purpose. Strong, interesting work, but it is not exceptional or contains minor problems. This level of work would leave an employee in good standing with an employer, but the document might need minor revisions.
C (70-79%):	Average. The work fulfills the minimal requirements for the assignment, but either has several minor areas of weakness or one rather serious flaw. This level of work wouldn't get an employee fired, but would not present the employee in a favorable light; it would require extension revisions.
D (60-69%):	Below Average. The work basically fulfills the assignment but is weak in one of the major areas (content, appropriateness for purpose and audience, organization, development, document design, use of visuals, style, or mechanics). Generally substandard work with some redeeming features. This level of work might put employment in jeopardy. The work would have to be re-written to achieve the organization's objectives.
F (59% or below):	Unacceptable. The work is riddled by error (may fail to cover essential points; or may be disorganized and show misunderstanding regarding audience, genre, or context; or may use an inappropriate tone; or may use poor quality design or visuals; or may have an unacceptable level of errors); or fails to follow assignment instructions; or relies excessively on a single source or on dated or dubious sources; or contains any form of dishonesty. This level of work would not merit continued employment.

Note: All grading will be based on the quality of the assignment submitted; factors such as a student's ability and the effort put into an assignment will only be assessed to the extent that they influence the quality of the work submitted. Life difficulties, unfortunately, tend to affect performance, but cannot be factored into grading criteria; nor can a student's need for a grade.

Grading Standards for In-Class Exercises, Project Drafts, and Workshops:

The extent to which you come to class prepared and contribute actively to class activities, exercises, and workshops will largely determine how much you learn from this course and thus will greatly influence your performance on the projects. Additionally, each time the class completes in-class exercises or participates in workshops, you will receive credit for active participation. When you are required to bring in work prepared outside of class (a draft of an assignment, for example), you will earn full credit for having a completed document, half credit for having a partial document, and no credit for having no document. For workshops, therefore, you will receive two daily grades—one for the preparation, and one for workshop participation.

Your participation rate will determine the letter grade you earn for the in-class exercises, project drafts, and workshops portion of the course (0-3 missed credits = A range; 4-6 missed credits = B range; 7-9 missed credits = C range; 10-12 missed credits = D range; 13-15 missed credits = 50%; more than 15 missed credits = 0 for that section of the course grade). The quality of your

participation will determine where you fall within the letter grade range. If you show leadership and civility, add depth to discussions, and encourage contributions from others, you will earn a score in the high range; those who tend to be passive during class activities will score in the low end of the grade range.

Policies:

The following course policies are intended to promote professionalism and ensure fairness to all students.

Attendance and participation:

In this class, as in the workplace, attendance and attention to each day's work are crucial for success. All members of the class are expected to attend class regularly, to arrive on time and stay for the entire session, to come prepared for each class, and to participate in class discussions and activities. Because the work performed in class is related to graded assignments, absences will affect your grade.

Class behavior:

All members of the class are expected to behave in a civil, professional manner that will contribute to, rather than distract from, their colleagues' learning. Respectful behavior to all members of the class is required at all times. Additionally, students must minimize disruptions to the class (turning off cell phones, for example, and limiting conversation to class-related topics).

Computer access:

To successfully complete the requirements of this course, you will need access to a computer, to the internet, and to Microsoft Office programs; proficiency with keyboarding; and a working knowledge of a word processing program. Class documents will be available on Blackboard.com for your convenience. It is advisable to save and back-up documents regularly, as failure to submit documents on time will reduce grades.

Communication:

Students may communicate with the instructor during class, by phone or in person during office hours or a scheduled appointment, or via email. All course communication should follow conventions of professional communication and etiquette (i.e. standard English, courteous tone, etc.).

Email should have:

- a clear subject line (e.g. "questions about the résumé assignment" or "absence from tech. writing, 2/19"),
- a courteous, professional salutation (Dr. Barker/Dear Dr. Barker—not "Hey")
- an opening paragraph that concisely explains your reason for emailing,
- further paragraph(s)—if needed—giving details, and

- a concluding paragraph that identifies your next action or what you are requesting me to do (note that requests may be denied, especially if they go against course policies).

Please allow 48 hours for responses to email, though I'll usually respond more promptly. In addition to responding to email, I will communicate with students in class and via Blackboard. You are responsible for being present to receive these communications.

Instructor responsibility:

You have the right to expect me, as your instructor, to be prepared for class; to provide clear information about the subject matter, course policies, and assignment requirements; to grade papers fairly and in a reasonable time (within a week for small assignments and two weeks for longer assignments); to respond to your questions; and to hold you to the high standards needed to promote your success in your chosen career.

Student responsibility:

As adults and professionals (or professionals-in-training), you will be expected to take responsibility for your performance in this class. You are responsible for:

- keeping up with all information presented in class and/or on Blackboard,
- completing readings and quizzes before the class for which they are due,
- asking questions about aspects of assignments that you don't understand,
- knowing and adhering to all course and university policies,
- managing your time effectively, and
- saving written documents regularly to minimize computer-related crises.

Late work / make-ups:

It is important to submit assignments on time on the job and in this class. Because life complications happen, a rare lapse can sometimes be forgiven (see the "Give me a break" policy). However, because failure to submit work in a timely manner bears serious negative consequences in the workplace, missed or late work for this course will be penalized:

- *Reading quizzes* are due before the class meeting for which they are assigned and **cannot** be made up; however, eleven quizzes will be available, and the top ten grades will count toward the final course grade.
- *Late written assignments* will be penalized one-third of a letter grade per day late. The penalty will be waived if the student presents documentation of an excused absence (e.g. official university activity, serious personal illness, or major illness or death of an immediate family member) and submits the assignment immediately upon returning to class.
- *Workshop drafts* must be submitted on time to earn credit.

The "Give Me a Break" policy:

Sometimes life's challenges interfere with course performance. In order to reduce stress and allow you to focus on getting caught up with your course work, one time during the semester, you may request a "break" to either (1) submit an assignment up to one week

late without penalty, or (2) revise an assignment for the possibility of a higher grade (a higher grade will be assigned only if earned by a revised document that is superior to the original; the higher grade, if earned, will replace the original. The revision must be submitted prior to the scheduled final exam time). Or (3) excuse one missing daily grade. Let me know, in writing, when you want to use your "break."

Assignment submission:

Understanding written and verbal directions and following them are important professional skills necessary for success in the workplace and in this class. Failure to follow assignment requirements will reduce grades and may result in a grade of zero. All written work other than in-class assignments must be word-processed in a standard, easily readable font style (e.g. Times New Roman) and size (11 or 12 point). Assignments are due (in person) at the beginning of class.

Plagiarism and other forms of academic dishonesty:

All work submitted **MUST** be the original work of the student in whose name it is submitted. Any use of the ideas or language of others—even if you find the material on the internet or borrow the work of someone you know—must be documented fully. Undocumented use of the words or ideas of others constitutes plagiarism (even copying or paraphrasing a sentence or two from several sources) and will result in a grade of zero.

Fabricating data will result in a grade of zero.

Submitting the same work to multiple classes without the express permission of the instructors for those classes is also considered a form of academic dishonesty.

English, Humanities, & Languages Department Policy on Academic Integrity:

"Using another's intellectual property and representing it as one's own violates academic integrity and is known as *plagiarism*. Academic Dishonesty also includes "cheating" on exams or other assignments, whether by copying from another student, using unauthorized study materials or methods, or by supplying answers to another student. Regarding the violation of academic integrity, faculty members may impose penalties, including, but not limited to:

- 1 requesting that the student withdraw from the course;
- 2 reducing or changing a grade in the course, a test, and assignment or other academic work;
- 3 assigning the student additional academic work not required of other students in the course;
- 4 assigning a failing grade and informing the student of their right to appeal through the Academic Appeals Committee;
- 5 referring the matter to the Dean of Students as a violation of the University's Student Code of Conduct.

Repeat offenses could terminate the student's standing in the department and in the university. Faculty members are entitled to have additional guidelines on academic integrity specific to their course settings." (See Student Handbook Section D.1

(http://www.sosu.edu/slife/handbook/Student_Handbook.pdf).

University ADA Compliance Policy.

Any student needing special accommodations due to a physical, mental or learning disability should contact Mrs. Susan Dodson, the Coordinator for Student Disability Services, New Student Union, Room 204 or call(580) 745-2394 (TDD#745-2704) or email Mrs. Dodson at sdodson@sosu.edu. It is the responsibility of each student to make an official request for academic accommodations to the Coordinator.

ENG 3903.1: Technical and Professional Writing Schedule of Topics and Assignments* Fall 2010

(*Schedule subject to change at the discretion of the instructor.)

<u>Dates</u>	<u>Graded Assignments</u> (Due: Beginning of class)	<u>Assigned Reading</u> (Complete BEFORE class)	<u>Topic(s) / Class Activities</u>
8/16			Introduction to the course.
8/18		Writing @ work portfolio, pp. 261-272.	Beginning-of-course assessment.
8/20		Ch. 1: Assessing Audience and Purpose.	The foundation of effective workplace writing: analysis of audience and purpose.
8/23	Quiz 1 over ch. 1 & 3 (available via Bb until 10:55 a.m.).	Ch. 3: Writing the Draft.	Writing is thinking: The writing process. Project 1 assignment.
8/25		Ch. 8, Understanding the Principles of Business Communication, pp. 275-295. Ch. 4, Revising the Draft, pp. 94-100.	Correspondence basics.
8/27	Quiz 2 over ch. 8 (available via Bb until 10:55 a.m.).	Ch. 8, pp. 295-end.	Email, memos & letters. Work on collaborative exercise.
8/30	Draft of memo (bring to class for work-shopping).	Ch. 9, Writing Business Correspondence, pp. 320-330. Ch. 4, pp. 101-106.	Routine and positive messages. Review of memo drafts.
9/01	Quiz 3 over ch. 9 (available via Bb until 10:55 a.m.).	Ch. 9, pp. 330-end.	Sensitive and negative messages.
9/03	Draft of sensitive or negative message letter.	Ch. 4, pp. 106-114.	Review of drafts. Editing practice.
9/06			Labor Day Holiday
9/08	Quiz 4 over ch. 10 (available via Bb until 10:55 a.m.).	Ch. 10, Writing Informal Reports.	Informal reports.
9/10	Draft of trouble or trip report.	Ch. 4, pp. 115-120.	Review of drafts. Revising and editing.
9/13	Project 1 due.		Project 2 assignment. Introduction to instructions.

ENG 3903.1 schedule, MWF 11:00, fall 2010: p. 1

<u>Dates</u>	<u>Graded Assignments</u> (Due: Beginning of class)	<u>Assigned Reading</u> (Complete BEFORE class)	<u>Topic(s) / Class Activities</u>
9/15		Ch. 12, Writing Instructions, pp. 422-433.	Planning instructions. Audience and purpose analysis.
9/17	Quiz 5 over ch. 12 (available via Bb until 10:55 a.m.).	Ch. 12, pp. 433-end.	Design and illustration for instructions.
9/20		Websites re. emergency planning for tornados (links available via Blackboard).	Content and language for sets of instructions.
9/22		Websites re. emergency planning for tornados (links available via Blackboard).	Workshop re. writing instructions.
9/24		Ch. 7, Designing Effective Documents and Visuals, pp. 209-220.	Document design.
9/27	Quiz 6 over ch. 7 (available via Bb until 10:55 a.m.).	Ch. 7, pp. 220-end.	Selecting and creating effective visuals.
9/29			Integrating visuals into larger documents.
10/01		pp. 181-203: Documenting Sources	Analysis memo. Creating lists of sources.
10/04	Draft of your instructions.		Workshop.
10/06			Assessment Day (classes do not meet 8-12:50)
10/08	Project 2 (set of instructions with analysis memo) due.		Library day. Meet in the library classroom on floor 2-A.
10/11			Project 3 assignment and topic discussion. The research process.
10/13		Ch. 6, Researching Your Subject, pp. 148-171.	Primary & secondary research.
10/15	Quiz 7 over ch. 6 (available via Bb until 10:55 a.m.).	Ch. 6, pp. 171-181.	Using sources.
10/18		Ch. 2, Organizing Your Information, pp. 25-44.	Organizing information.
10/20	Quiz 8 re. ch. 2 (available via Bb until 10:55 a.m.).	Ch. 2, pp. 44-end.	Organizing information.

ENG 3903.1 schedule, MWF 11:00, fall 2010: p. 2

<u>Dates</u>	<u>Graded Assignments</u> (Due: Beginning of class)	<u>Assigned Reading</u> (Complete BEFORE class)	<u>Topic(s) / Class Activities</u>
10/22			Fall Break—ENJOY!
10/25	Draft of information report.		Workshop. Editing practice.
10/27	Information report due.		The analytical report overview.
10/29		Ch. 11, Writing Formal Reports, pp. 385-396.	Formal reports: front matter.
11/01	Quiz 9 re. ch. 11 (available via Bb until 10:55 a.m.).	Ch. 11, pp. 396-end.	Body of the analytical report: introductions, methods, and criteria sections.
11/03	Draft of introduction, methods, and criteria sections—groups 1 & 2.		Review & workshop—groups 1 & 2. Writing day—groups 3 & 4.
11/05	Draft of introduction, methods, and criteria sections—groups 3 & 4.		Review & workshop— groups 3 & 4. Writing day - groups 1 & 2.
11/08			Body of the analytical report: comparison/contrast of options and conclusions and recommendations sections.
11/10	Draft of comparison/contrast and conclusions and recommendations sections --groups 3 & 4.		Review & workshop - groups 3 & 4. Writing day --groups 1 & 2.
11/12	Draft of comparison/contrast and conclusions and recommendations sections --groups 1 & 2.		Review & workshop—groups 1 & 2. Writing day—groups 3 & 4.
11/15	Analytical report due.		Project 4 (job application packet) assignment. Planning an effective résumé.
11/17		Ch 16, Finding the Right Job, pp. 570-587.	Planning an effective résumé.
11/19	Quiz 10 over ch. 16, part 1. (available via Bb until 10:55 a.m.).	Ch. 16, pp. 587-601.	Résumé formats and design. Requesting references.

<u>Dates</u>	<u>Graded Assignments</u> (Due: Beginning of class)	<u>Assigned Reading</u> (Complete BEFORE class)	<u>Topic(s) / Class Activities</u>
11/22	Draft of résumé in ASCII and nicely formatted versions (same content).		Review résumés.
11/24, 11/26			Thanksgiving Holidays
11/29			End of course assessment exercise.
12/01	Quiz 11 over ch. 16 part 2. (available via Bb until 10:55 a.m.).	Ch. 16, pp. 602-end.	Job application letters.
12/03	Draft of job application letter.		Review job application letters.
12/08	Project 4 (job application packet) due.		Final exam scheduled (final project replaces the final exam for this course)

Janet L. Barker

From: Linda Kallam
Sent: Thursday, June 24, 2010 3:52 PM
To: Janet L. Barker
Cc: John Mischo
Subject: Online Certification
Follow Up Flag: Follow Up
Flag Status: Completed

Janet,

CONGRATULATIONS! You have successfully completed the online certification course.

Linda

Linda Kallam, Ph.D.
Professor
Director of Online Learning
Program Coordinator, M.Ed. Mathematics Specialist
Department of Mathematics
Southeastern Oklahoma State University
1405 N. 4th, PMB 4178
Durant, OK 74701
580-745-2682 (Voice)
580-745-7458 (Fax)

Southeastern Oklahoma State University
Teacher Education Program Syllabus for Online and Blended Courses
ENG 4893: Children's Literature and Storytelling
Spring 2010

Professionals for the 21st Century: Competent, Committed, and Ethical

INSTRUCTOR CONTACT INFORMATION:

Instructor:	Dr. Jani L. Barker
Office:	Morrison 327
Email:	jbarker@se.edu
Office Phone #:	580-745-2586
Fax #:	580-745-7406
Office Hours:	M W: 10:00-11:50 a.m.; T: 10:30-noon; Th & F: by appointment

COURSE TITLE: Children's Literature and Storytelling

PREREQUISITES: ENG 1113, ENG 1213.

CATALOG DESCRIPTION: A study of the various types of literature appropriate for children, preschool through middle school.

REQUIRED MATERIALS:

- *The Watsons Go to Birmingham—1963*. 1995. Christopher Paul Curtis.
- *The Birchbark House*. 1999. Louise Erdrich.
- *Rules*. 2006. Cynthia Lord.
- *Bridge to Terabithia*. 1977. Katherine Paterson.
- *Harry Potter and the Sorcerer's Stone*. 1997. J. K. Rowling.
- *Holes*. 1998. Louis Sachar.
- *20th-Century Children's Book Treasury*. 1998. Janet Schulman (editor).
- *Children of the Dust Bowl: The True Story of the School at Weedpatch Camp*. 1992. Jerry Stanley.
- Additional readings (legends, fairy tales, fables; articles; lessons) available via Blackboard.
- Additional (library) books used for independent reading assignments.

You may purchase or borrow any unabridged edition (no retellings!) of the required texts—but you are responsible for having the books when needed. Viewing movie versions *cannot* be substituted for reading the texts (and be warned—some tell a very different story).

OPTIONAL MATERIALS: NONE.

TECHNICAL REQUIREMENTS: Available through the Southeastern Online Learning website or <http://www.se.edu/online-learning/technology/hardware-software-requirements/>

NETIQUETTE (INTERNET ETIQUETTE): Available through the Southeastern Online Learning website or <http://www.se.edu/online-learning/technology/communication-netiquette/>

Short version: All members of the class are expected to behave in a civil and professional manner that will contribute to, rather than distract from, their colleagues' learning. Respectful behavior to all members of the class is required at all times. You may disagree with the ideas expressed by classmates and offer counter-arguments, but you must remain respectful toward the person expressing those ideas.

Please use standard English in your posts and proofread before posting.

LIBRARY AND INFORMATION RESOURCES: Available through the Southeastern Online Learning website or <http://www.se.edu/online-learning/student-services/>

OTHER RESOURCES AND LOCATION: NONE.

PORTFOLIO COMPONENTS: Critical Analysis "Questions and Projects" Paper

MAJOR GOALS:

1. To understand common literary terms and important literary concepts.
2. To become familiar with genres central to children's literature and be able to describe characteristics of and selection criteria for these genres.
3. To analyze literary elements in children's literature and explain how elements of plot, character, setting, style, and theme contribute to the artistic effectiveness of literary texts.
4. To analyze the themes of literary texts and explain how texts present a particular vision of the world, human nature, social institutions, and childhood, indicating what the world is like, what is possible for the child in it, and what behaviors are valued.
5. To read literary texts closely, critically, and creatively and to use evidence from the texts to support assertions about the meaning, artistry, and cultural messages of the texts.
6. To ask and answer questions about literature using all levels of Bloom's Taxonomy.
7. To develop an appreciation for the richness, diversity, and artistry of children's literature.

COURSE OBJECTIVES:

The following objectives will be met in this class:

1. Given common literary terms, including plot, flat/round/static/dynamic character, theme, participant (first-person)/external (third-person) narrator, focalizer, setting, style, tone, formula fiction, realistic fiction, fantasy, etc. and a list of definitions and/or examples of the terms, students will be able to choose the best definition or example to match each term.
2. Using the selection criteria from the "choosing picture books" handout, students will evaluate a picture book selected from a list, citing at least five of the selection criteria and pertinent examples of how the book does or does not exemplify these criteria.
3. For selected poems by two different poets, students will accurately describe the sound patterns, imagery, and figurative language used in the poems and will comment on the quality of imagination shown in the poetry.

4. Using the evaluation criteria provided in the nonfiction lesson, students will evaluate a nonfiction book selected from a list, providing specific, pertinent examples from the book to demonstrate the effectiveness of the book for at least three criteria.
5. Given a list of criteria for evaluating contemporary realistic fiction, students will evaluate how effectively a specified novel meets those criteria, citing specific, pertinent examples from the book to demonstrate the effectiveness (or lack thereof) for at least three criteria.
6. Students will demonstrate how an easy reader book selected from a list combines simplicity of language and plot with elements that would be appealing to a newly independent reader.
7. Using guidelines for selecting multiethnic literature presented in the cultural diversity lesson, students will evaluate how fairly a literary text representing a parallel culture depicts that culture, citing specific, pertinent examples from the text to reinforce their assessment of at least three guidelines.
8. For a literary text analyzed by the class, students will make assertions about literary elements (such as plot, characterization, setting, style, theme) in children's literature and use specific examples and brief quotations to support their assertions.
9. After reading a literary text and related lesson and discussing the text with the class, students will prepare a list of questions about the literary text with at least one question for each level of Bloom's Taxonomy.
10. In response to questions about a literary text that require critical thinking at the analysis, synthesis, or evaluation level, students will provide responses that earn a score of "acceptable" or above based on clarity, accuracy and logical support, and that include at least two pieces of supporting evidence (examples and/or quotations) from the text.

DEMONSTRATION OF STANDARDS AND COMPETENCIES:

Competency #1. The teacher understands the central concepts and methods of inquiry of the subject matter discipline(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

Instruction:

ENG 4893 provides the basic knowledge of one of the "central concepts and methods of inquiry" for the discipline of English/language arts. Central concepts and methods of literary analysis will be taught through a variety of methods: (1) The instructor will model literary analysis through lessons and examples. (2) Teacher candidates will informally practice analyzing a variety of texts from multiple perspectives during online discussion forums. They will also complete analysis exercises for five different literary texts. Analysis will include texts of different genres, representing culturally diverse groups, appropriate for preschool through middle school students. (3) Candidates will read about characteristics of and selection criteria for different genres of children's literature and will evaluate books read independently based on those criteria. (4) Candidates will write two papers analyzing literature; at least one will require composing questions correlating to each level of Bloom's taxonomy and questions about literary elements and providing model responses for those questions.

Assessment:

Competency will be considered achieved if the candidate presents questions and model responses which demonstrate understanding of the literary text at the levels of

knowledge, comprehension, application, analysis, synthesis, and evaluation; uses literary terms correctly, and provides appropriate evidence from the literary text to support and develop the responses and evaluations.

CONCEPTUAL FRAMEWORK:

By learning about children's literature in depth, by expressing their ideas in writing, by learning to think critically about literature, and by using instructional technologies to access resource materials and to discuss literature, candidates will build their knowledge base in liberal arts/general education and in the subject area of English/language arts.

A central component of the course is instruction and practice in the techniques of "close reading," a fundamental tool for effective literary analysis. Quality literature leaves room for multiple interpretative approaches, so the traditional methods of literary analysis that form the foundation of the course will be augmented by theories that emphasize the role of the reader in interpreting literature and making meaning from it. We will also explore social and cultural issues including gender, ethnicity, and other diversities and their impact on literature and its interpretation.

Knowledge Base:

Fox, D., & Short, K., eds. (2003). *Stories Matter: The Complexity of Cultural Authenticity in Children's Literature*. Urbana, IL: National Council for Teachers of English.

Harris, V., ed. (1997). *Using Multiethnic Literature in the K-8 Classroom*. Norwood, MA: Christopher-Gordon Publishers.

Lchr, S., ed. (2001). *Beauty, Brains, and Brawn: The Construction of Gender in Children's Literature*. Portsmouth, NH: Heinemann.

Lukens, R. (2006). *A Critical Handbook of Children's Literature*. 8th ed. Boston: Allyn & Bacon.

Nikolajeva, Maria. (2002) *The Rhetoric of Character in Children's Literature*. Lanham, MD and London: Scarecrow Press.

Nodelman, P, and M. Reimer. (2002). *The Pleasures of Children's Literature*. 3rd ed. Boston: Allyn & Bacon.

Rosenblatt, Louise. (1995). *Literature As Exploration*. 5th ed. New York: Modern Language Association.

RESEARCH OR PROJECT COMPONENT:

Critical analysis papers (two papers, each approximately 4-5 pages long). Each candidate will write two papers in which they will critically analyze a literary text. At least one of the papers will be a "questions and projects" paper including a book talk script; questions correlated to each level of Bloom's taxonomy, with model responses; questions about literary elements, with model responses; and project ideas.

Students will also complete a brief resources exercise requiring them to gain familiarity with resources providing information about children's literature.

FIELD COMPONENT: NONE

DIVERSITY COMPONENTS:

Cultural and Linguistic Diversity Component:

Cultural and linguistic diversity is integrated into the subject matter and activities of the course in the following ways:

1. Candidates will read literature representing a variety of cultural groups.
2. Candidates will read articles addressing issues of cultural diversity in children's literature and will discuss these issues.

Students with Exceptionalities Component: None.

Other Diversity Issues Component:

The other diversity issues are embedded into subject matter and activities of the course in the following ways:

1. Candidates will explore the presentation of gender within children's literature.
2. Candidates will read articles addressing issues of gender representation within children's literature.

TECHNOLOGY COMPONENT:

Technology is integrated into the subject matter and activities of this course in following ways:

1. Candidates will use computers to access resource material related to children's literature.
2. Candidates will participate in online discussions.

PERFORMANCE ACTIVITIES:

1. Use of required texts:
 - *The Watsons Go to Birmingham—1963*. 1995. Christopher Paul Curtis.
 - *The Birchbark House*. 1999. Louise Erdrich.
 - *Rules*. 2006. Cynthia Lord.
 - *Bridge to Terabithia*. 1977. Katherine Paterson.
 - *Harry Potter and the Sorcerer's Stone*. 1997. J. K. Rowling.
 - *Holes*. 1998. Louis Sachar.
 - *20th-Century Children's Book Treasury*. 1998. Janet Schulman (editor).
 - *Children of the Dust Bowl: The True Story of the School at Weedpatch Camp*. 1992. Jerry Stanley.
 - Additional readings (legends, fairy tales, fables; articles; lessons) available via Blackboard.
 - Additional books used for independent reading assignment.
2. Class participation as follows:
 - a. reading lesson materials by the instructor (learning guides are available for each).
 - b. participating in class discussions (via discussion forums)
 - c. developing and writing literary analysis papers.

- d. taking quizzes to assess comprehension, application, and analysis of lesson materials and literary texts.
- e. completing a resources exercise to learn about authoritative resources providing information about children's literature.
- f. completing analysis exercises on assigned readings.
- g. Completing exercises for independent reading assignments for various genres.

SUPPLEMENTARY READINGS: As assigned for specific lessons.

COURSE SCHEDULE:

Assignment due dates:

- Resources exercise: January 23

Papers:

- Paper 1: March 13
- Paper 2: May 1

Independent reading exercises:

- Picture books: February 6
- Cultural diversity: February 20
- Poetry: April 1 (ext. to April 5 available b/c of holiday)
- Nonfiction: May 12
- Easy readers/easy chapter books: May 12

Analysis exercise due dates (you'll choose 5 of the 7 analysis exercises to complete):

- *Holes*: January 30
- *Birchbark*: February 13
- *Watsons*: February 27
- Fairy tales: March 6
- *Harry Potter*: March 27
- *Terabithia*: April 10
- *Rules*: April 24

Quiz dates:

- Quiz 1: February 4-5
- Quiz 2: March 1-2
- Quiz 3: March 31-April 1
- Quiz 4: April 22-23
- Quiz 5: May 10-11

See the full schedule (Bb Course Information) for all reading assignments, discussion forums, and lessons, as well as papers, exercises, and quizzes.

SEMESTER CALENDAR:

<i>Date</i>	<i>Event</i>
January 13, 2010	Classes Begin
January 18, 2010	Martin Luther King, Jr. Day
January 20, 2010	Last day to enroll in or add a class Last day to drop a class with no grade record Last day to drop a class with a refund/no charges
March 12, 2010	Last day to drop a class with an automatic "W"
March 15-20, 2010	Spring Break
April 2, 2010	Easter Holiday
April 16, 2010	Last day to drop a class
May 10-14, 2010	Final Exams (Final quiz for this course: May 10-11)
May 14, 2010	Semester Ends

COURSE POLICIES:

Attendance: The Registrar's office defines attendance in online classes as:

Stopped Attending = Students who were participating online but have stopped submitting any assignments, etc. without contacting/making arrangements with you

Never Attended = Students who never accessed Blackboard to view the course or never completed any assignments that were due for the course

Excessive Absences = Students who have submitted some work but are infrequent in their participation or late on assignments leading to a failing grade

You must be very self-motivated and consistent in your efforts to succeed in this course. In this class, as in the workplace, regular "time on task" and attention to each week's work are crucial. This is not a self-paced course; lessons and assignments must be completed each week. You are expected to log on to the course site at *least* twice each week. To successfully complete this course, you will need to work on assigned readings (books and online lessons) and to participate in online discussions *regularly*—posting in the middle of the week and responding to colleagues' posts at the end of it. Most weeks you will need to prepare and submit written exercises or other assignments and/or take quizzes as well.

Late Assignments:

It is important to submit assignments on time on the job and in this class. Failure to submit work in a timely manner bears serious negative consequences in the workplace; therefore, missed or late work for this course will be penalized: Missed "in-class" work (such as forum postings) *cannot be made up*; late posts made more than 24 hours after the forum deadline will receive no credit. Late written assignments will be penalized five percent per day late; therefore, assignments submitted three weeks after the deadline will earn zero points. [The penalty may be waived if the student presents documentation of a personal illness requiring hospitalization or major illness or death of a family member. Such extenuating circumstances are handled by the instructor on an individual basis.] See the "give me a break" policy for a possible exception to the penalties that may be taken once during the course.

Please note that computer problems do not usually count as an extenuating circumstance that will waive penalties. Have a backup plan with at least one alternate location to complete the

assignment or take the exam. Please don't wait until the last minute to complete assignments or take quizzes!

Makeup Quizzes:

No makeup quizzes will be given. It is your responsibility to meet deadlines and timelines! You may choose to use your "break" to make up for one missed quiz (see the "give me a break" policy under "other course policies").

Expectations of Instructor and Students:

Instructor responsibility: You have the right to expect your instructor to have course materials and assignments uploaded to Bb by 8:00 a.m. Monday morning of the week for which they are assigned; to provide clear information about the subject matter, course policies, and assignment requirements; to grade papers fairly and in a reasonable time (within a week for small assignments and two weeks for longer assignments); to respond to your questions promptly (within 24 hours weekdays--48 hours on weekends); and to hold you to the high standards needed to promote your success in your chosen career.

Student responsibility: As adults and professionals (or professionals-in-training), you will be expected to take responsibility for your performance in this class. You are responsible for keeping up with all information presented on Blackboard, for asking questions about aspects of assignments that you don't understand, for knowing and adhering to all course and university policies, for managing your time effectively, and for saving written documents to minimize assignment loss due to computer crises. You are also responsible for completing all course assignments on your own, unless the assignment specifically requires collaboration.

Other Course Policies:

Give me a break: Because life does provide complications, students may request a "break" once in the semester to either: (1) submit a paper or other assignment *up to one week late* without penalty, or (2) revise a paper for the possibility (not guarantee) of earning a higher grade [note: papers which receive a grade of 0 for academic dishonest may NOT be rewritten for a higher grade], or (3) replace one quiz grade with the average of the other four quiz grades (applied at the end of the course) or (4) excuse one week of missed forum posting without penalty. You must notify the instructor in writing (email is sufficient) when you want to use your "break."

Extra credit: A small amount of extra credit is available for all students who earn it. Students can earn 20 points by completing a service-learning project (details in the assignments area and far more valuable for the experience than for the points). A survey providing feedback for the course will be available toward the end of the semester and will earn participants 5 points. No other extra credit, additional assignments (including extra analysis ex.), or other means of raising a grade will be available. Focus your efforts on working consistently throughout the course.

Syllabus changes: The instructor reserves the right to make adjustments to the syllabus and/or grading policy as needed in order to meet the instructional needs and goals of the class. Students will be notified of any adjustments to the syllabus.

Student examples: Student work may be used—*anonymously*—to provide examples and models of assignments. If you do not want your written work used in this way, please notify the instructor in writing.

COURSE REQUIREMENTS:

Timeframe for Participation:

The discussion board is where you make the class come alive, so be sure to participate early and often! Discussion boards will be available almost every week. New topics will be posted by Monday at 8:00 a.m. and will remain available until Saturday at 11:59 p.m., unless noted otherwise. You will be required to participate in each weekly discussion. For each forum, you will make at least one meaningful post of at least 75 words by Thursday. Then between Thursday and Saturday, you'll read your colleagues' posts and respond meaningfully to at least one of them. Very brief, non-substantive comments like "I agree" or "good point" or "I disagree" are not meaningful and will not count for credit; aim for a minimum of three sentences. [See the "contributions to discussion forums" handout in the Assignments area for details about expectations and grading.]

Lessons and required literature should be read each week. Most weeks you'll complete at least one exercise based on the reading.

Blackboard automatically tracks and records every click, including your name! I can see if and when you logged on, the date and time of day you logged on, and even what you accessed once you logged on! This is one way I can determine whether or not you participated in the various assignments.

Approximate Time Required for Individual Activities:

This course will be conducted using a variety of instructional methods and learning activities, including but not limited to: careful reading of literary texts and of the lessons and other materials available on Blackboard, discussion forums, quizzes, analysis exercises, and independent reading exercises. Approximately *8-12 hours per week*—every week!—will be required for successful completion of course requirements.

Expectations for Communications:

Read directions and assignment information carefully before emailing or calling for help. You will find most of your questions answered in the course syllabus or on the discussion board. If you do not, please post your questions about course policies and assignments on the "questions about the course" discussion forum for the benefit of your classmates. Email, call, or come by my office to discuss matters that pertain only to you.

Check the course website at least once in the beginning of the week and once in the end! You should also check your grades regularly and stay in touch with me concerning submitted assignments that are not reflected in your grades.

Email Address – You are required to use your SE student email address when using Blackboard. In addition, you are required to REGULARLY check your SE student email account. All email correspondence will be sent to your SE student email address. Refer to the Blackboard login page for details about your SE student email address.

Email should have:

- a clear subject line (e.g. "questions about options for paper 1"),

- an opening paragraph that reminds me of which class you're in and concisely explains your reason for emailing,
- further paragraph(s)—if needed—which give details, and
- a concluding sentence or paragraph that identifies your next action or what you are requesting me to do (note that requests may be denied, especially if they go against course policies).
- Your typed name.

All course communication should follow conventions of professional communication and etiquette (i.e. standard written English, courteous tone, etc.).

Activity and Other Assignment Expectations:

Lessons and discussion forums will be available by 8:00 a.m. on Mondays. The due dates for all assignments are listed on the course schedule, posted under Course Information.

Discussion forums must be completed during the week they are active; you are required to post both at the beginning and at the end of the week (see "Timeframe for participation" above).

Papers and exercises will be completed and submitted using the assignment links available in the Assignments area on Blackboard. Acceptable files for submission include .rtf, .pdf, .doc, and .docx; do not submit .wps files, as your instructor cannot open them (instead, if you use Works or WordPerfect, save your files as rich text (.rtf) files.

Quiz Expectations:

Five quizzes will be given online. Quizzes will be available for 48 hours. They are timed and you will be able to access each quiz only once; when you start the quiz, you will have to complete it at that time. Quizzes should be taken independently and without consulting books or lessons.

Do not wait until the last minute to take your quizzes. Waiting until the last minute will almost certainly create a situation in which your Internet provider is unavailable or your computer will not operate. If you miss a quiz, expect to receive a zero. [See the make-up policy and give me a break policies above.]

Other Course Requirements: NONE

ASSESSMENT (GRADING SYSTEM):

Your course grade will be determined by your performance on the following activities:

<i>Critical analysis papers:</i> 2 @ 150	=	300 points.
<i>Resources exercise:</i> 1 @ 30 points	=	30 points.
<i>Quizzes:</i> 5 @ 50 points	=	250 points.
<i>Analysis exercises:</i> 5 @ 30 points	=	150 points.
<i>Independent reading exercises:</i> 5 @ 24 points	=	120 points.
<i>Forum contributions:</i> weekly participation	=	150 points

Grading Scale:

A total of 1000 points will be possible. Your final grade will be based on the points earned:

A: 900-1000	B: 800-899.9	C: 700-799.9	D: 600-699.9	F: 0-599.9
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Grading scale and general descriptions of evaluative criteria

A: 90-100%	Excellent work: follows all assignment requirements; shows a superior analysis of the text(s); shows insight, perceptiveness, originality, and thoughtfulness; contains specific evidence (details and quotations) from the text(s) to support all main points; contains logical, compelling explanations; is clear and well organized; uses a style that is fluent and coherent; and has very few or no errors in content or mechanics.
B: 80-89.9%	Good work: follows assignment requirements; shows an above-average analysis of the text(s); shows insight and thoughtfulness, though minor problems may be present; is supported by specific evidence from the text(s), though perhaps less completely than "A" work; is organized, logical, and clear in all major points; is coherent; and has few errors.
C: 70-79.9%	Acceptable work: meets basic requirements of the assignment and shows an adequate analysis of the text; is supported by evidence, though it might be general or skimpy; has adequate organization and lacks logical errors; may have some—but not many—errors.
D: 60-69.9%	Below average work: meets most assignment requirements, but is weak in one of the major areas (content, organization, style, or mechanics), or has numerous minor problems, or offers a very general, superficial analysis of the text(s).
F: 59.9% and below	Unacceptable work: fails to meet basic requirements of the assignment, or has many weaknesses, or fails to demonstrate comprehension of the text(s), or contains plagiarized material [papers with any plagiarized elements will receive zero points].

Note: All grading will be based on the quality of the work submitted; factors such as a student's ability and effort will only be assessed to the extent that they influence the quality of the work. Life difficulties, unfortunately, often affect performance, but cannot be factored into grading criteria. Nor can a student's need to earn a particular grade.

UNIVERSITY AND SCHOOL POLICIES:

Privacy: Available through the Southeastern Online Learning website or <http://www.sc.edu/academics/general-information/students-rights/>

Academic Integrity: Available through the Southeastern Online Learning website or <http://www.sc.edu/student-life/documents/student-handbook.pdf#page=6>

Plagiarism and other forms of academic dishonesty: All work submitted **MUST** be the original work of the student in whose name it is submitted or it will earn zero points. Any use of the **ideas or language** of others—whether you find the material on the Internet or in other published sources, or someone you know helps you with the writing—must be documented fully. Undocumented use of the words or ideas of others constitutes plagiarism (even if you change the wording or splice together several sources, copying or paraphrasing a sentence or two from each).

English, Humanities, & Languages Department Policy on Academic Integrity:

Using another's intellectual property and representing it as one's own violates academic integrity and is known as plagiarism. Academic Dishonesty also includes "cheating" on exams or other

assignments, whether by copying from another student, using unauthorized study materials or methods, or by supplying answers to another student. Regarding the violation of academic integrity, faculty members may impose penalties, including, but not limited to:

1. requesting that the student withdraw from the course;
2. reducing or changing a grade in the course, a test, an assignment or other academic work;
3. assigning the student additional academic work not required of other students in the course;
4. assigning a failing grade and informing the student of their right to appeal through the Academic Appeals Committee;
5. referring the matter to the Dean of Students as a violation of the University's Student Code of Conduct.

Repeat offenses could terminate the student's standing in the department and in the university. Faculty members are entitled to have additional guidelines on academic integrity specific to their course settings. (See Student Handbook Section D.1)

Special Accommodations: Any student needing special accommodations due to a disability should contact the Coordinator of Student Disability Services, Student Union, Suite 204 or call (580) 745-2254 (TDD#745-2704). It is the responsibility of each student to make an official request to the Coordinator for academic accommodations. For additional information, see the Americans with Disability Act on the Southeastern Online Learning website or <http://www.se.edu/ada/>

Other University and/or School Policies: NONE

ENG 4893: Children's Literature Schedule of Topics and Assignments—Spring 2010 Online*

(*Schedule subject to change at the discretion of the instructor.)

<u>Week / Dates</u>	<u>Topic(s)</u>	<u>Assigned Reading</u>	<u>Assignments DUE</u>
Jan. 13-16	Introduction to the course. Introduction to children's literature.	<ul style="list-style-type: none"> • Course information & policies document; syllabus. • INTRO lessons: <ul style="list-style-type: none"> ○ Introduction to children's literature. ○ Censorship. ○ Children's literature and literary quality. ○ Reading and interpreting literature. • Resources re. children's literature assignment. 	<ul style="list-style-type: none"> • Syllabus quiz (doesn't count toward course grade, but necessary). • Discussion forum; intro.
Jan. 19-23	Literary terms and concepts: genre, setting, plot, narrative perspective, and characterization. <i>Holes</i> ch. 1-32.	<ul style="list-style-type: none"> • HOLES and literary terms/concepts lessons: <ul style="list-style-type: none"> ○ <i>Holes</i> (1) ○ <i>Holes</i> (2) • <i>Holes</i> ch. 1-32 	<ul style="list-style-type: none"> • Discussion forum: <i>Holes</i> 1. • Resources exercise (due Jan. 23).
Jan. 25-30	Literary terms and concepts: themes and cultural messages. <i>Holes</i> ch. 33-end.	<ul style="list-style-type: none"> • HOLES and literary concepts lesson: <i>Holes</i> (3). • <i>Holes</i> ch. 33-end. 	<ul style="list-style-type: none"> • Discussion forum: <i>Holes</i> 2. • <i>Holes</i> analysis ex. (due Jan. 30). [You will choose 5 out of 7 analysis exercises to complete.]
Feb. 1-6	Picture books.	<ul style="list-style-type: none"> • Picture books lesson. • "Choosing picture books" handout (Bb). • From <i>The 20th-Century Children's Book Treasury</i>: <ul style="list-style-type: none"> ○ <i>Where the Wild Things Are</i> (p. 106+) ○ <i>Miss Nelson Is Missing!</i> (p. 99+) ○ <i>The Snowy Day</i> (p. 42+) ○ <i>Make Way for Ducklings</i> (p. 55+) ○ <i>Harry, the Dirty Dog</i> (p. 249+) • A picture book (library/home copy) chosen from the picture books list. 	<ul style="list-style-type: none"> • Discussion forum: picture books. • Quiz 1: Thurs-Fri, Feb. 4-5. • Independent reading ex; picture books (due Feb. 6).
Feb. 8-13	Historical fiction. <i>The Birchbark House</i>	<ul style="list-style-type: none"> • <i>Birchbark House</i> lesson. • <i>The Birchbark House</i>. • Materials re. writing critical analysis papers (essays or questions & projects papers) (Bb Assignments area, papers folder). 	<ul style="list-style-type: none"> • Discussion forum: <i>Birchbark</i>. • <i>Birchbark House</i> analysis ex. (due Feb. 13). [You will choose 5 out of 7 analysis exercises to complete.]

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Feb. 15-20	Racial and cultural diversity in children's literature.	<ul style="list-style-type: none"> Racial and cultural diversity lesson. "Multicultural Children's Literature as an Instrument of Power." (Bb) From <i>The 20th-Century Children's Book Treasury</i>: <ul style="list-style-type: none"> <i>Stevie</i> (p. 149+) <i>A Million Fish . . . More or Less</i> (p. 67+) Two (short) books (library copies) from the cultural diversity list or one longer book (Bb). Recommended: start reading <i>The Watsons Go to Birmingham—1963</i>. 	<ul style="list-style-type: none"> Discussion forum: cultural diversity. Independent reading ex: cultural diversity (due Feb 20).
Feb. 22-27	Historical fiction. <i>The Watsons Go to Birmingham 1963</i> .	<ul style="list-style-type: none"> <i>The Watsons Go to Birmingham 1963</i> lesson 1 <i>The Watsons Go to Birmingham—1963</i>. <i>The Watsons Go to Birmingham—1963</i> lesson 2 MELEBUS interview with Christopher Paul Curtis (Bb). 	<ul style="list-style-type: none"> Discussion forum: <i>The Watsons Go to Birmingham—1963</i>. <i>The Watsons</i> analysis ex. (due Feb. 27). [You will choose 5 out of 7 analysis exercises to complete.]
Mar. 1-6	Quiz for module 2. Begin module 3— Traditional tales; legends, fables, and folktales/fairy tales.	<ul style="list-style-type: none"> Fables, folktales, and fairy tales lesson. Selection of fables, folktales, and fairy tales, available via links in the lesson: <ul style="list-style-type: none"> "The Lion and the Mouse" "The Crow and the Pitcher" "The Boy Who Cried Wolf" "Why Anansi Has Eight Thin Legs" "Where Do Ants Come From" "The Fisherman and His Wife" "Hansel and Gretel" "Ashenputtel" (Grimm's Cinderella) "Cinderella" (Perrault version) "Beauty and the Beast" 	<ul style="list-style-type: none"> Quiz 2: Mon.-Tues., Mar. 1-2. Discussion forum: traditional tales. Fairy tale analysis ex. (due Mar. 6). [You will choose 5 out of 7 analysis exercises to complete.]
Mar. 8-13	Fantasy literature	<ul style="list-style-type: none"> Fantasy lesson From <i>The 20th-Century Children's Book Treasury</i>: <ul style="list-style-type: none"> <i>Sylvester and the Magic Pebble</i> (p. 125+) "In Which Pooh Goes Visiting . . ." (p. 160+). "The Sneetches" (p. 281+) Recommended: Start reading <i>Harry Potter and the Sorcerer's Stone</i>. 	<ul style="list-style-type: none"> Discussion forum: picture book fantasies. Paper 1 (due by March 13)
Mar. 15-20	SPRING BREAK		

<p>Mar. 22-27</p>	<p>Fantasy. <i>Harry Potter and the Sorcerer's Stone.</i></p>	<ul style="list-style-type: none"> • <i>Harry Potter and the Sorcerer's Stone</i> lesson. • <i>Harry Potter and the Sorcerer's Stone.</i> 	<ul style="list-style-type: none"> • Discussion forum: fantasy; <i>Harry Potter.</i> • <i>Harry Potter</i> analysis ex. (due Mar. 27). [You will choose 5 out of 7 analysis exercises to complete.]
<p>Mar. 29-Apr. 1*</p>	<p>Poetry Module 3 quiz.</p>	<ul style="list-style-type: none"> • Poetry lesson / PowerPoint presentation • Goldstone selection "Songs without Music" • At least five poems each from two books (by different authors) selected from the poetry list. 	<ul style="list-style-type: none"> • Discussion forum: <i>Poetry.</i> • Quiz 3: Wed. & Thurs, Mar. 31-Apr. 1. • Independent reading exercise: poetry (due Apr. 1, free extension through Apr. 5 b/c of holiday)
<p>Apr. 5-10</p>	<p>Contemporary realistic fiction. <i>Bridge to Terabithia</i></p>	<ul style="list-style-type: none"> • Realistic fiction lesson. • <i>Bridge to Terabithia</i> lesson (1) • <i>Bridge to Terabithia</i> • <i>Bridge to Terabithia</i> lesson (2) 	<ul style="list-style-type: none"> • Discussion forum: <i>Terabithia.</i> • <i>Terabithia</i> analysis ex. (due Apr. 10). [You will choose 5 out of 7 analysis exercises.]"
<p>Apr. 12-17</p>	<p>Realistic picture books Gender and children's literature.</p>	<ul style="list-style-type: none"> • From <i>The 20th-Century Children's Book Treasury</i>: <ul style="list-style-type: none"> ◦ <i>A Chair for My Mother</i> (p. 27+) ◦ <i>Alexander and the ... Day</i> (p. 86) ◦ <i>Owen</i> (p. 265+) • Articles re. gender in children's literature (B6): <ul style="list-style-type: none"> ◦ "Gender Issues in Children's Literature" ◦ "Strong Female Characters in Recent Children's Literature" ◦ "Sexism and the World of Children's Books" • Paper 2 assignment / prompts. 	<ul style="list-style-type: none"> • Discussion forum: realistic picture books & society; gender.
<p>Apr. 19-24</p>	<p><i>Rules.</i></p>	<ul style="list-style-type: none"> • <i>Rules</i> lesson. • <i>Rules.</i> 	<ul style="list-style-type: none"> • Discussion forum: <i>Rules.</i> • Quiz 4: Thurs. or Fri., Apr. 22-23. • <i>Rules</i> analysis ex. (due Apr. 24). [You will choose 5 out of 7 analysis exercises.]"

<p>Apr. 26- May 1</p>	<p>Importance of reading aloud. Books for babies, toddlers, and young preschoolers. Books for newly independent readers.</p>	<ul style="list-style-type: none"> • Reading aloud lesson. • Books for very young children lesson. • From <i>The 20th-Century Children's Book Treasury</i>: <ul style="list-style-type: none"> ○ <i>I Hear, . . .</i> (pp. 96+) ○ <i>Goodnight Moon</i> (pp. 34-) ○ <i>Good Night, Gorilla</i> (pp. 133+) ○ <i>Chicka Chicka . . .</i> (pp. 15+) ○ <i>Ten, Nine, Eight</i> (pp. 203+) ○ <i>Touch</i> (pp. 103+) ○ <i>Guess How Much I Love You</i> (pp. 79+) • Books for newly independent readers lesson. • From <i>The 20th-Century Children's Book Treasury</i>: <ul style="list-style-type: none"> ○ "The Letter" from <i>Frog and Toad Are Friends</i> (pp. 48+) • A book from the "easy readers" list or the "easy chapter books" list (Bb). 	<ul style="list-style-type: none"> • Discussion forum: books for young listeners and newly independent readers. • Independent reading exercise: easy readers OR easy chapter books (due May 12). • Paper 2: due May 1.
<p>May 3-8</p>	<p>Nonfiction. <i>Children of the Dust Bowl.</i></p>	<ul style="list-style-type: none"> • Nonfiction lesson. • <i>Children of the Dust Bowl: The True Story of the School at Weedpatch Camp.</i> • A nonfiction book chosen from the nonfiction list. 	<ul style="list-style-type: none"> • Discussion forum: nonfiction & <i>Children of the Dust Bowl.</i> • Independent reading exercise: nonfiction (due May 12)
<p>May 10-11</p>	<p>Final quiz.</p>		<p>Quiz 5 (available Mon.-Tues., May 10-11)</p>

Advice from ENG 4893 online students, fall 2009

Stay on top of your papers!

To keep on top of the weekly assignments, because it is easy to fall behind. I would also tell a future student not to take this class with a full load already.

My advice would be to read the literature and don't wait until the last minute to try and get the weekly assignments done. I would also recommend for them to at least LOOK at the study guide each week. I didn't for week one which resulted in a low quiz grade! I would also recommend them to look through the analysis exercises so they will get an idea of which ones they may want to skip.

Take in all that you can. It is good to know a lot about children's literature.

Keep on top of the assignments...It is easy to fall behind.

I would give them advice to read ahead, and take notes while reading the assignments.

The advice would be you have to read a lot of books, and it was hard for me to find the assignments. Also if they are a working mother like me I would tell them they are required to make at least 2 post on the discussion board at week which I found hard to do.

Read your books during the summer. That way you aren't rushing through the books. That's what I did and I enjoyed it.

Be ready to read and discuss what you read.

The best advice I could give would be to pace yourself. Don't wait until the week the book is due to read it. When you finish one start on another. This is a very enjoyable course but if you rush yourself you won't be able to enjoy it. Know your deadlines!

To keep up with you weekly reading assignments. Look ahead at your analysis choices before reading and get an idea what topic you might want to use on the exercise. As you read the book you can take notes about specific examples or quotes to use in your paper.

Not many people have time to read anymore, so enjoy the books!

To pace yourself wisely and start your reading and assignments as early as possible.

Read your books and be sure to print everything off, it's easy to lose track of assignments with all the folders if you don't have a hard copy.

Don't wait until the last minute. Get your stuff in order, your books read, and assignments done early if possible.

To not procrastinate, and to take the time to thoroughly read all the reading material.

Study hard! Also, try not to stress out too much!

Make time to get your assignments done, stay on top of your work. Try not to let your personal life interfere with your class work.

Be prepared to read A LOT. This is not a class I would take with a lot of other classes due to all the reading...

I would simply tell them to be sure they stay on top of the schedule and be aware when things are due. I wrote all of the assignments and due dates into my planner in the beginning and this helped a great deal and assured that I was always prepared.

Make sure you keep a schedule and check for assignments due frequently to ensure success.

I would give the advice of being prepared and reading your books. Do your assignments before the last minute and ask questions.

Be prepared to read many books have free time to do so. You learn many things but make sure you provide enough time to help yourself.

[Example: Excellent student critical analysis essay]

Character Transformation:
Stanley Yelnats through Realism and Fantasy

Oftentimes children and even adults wish for life to be more like a fairytale. For, as Pat Pinsent claims, "If ever there was a literary genre that continues to life 'happily ever after,' it is the fairy tale" (203). When work, school, relationships, or just life in general becomes hard, one hopes for things to work out like they do in fairytales, where things always come out for the better in the end. And yet we are continually reminded that life does not work in this way; life is not (or should not, at any rate) be expected to simply make a turn for the better when things become rough. As often as one loves to hope for a fairytale life, they often forget that while things may turn out happy and pleasant in the end there are trials and tribulations one must overcome to reach that fairytale ending. We spend so much time focusing on the outcome that we often forget to consider what it took to reach that goal. But if we change that view of the fairytale to include not just the happy ending but all the muck and frustration in between, we will come to a better understanding of what it takes to succeed and truly reach a happy ending. In short, this view is the novel *Holes* by Louis Sachar. There are two distinct forces at work in this novel of perseverance and friendship: the realistic (usually meaning harsh) aspects of life as well as "Fate and Fortune" and fairytale aspects that "work in ensuring the happy ending" (Pinsent 207). It is the culmination of these two forces at work against the main character, Stanley, which make the novel so powerful and meaningful. The gritty realism of *Holes* combined with the novel's mystical, fairytale elements actually work to frame and symbolize Stanley's development of character, both physical and psychological.

Stanley Yelnats is a fairly complicated character. This does not mean that children have a difficult time understanding him or his reaction to the various problems that arise throughout the novel, but the different forces at work in his life make his situation very difficult. There are, as previously mentioned, the forces of realism combined with the forces of the mystical that transform

Stanley into a strong character. We learn early on that Stanley is cursed (both literally and figuratively) to be in the wrong place at the wrong time due to his “great-great grandfather who had stolen a pig from a one-legged Gypsy” who subsequently “put[s] a curse on him and all his descendants” (Sachar 8). To understand Stanley in his fullest we must take a very close look at this curse: after seeking advice from his friend Madame Zeroni, Stanley’s great-great-grandfather, Elya Yelnats is instructed as such, “Every day you will carry the pig up the mountain. It will get a little bigger, but you will get a little stronger. After you give the pig to Myra’s father, I want you to do one more thing for me. . . I want you to carry me up the mountain. I want to drink from the stream, and I want you to sing the song to me” (Sachar 31). Due to his arrogance Elya fails to win Myra, and he also fails to remember to carry his friend up the mountain and does not remember until he has left for America, thus bringing the curse upon him and his descendants. However, although Stanley likewise becomes cursed, we will see the fortune of that curse begin to take shape and form Stanley as does physical strife.

The curse in itself can be considered a form of grim reality, as it causes Stanley to be wrongfully accused of a crime and sent to a correctional facility. But the reality is that many people are wrongfully accused of things and punished accordingly (although not necessarily so harsh as to be sent to a correctional facility). After being introduced to Stanley we soon discover that he is not only physically overweight but has problems socially at school. And unfortunately, to make matters worse, Stanley “didn’t have any friends at home. . . the kids at his middle school often teased him about his size” (Sachar 7). This, for Stanley as well as many children (and possibly even adults), is another bitter reality. But these realities are nothing compared to that of the said correctional facility, Camp Green Lake, where boys are sent to dig holes “to build character” (Sachar 27). In Stanley’s first attempt to dig “the blade banged against the ground and bounced off without making a dent. The vibrations ran up the shaft of the shovel and into Stanley’s wrists making his bones rattle”

(Sachar 26) and eventually “[t]he sun beat down on his unprotected head and neck” (Sachar 33). Finally, there are still difficulties in simply getting along with the other boys in Stanley’s group at Camp Green Lake. After learning that Stanley is being helped by Zero some of the other boys get defensive against him, and even one named Magnet punches him (Sachar 135).

Despite these difficulties there is something to be said about Camp Green Lake. Although digging holes every day is really to look for the lost treasure of Kate Barlow, the proposed purpose actually comes to fulfill itself. Immediately after Stanley enters the Camp he begins to change. Although digging is extremely difficult for Stanley at first, it is not long before his skin gets tougher and it is not as difficult to simply hold the shovel (Sachar 59). Eventually Stanley becomes “a lot stronger than when he first arrived.” He even adjusts “somewhat to the heat and harsh conditions” (Sachar 131). Stanley is also fortunate enough to be “accepted...as a member of the group” (Sachar 53-54). Even though he has been accepted into the boys’ group he must still learn to stick up for himself. Recalling the situation with Magnet and the other boys tormenting him for being helped by Zero, Stanley does not seek out others’ help but faces the boys without being violent: “Stanley pushed [the cookie] away. Zigzag pushed him back. ‘Don’t push me!’ ‘I didn’t...’ Stanley got to his feet. He looked around...‘I don’t want any trouble,’ Stanley said” (Sachar 134). The reason for this disturbance, however, arises due to another lesson Stanley must learn: friendship and helping others. Stanley’s hardened heart (Sachar 82) is softened by Zero’s insistence on helping to dig Stanley’s hole when he was wrongfully accused of stolen sunflower seeds (and as we learn later possibly out of guilt for getting Stanley put in the Camp in the first place). So Stanley decides to teach Zero how to read (Sachar 96).

At this point it would seem that it is entirely the world’s harsh realism that ensures Stanley’s vibrant transformation into a stronger character and person. But we cannot forget that the curse and Fate have been working the entire time and we will see that what is depicted in the relationship

between Elya Yelnats and Madame Zeroni is what comes to pass between Stanley Yelnats and Hector Zeroni (i.e., Zero). The real, physical hardships Stanley endures work to shape him while the fairytale elements in the form of a curse and Fate *embody* this change. We can consider it in this way: there are two frames being created in this story. The first is the gritty realism of wrongful punishment, sticking up for oneself, and the physical conditions at Camp Green Lake. These make up the inner frame that literally shapes Stanley's character as we have seen. The second is the fairytale elements – the curse and Fate – that create the outer frame. Recalling a previously given quote from Pat Pinsent, it would seem that Fate has a way of ensuring that things work out for Stanley in the long run (207) despite the trouble it gives him initially. Could it not be a sign of Fate that Zero, descendent of Madame Zeroni, throws the stolen shoes at Stanley, descendent of Elya Yelnats, thus getting them both enlisted at Camp Green Lake? When Stanley goes to find his lost friend in the blinding desert of the Lake, does there not seem to be a greater power at work to keep the two boys alive? As Stanley gets stronger (physically and mentally) through the camp – just as Elya does with his pig – he is able, through his trials at Camp Green Lake, to make the right choices to save himself and Zero and carry his friend up the mountain. Sachar even describes this selfless act in a mystical way: “Higher and higher he climbed. His strength came from somewhere deep inside himself and also seemed to come from the outside as well” (170). The outer frame in the story (comprised of the curse and Fate) works to ensure that the inner frame comes to pass and create a new Stanley.

It would thus seem that had either of these two forces been lacking, we may not have the transformed Stanley at the close of the novel. What becomes truly magical about this story (and about life in general) is not the otherworldly fairytale curse put on Stanley but *how* he cures himself of it. What is magical – in a figurative sense -- is our ability overcome strife. What Stanley does differently from his ancestor is his act of selflessness; he puts the interest of others before his own.

He does not run from strife but learns to accept what life hands him. And furthermore he learns to work with his problems and not simply against them. This then is the ultimate happily ever after.

Not only is Stanley awarded a typical happy ending comfortable lifestyle, but he has gained a greater amount of self-awareness and strength. This is what one ought to emulate in life: not simply the end result but what it took to get there.

Works Cited

Pinsent, Pat. "Fate and Fortune in a Modern Fairy Tale: Louis Sachar's *Holes*." *Children's Literature in Education* 33 (2002): 203-212.

Sachar, Louis. *Holes*. New York: Scholastic,

Guidelines for the “Questions & Projects” Paper

The “questions & projects” (Q & P) paper requires you to analyze a literary text by examining it through multiple lenses. Instead of arguing and fully developing a single unified thesis, as you would do for the literary analysis essay, you will create a booktalk script, prepare a series of questions about the text, write model answers for these questions, and propose project ideas that would inspire deeper understanding of the literature. In doing so, you will develop and demonstrate understanding of the literature, close reading skills, and critical thinking skills.

Each Q & P paper must have the following elements:

Title

Begin with a title that indicates both the literary text you are writing about and the focus of your paper. This title can be creative to draw readers in.

Booktalk script

The first section of your Q & P paper will be a booktalk script: an intriguing as well as informative introduction to the book. The purpose of a booktalk is **not** to give a full summary of the book, but rather to tell something of what the book is about and pique readers’ interest to know more. Booktalks can be creative, perhaps writing from the point of view of one of the characters or asking readers to imagine themselves in a sticky situation that the protagonist of the book faces; they raise questions that reader must read the book to answer.

Your booktalk section of the paper should be 100-300 words. For examples, see some of the booktalks at <http://nancykeane.com/booktalks/audiobook.htm> or <http://teacher.scholastic.com/products/tradebooks/booktalks.htm>.

Questions (with model responses)

The longest section of the Q & P paper will be the questions section. In this, you’ll need to ask a series of questions about your chosen book, then provide thoughtful model responses for each question.

You will need to include at least one question (with model response) for each of the levels of thinking in Bloom’s taxonomy and two questions (with model responses) relating to literary elements.

Responses for the higher order thinking skills (analysis, synthesis, and evaluation) and the literary elements should be well developed (at least 100-200 words) and supported with specific references to the text, including brief, apt quotations.

Bloom's taxonomy questions:

- **Knowledge:** recall of specific information. A knowledge question will have a clear correct answer, directly stated in the text. No processing or interpretation is required to answer the question.
(What did Max tell his mother? What does Stanley have to dig?)
- **Comprehension:** understanding information. Comprehension questions also have “right or wrong” answers, rather than interpretation and support, but they require a bit of processing or even inference from the reader.
(Why did Max’s mother call him “Wild Thing”? How did Elya Yelnats steal a pig?)
- **Application:** converting abstract information into concrete situations; applying theory to a specific situation or a practical use. For literature, relating personal life experiences to characters and events in the literature can be application.
(How did Max’s punishment compare with punishments you received in your childhood? Based on evidence from the text, construct a timeline for Stanley’s stay at Camp Green Lake. If you were a “camper” at Camp Green Lake, what would your nickname be? Why?)
- **Analysis:** breaking down the parts to see how they work together. Analysis questions build on knowledge and comprehension, but require interpretation. They will not have a single, simple “right” answer; instead, response will make an assertion and then support it with evidence from the text.
(How do the illustrations and page design in *Where the Wild Things Are* reflect what is happening in Max’s mind? Compare Max’s interactions with the Wild Things with his mother’s interactions with him. What character traits that Stanley has or develops help him survive at Camp Green Lake?)
- **Synthesis:** putting together different elements to make a whole; putting things together in a different way. Synthesis questions require interpretation built on a solid foundation of knowledge, comprehension, and analysis.
(Has Max been to the place where the Wild Things are before? Do you think he will go there again? How would the ending of *Holes* be different if Stanley hadn’t taught Zero to read?)
- **Evaluation:** assessing the value of material; making judgments based on reason. Like synthesis questions, evaluation questions require interpretation built on a solid foundation of knowledge, comprehension, and analysis.
(How effective was Max’s mother’s way of dealing with his wild behavior? What reasons led to your judgment in this matter? Rank the following characters from most admirable to least admirable: Stanley Yelnats IV, Zero, Mr. Pendanski, Mr. Sir, the Warden, Trout Walker, Katherine Barlow, Elya Yelnats, Sam. Explain your reasons.)

A useful basic website about writing questions about literature, correlated with Bloom's taxonomy is Ruth Sunda' and Kyrene de las Brisas's "Bloom's Critical Thinking Questioning Strategies: A Guide to Higher-Level Thinking": http://ali.apple.com/ali_media/Users/1000716/files/others/Blooms.ppt#256,1,Bloom's%20Critical%20Thinking%20Questioning%20Strategies.

Questions on Literary Elements

Ask at least two questions (total) related to plot, characterization, setting, narrative perspective / point of view, style, and/or theme. Provide model responses for each.

Example (generic) questions about literary elements (only a few of many possibilities):

- How do the events in the first part of the story mirror those at the end? What is the effect of this mirroring of events?
- Is action Y consistent with what the text shows of X's character? Why or why not?
- How does setting help reveal X's character?
- How would the story be different if told from Z's point of view?
- How does the narrator's voice and way of telling the story fit with what we know about her character?
- What does [the text] reveal about Y?

Although these examples are generic, you will customize your questions to illuminate the specific text you are analyzing and to encourage deeper thinking about that text.

Projects

The final section of your Q & P paper is the projects section. For this section, you will describe at least two project ideas that would inspire deeper understanding of the literature. After describing what readers would do for the activity, briefly explain the goal of the project, how it would help readers better understand the literature. Remember that this is a literature course, not a pedagogy course, so be sure to focus on how the activity will help readers relate *to the literature* more actively and understand it more fully. (In other words, don't just show how activity X could be used for a math lesson or to fulfill some standard for social studies; show how activity X will help readers better understand the story itself—though if they learn other things as well, that's a bonus!)

Format for the Q & P paper:

Please type your paper, 11- or 12-point font, single-spaced, with a skipped line between each section and between each question. Use headings to highlight each section.

Remember to write the paper on your own. "Borrowing" sentences or paragraphs for the booktalk, exact questions, any portion of the responses, or project descriptions is plagiarism and will result in a grade of zero. Our discussions can—and should—influence your thinking about the literature, but you need to do all writing independently.

“Rules”

By Cynthia Lord

Catherine’s Truisms for Life and by Life

Book Talk Script

Hi! (*Wheek*) My name is Nutmeg and I am a Guinea pig. My favorite thing to do is eat. I love to eat so much that the girl that takes care of me says that is what I like to do best. She knows that I like to eat things like pellets, hay, carrots, and especially paper. Catherine takes good care of me and feeds me those things that I like a lot. I live in her room in a cage.

I share my cage with another Guinea pig named Cinnamon and he likes to eat just like me. For the most part, I like sharing my cage with him because we get along most of the time. Sometimes he tries to hog all of the food and he makes a lot of noise, though. When he does that, it reminds me of the way that my girl, Catherine, feels about her brother. Sometimes Catherine’s brother, David, hogs all of the attention in her cage, I mean, “house.” He can also be too noisy and she gets upset about that sometimes because she thinks he says or does stuff that that is embarrassing. That’s usually when she squeals at her parents to make him stop, just like I squeal at her to when I am hungry. If we squeal in front of David he yells us to be quiet and it really scares Cinnamon. It doesn’t bother me as bad since I know he doesn’t mean to be mean. Catherine says he can’t handle our voices, but I’m not really sure why...

Most days, Cinnamon and I just hang out in Catherine’s room and watch her draw, talk to her new friend Kristi, or look out of her window. Not long ago, I got to go on an adventure though! Catherine took me out of our cage and put me in her backpack. I fell asleep in there, but when I woke up, I realized we were someplace new. She let her friend pet me. His name is Jason. I know who Jason was because I saw a picture of him that she drew on her desk once. I remember because it was the day that Kristi came over for the first time and we heard her asking Catherine about the picture of Jason. Catherine said he wasn’t her boyfriend, but I think she really likes him because he brought us some carrots the other day. I wonder if that is why she brought me to meet him. What do you think?

Jason seemed nice. He didn’t ever talk while I was there and I like that he was quiet. He had a big book with cards made of paper in it and I just love paper so I had a little snack out of one of them. I didn’t mean to eat more than a nibble, but I ate almost half of it! On the way home from that new place, I overheard her mom talking about how I ate his card. I felt a little bad for that since I learned that those tasty cards are what Jason uses to communicate since he can’t talk with his voice. I remembered seeing Catherine make Jason some cards at home and I sure hope she makes him a replacement for me. Catherine is really helpful that way.

Oh, did I tell you about Catherine’s rules? She has a book where she writes down all of these rules for David. She says those rule are for David anyways. Sometimes I think those rules are for her just as much as they are for him. Did you know that she won’t dance because it is one of her rules? Kristi and David tried to get her to dance one time, but Catherine just got really mad. She must take her rules really serious. I wonder why that made her so mad...

There’s always something interesting to see or hear at our house. If you want to know more, you’ll have to read the book about it though. I’m too hungry to visit anymore because I think I just heard Catherine snap a carrot for me in the kitchen. Oh, *squeal!* I love carrots!

Questions with Model Answers

Knowledge:

What does Catherine sometimes wish for (in the first chapter)?

Sometimes, Catherine wishes that "...someone would invent a pill so David'd wake up one morning without autism, like someone waking from a long coma, and he'd say, "Jeez Catherine, where have I been?" and he'd be a regular brother like Melissa has -- a brother who'd give back as much as he took, who I could joke with, even fight with. Someone I could yell at, and he'd yell back, and we'd keep going and going until we'd both yelled ourselves out.

Comprehension:

Explain why Catherine keeps a list of rules for David.

Because of Catherine's unsettled feelings in response to how David doesn't react in the way that society feels is normal, she makes rules for David and keeps them in a book. She reinforces the rules regularly to try to keep David within the lines of acceptable behaviors. At several points throughout the book, Catherine references her desire to have a "regular brother" and once says that she sometimes would "...wish someone would invent a pill so David'd wake up one morning without autism..." and be just that (8). In the event that she never sees her wish fulfilled, she keeps that book of rules so "at least he'll know how the world works, and (she) won't have to keep explaining things." (9). Her words express that even though she is maintaining control, she someday has hopes of not having to.

Application:

Analyze: If you were David, how would you feel about the way Catherine treated you? Would you think she was always mean or that she was trying to help you? Why?

For the most part, Catherine is trying to help. She is always with David because she wants to make sure he doesn't get picked on or looked at funny. Her protection of him reaches so far that it makes her feel pulled in two directions when having to choose between David and having friends. Also, when they are around other people, she tells him what to do or say because she wants him to seem normal. Catherine always fixes David's broken tapes, pulls his toys from the fish tank, and even talks to him in their special language to comfort him. Sometimes Catherine is mean to David, though. She doesn't want him around at times because he embarrasses her and she isn't very gentle with him as she leads him to her parents so they can watch him. Catherine gets mad at David because her parents make her watch him frequently which results in her being very bossy with her rules or mean with her words. At her meanest, Catherine yells at David at the end of the book.

Analysis:

How have Catherine and Jason helped one another throughout the story?

Catherine has helped Jason to experience the sensation of "running" and has given him a broader language by making new cards for him which gives him greater independence. Because of their friendship, Catherine has also given Jason hope in life and something to look forward to (coming to see her at OT). Jason gives Catherine the "true" friend she has been longing for, opens her eyes to her own insecurities with her brother/how others view her, and helps her to learn about the necessity for change in rules by getting her to break her own rule about dancing. He also shows Catherine acceptance for who she is by asking her to have her family and friends come to

his birthday. They give each other encouragement in their hobbies as Catherine brings Jason a guitar (because she knew he wanted one) and Jason has Catherine make cards for him after seeing her picture on their first meeting.

Synthesis:

Compile a list of the rules that Catherine has made. Are all of the rules only for her brother or are some of them for her as well? Explain your answer.

(List of rules may vary. Rules may be found in the table of contents and on pages 9, 10, 11, 12, 22, 32, 36, 38, 55, 56, 58, 71, 73, 75, 81, 87, 89, 97, and 153.)

Some of the rules for David were to chew with his mouth closed, be grateful for presents even if you don't like what it was, say "hi" back, knock if a door is closed, and no toys in the fish tank.

It was through her rules for David that she felt like she could try to control most situations and make him more the way she had always wished he would be. Each time David did something irregular to upset her, such as reading the back of other people's movies in the movie store out loud, not being able to defend himself on the bus which leaves her to have to do it, or opens all of the cabinet doors in a friend's house she would find herself searching for the meaning in why their lives had to be complicated in the way that they were. Making those rules were her way of dealing with the situation, thus they were really rules for her as well.

Some of Catherine's rules were specific to herself, too. She had a rule about not dancing in public, using "just" when you want someone to believe something isn't important, what to do when you say something stupid, and making a joke when things get confusing.

Evaluation:

Do Catherine's parents treat her as carefully as they do David? Support your answer with examples.

Catherine's parents do not treat her as carefully as they do David. Her need to be David's protector to the extent that she has written rules for him is a large indicator that Catherine has been given too much responsibility over her brother and his condition. Examples of David being left with Catherine can be found in the way that the children's father is at work most of the time and the way that Catherine has to seek out her mother to take care of David when she has a friend over. Catherine can be observed mistrusting that her parents would actually watch David if they had the neighbors over for a barbeque (60).

David's parents come running when he cries over the bug in the yard, stick close by him when he is in therapy, take him to the movie store regularly, and even defend that "he needs more" from them (111). As a result, the parents are often too busy or tired for Catherine when she wants to go to a store with her mom or spend time with her dad. Her needs for time with her friends are overlooked because she is expected by her mom to share her friends with David. Catherine is regularly scolded by her mother for talking with her brother in their "book talk" despite the fact that their language is a bonding experience. When Catherine asks to go to the mall (61) for colored pencils, she is told she should consider doing some extra babysitting to earn them which was very disheartening to her since David gets to go to the movie store almost every day.

Questions on Literary Elements

Based off of some of the things Catherine says in the book, do you feel like she has grown as a character by the end of it? Explain your view and defend it by selecting three quotations that support your thought.

Due to Lord's ability to produce a quality example of a realistic fiction book, it is possible to find several quotes in the work of "Rules" that signify the progressive development of the main character, Catherine. When searching for the quotes to demonstrate Catherine's progressive understanding for the way that rules truly operate beyond her previous knowledge that they were merely written and obeyed, three quotes stand apart from the rest.

On page 166 of the book, Catherine discovers that in life, rules cannot be written to fix or avoid the pain that can be caused in all situations. She recognizes this concept after she accidentally hurts her friend's feelings and turns to her book of rules for solace. Immediately, she admits, "...I don't know what to write." For the first time, she cannot solve this problem by writing a rule and that is why she doesn't know what to write.

Soon after making that discovery, Catherine learns another limitation to her once understood perfectly functioning system of rules: some rules should be broken. When faced with the decision of hurting someone she cared about to uphold one of her own rules, Catherine finds that breaking her rule was the more favorable option. This can be observed when Jason asks Catherine to break her dance rule on page 197 and she decides his request is more important than her own embarrassment. In response to her discovery, she demonstrates her understanding by telling the reader, "Standing there, in the middle of the floor, in front of everyone, I lift my hands and reach for the ceiling, the sky, the stars. And I dance."

The protagonist learns her final lesson in this book about rules on page 199. As Catherine states, "Tomorrow I'm going to tell Mom she has a point about David needing his own words, but other things matter, too. Like sharing something small and special, just my brother and me," she is letting the reader know that she has discovered the gray area that exists in rules. Whereas Catherine had always understood rules to be only black and white before, she is now recognizing that even though her mother's rule is a good rule, it is not entirely perfect. Catherine was never able to comply with her mother's rule of not encouraging her brother to speak in their special "book language" before since she didn't agree with it completely. After reassessing, Catherine has decided that the merit in her mother's rule should be recognized, but not without pointing out the gray area of the rule as well. She feels like encouraging David to use his own words is a good practice in the general sense, but she likes sharing that unique language just between the two of them and considers that to be her special connection with him.

Alas, through these three quotes Catherine learns that rules are not as she had always understood them to be. Catherine ultimately grows as a character when she determines that rules are not always applicable to each situation, are sometimes best when broken, and are not always as cut and dry as she had come to expect.

How does the writer use style to describe Autism?

Cynthia Lord uses several style elements to describe Autism in detail, but also keep the subject light hearted. For the most part, David's Autism is indirectly described through his behaviors. Lord uses brief and realistic descriptions of how David doesn't under societal interactions (like when Ryan is picking on him on the bus), speaks in repetitive phrases, and expects the routine of going to the movie store after his dad gets home each day, listening to his Frog tapes, and assembles his puzzles from top to bottom, left to right each time. By avoiding direct statements about Autism, the seriousness of his difference never takes full effect. Lord keeps the language

simple, but the details concentrated in dialogue about how the condition affects the family with the mother's words about how "David need more from me" (111), Catherine's suggestion that her parents "make a schedule? And take turns?" watching David (60), and the father's humble admission that Catherine "matters" after she had to have a fit to get something done for herself (187). Humor also keeps the subject light as the toys that get put in the fish tank are always given cute thoughts, the pet Guinea pigs are given laughable personalities, and Jason and Catherine share funny conversations about the speech therapist, lady with the poodle, and the neighbor with the chipmunks.

Projects

Project #1 Scavenger Hunt on the Web

Goal: The students will acquire knowledge about Autism through means of modern technology which will assist them in understanding the characters and events in the book as they relate to the condition.

After reading chapter one, students will complete the following Scavenger Hunt on the Web by clicking on the link to find answers to the question:

1. What is Autism?

http://kidshealth.org/kid/health_problems/brain/autism.html

2. How long does a person have it?

http://www.autism-society.org/site/PageServer?pagename=about_home

3. What causes it?

<http://autism.about.com/od/whatisautism/p/autismcauses.htm>

4. What might a person act like if they have Autism?

http://www.autism-society.org/site/PageServer?pagename=about_home

5. What are some things a person with Autism might be hypersensitive or intolerant to?

<http://www.medicinenet.com/autism/page3.htm>

6. What else do you want to know about this subject? Make at least one question and find your answer on the internet. Please be sure to list a hyperlink to your source.

This assignment will be typed and turned in for assessment in participation and comprehension.

Project #2 Journal Activity

Goal: This activity will allow students an opportunity to record and explore their thoughts as they progress through the reading and investigate the thoughts of their peers to create a deeper understanding of the story.

1. Prior to starting the book, students will get to choose a character from the book at random by selecting a card from a deck of predetermined names.
2. Once the class begins to read the book, students will also begin a journal project.
3. Students will "pretend" that they are the character that they selected and write down their thoughts, feelings, and questions about what has happened in the chapter each time they finish reading a chapter. Students will be given the options of drawing a picture, writing a poem/song, or performing a skit in place of one entry.

4. After every couple of chapters students will be paired with a different "character" in the class to discuss their journal entries. These activities should be brief and allow students the opportunity to visit with at least two other "characters" in the classroom. Students will keep brief notes on what they have learned about the other characters in the book or any interesting questions that their classmates may have had. Directly after the sharing activity, the class will have an open discussion about the chapters read and any questions that remain unanswered.
5. Once the book has been finished, students will write a summary about what their character experienced in the book and one other character they enjoyed learning about and why.
6. Journals will be retained in the student's folder as authentic artifacts for assessment.

Section Three

RESEARCH & SCHOLARSHIP

**Peer-Reviewed Article
International Conferences**

Racial Identification and Audience in *Roll of Thunder, Hear My Cry* and *the Watsons Go to Birmingham—1963*

Jani L. Barker


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Abstract Multiethnic children's literature addresses multiple audiences, providing different reading experiences and benefits for each. Using critical race theory as an interpretive tool, this article examines how two African American historical fiction novels, Mildred Taylor's *Roll of Thunder, Hear My Cry* and Christopher Paul Curtis's *The Watsons Go to Birmingham—1963*, frame anti-racist identifications for readers of all races. It argues that these identifications are key elements in the novels' rhetorical strategies for engaging readers and opposing racism. Both novels portray strong African American families with whom both black and nonblack readers can identify and present African American perspectives on race, but they differ in how directly they approach racism and how they frame the identification of white readers. The conclusion offers implications of analyzing race and audience when teaching multiethnic literature.

Keywords Multiethnic literature · Children's literature · African American literature · Implied reader · Historical fiction · Race · Racism · Audience · *Roll of Thunder, Hear My Cry* · *The Watsons Go to Birmingham—1963*

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Introduction

Audience defines children's literature. Yet the audiences involved with children's literature belie the simplicity of the defining term.¹ Discussions of multiethnic children's literature often focus on debates about cultural authenticity, emphasizing subject matter and authorship: How accurate is the representation of groups marginalized from the dominant power structure and historically excluded from or misrepresented in literature? Who has appropriate cultural knowledge and authority to depict these parallel cultures?² Even in these discussions, however, audience remains central. A quotation by Rudine Sims [Bishop] introduces the multiple audiences at the heart of multiethnic children's literature: "For people who have been nearly invisible or made the object of ridicule, the image-maker has the vast potential for changing their world by changing both the way they see themselves and the way they are seen by others" (1982, p. 4). Multiethnic children's literature is believed to have power to transform self-perceptions of readers who are insiders of parallel cultures and to (re)shape the mental images of the group held by readers outside the group, especially by members of the dominant (white) culture. By altering perceptions for both audiences, stories could change realities.

Scholars writing about multiethnic children's literature (Bishop, 1997; Sims [Bishop], 1982; Larrick, 1965) and critical race theorists (Delgado, 1989; Delgado and Stefancic, 2001) have articulated how stories of parallel cultures can fight racism and its effects for members and outsiders. Scholars have also used critical race theory as a tool for analyzing African American children's literature (Brooks, 2009; McNair, 2008) and have researched readers' responses to multiethnic literature dealing with racism (Brooks and Hampton, 2005; Lehr and Thompson, 2000; Singer and Smith, 2003). How multiethnic audiences are reflected *within* literary texts addressing racism, however, has not been examined. Wolfgang Iser's "implied reader" usefully conceptualizes how literary texts guide the reading process and affect the processing reader who engages with them. The implied reader, according to Iser, is a construct rooted in "the structure of the text" that embodies all the "predispositions" required by the text for it "to exercise its effects." Iser argues that literary works "contain certain conditions of actualization that will allow their meaning to be assembled in the responsive mind of the recipient" and that the concept of the implied reader "prestructures the role to be assumed by each recipient" (1978, p. 34). Literary and rhetorical elements within multiethnic children's novels create multiple race-based implied readers and position them in different relationships with the texts and their characters, framing

¹ See Perry Nodelman's (2008) *The Hidden Adult* for one discussion of the complexities of audience in mainstream children's literature. Multiethnic children's literature, I argue, provides another layering of implied audiences affecting the nature of the literature.

² In their introductory essay in *Stories Matter: The Complexity of Cultural Authenticity in Children's Literature*, a collection of 22 essays representing a diverse range of perspectives on the issues involved with cultural authenticity in books for children, Dana L. Fox and Kathy G. Short note: "Cultural authenticity in children's literature is one of those contentious issues that seems to resurface continuously, always eliciting strong emotions and a wide range of perspectives. Authors, illustrators, editors, publishers, educators, librarians, and scholars all have different points of view about authenticity that they each feel strongly about based on their own sociocultural experiences and philosophical views" (2003, p. 2).

the meanings they are likely to create from the texts. Brian Richardson notes that African American fiction has, historically, targeted dual, often opposing, audiences of black and white readers, resulting in “the construction of a dually textured narrative that unfolds one meaning to the majority audience and another, deeper one to the minority community” (2007, p. 261). Contemporary African American children’s literature, targeting readers whose understanding of race is still developing, are unlikely to have an overt meaning for white readers and hidden, perhaps contradictory, meaning for blacks, but multiethnic children’s literature does “prestructure” different affective responses through the identifications framed by textual elements. Iser defines identification, “the establishment of affinities between oneself and someone outside oneself –a familiar ground on which we are able to experience the unfamiliar,” as a “stratagem” for “stimulat[ing] attitudes in the reader” (1974, p. 291). Reader identifications established in children’s literature of parallel cultures, I argue, are key factors in understanding how these texts invite readers of all colors to enter the literary world of the parallel culture and thus to view the world in ways less dominated by racism.

This paper is a case study of how two critically acclaimed and widely read children’s historical fiction novels by, about, and targeted primarily to African Americans present engaging black-centered stories that illuminate racism and rhetorically frame readers of all colors to identify with antiracist positions. It neither records actual readers’ responses to the novel nor speculates on authorial intentions,³ but analyzes the strategic effects inherent in the rhetorical framing of implied audiences within the texts. First, I contextualize my argument by applying critical race theory to multiethnic storytelling for children and summarizing research about audience in multiethnic and specifically African American children’s literature. Then I explore how Mildred’s Taylor’s *Roll of Thunder, Hear My Cry* (1976) provides an analytical dissection of racism that lays bare its structure and workings in 1930s Mississippi and advocates strategic resistance for blacks and whites. The text establishes split identification for white readers with both the black protagonists and white allies who model how members of the dominant culture can resist racism. Next, I contrast Taylor’s direct, analytical exposé of racism and creation of a specifically white implied reader with the indirect approach seen in Christopher Paul Curtis’s *The Watsons Go to Birmingham--1963* (1995), which works by psychologically fostering anti-racist identifications. Black readers see models of strong survival in a racist society, rather than advocacy for strategic resistance. White readers are not directly targeted in this novel, which seldom mentions whites and never shows them; instead, all readers are positioned to identify *with* the black protagonists, *against* racism. Finally, I suggest implications

³ While Taylor recognizes “children, both Black and white” as her ideal audience (1977, p. 26), Curtis explicitly denies targeting his writing at a particular audience or thinking (during the creation process) about how his stories will affect particular groups (Morgan, 2002, p. 212). Curtis does, however, recognize his multi-racial audience, acknowledging that he senses, after writing, different ways in which black readers will react compared to non-black readers (Morgan, 2002, p. 211). He also expresses hopes that his writing “touches all kids in a special way, but particularly African-American kids” (Curtis, 2002). Regardless of authorial intentions, readers are likely to relate to the text in ways influenced, among other factors, by race.

of using analysis of race-based identifications when sharing literature with children and young adults.

Critical Race Theory and Audiences for Multiethnic Children's Literature

Critical race theory, a multidisciplinary approach to analyzing and transforming society that centers race as a key to understanding power, legal and property rights, economics and labor, and ideology, is a valuable interpretive tool for my analysis (Delgado and Stefancic, 2001; Ladson-Billings and Tate, 1995). Its perspective on racism as an ordinary phenomenon, deeply embedded in the national mindset and almost imperceptible to most members of the dominant society except in its most blatant forms, though all too perceptible to members of less privileged groups, shows why it is important to consider the racial perspective of the reader when analyzing stories that deal with racism. Critical race theory provides a theoretical foundation for analyzing how storytelling impacts members of parallel cultures and those of the dominant group, and thus for understanding the race-based benefits ascribed to multiethnic literature.⁴

The audience for multiethnic children's literature comprises all ethnicities, but scholars of children's literature and critical race theorists posit distinct audience-narrative relationships and different benefits accrued for members of parallel cultures and those of the dominant culture. Readers from parallel cultures gain affirmation from seeing their lives reflected in literature.⁵ "All children need books in which they see bits of themselves," Debbie Reese and Naomi Caldwell-Wood argue. "Such books help them build feelings of success, achievement, and self-esteem" (1997, p. 166). Citing both educational research and her own life-changing childhood experience, KaaVonia Hinton argues that "multicultural literature can play an important part in saving the lives of students by validating their existence" (Hinton and Berry, 2004–2005, p. 285). Critical race theorists Richard Delgado and Jean Stefancic corroborate the "powerful psychic function" served by stories that give members of parallel cultures "voice" and reveal their shared experiences (2001, p. 43). Rudine Sims Bishop argues further that readers from all parallel cultures may connect through literature of any non-dominant culture which depicts their shared experiences of lives "tainted by the poison of racism and often marked by struggle" (2007, p. xv). Members of parallel cultures assign more significance to the role race places in their lives than do their majority counterparts and view race relations less optimistically (Delgado and Stefancic, 2001, pp. 39–40). Thus children from parallel cultures may see their community's vision of society more fully reflected in multiethnic literature than in books from the dominant culture. By

⁴ Critical race theory can be used to support arguments in favor of multiethnic education and literature that focuses on issues of power and oppression involving race as well as establishing common ground among different groups, rather than celebrating a "melting pot" assimilationist approach. It can also be used to oppose multicultural education that "offers no radical change in the current order" (Ladson-Billings and Tate IV, 1995).

⁵ Educational benefits also accrue when children of parallel cultures read multiethnic literature (Bishop, 1997; Johnson, 1990, p. 8).

affirming their vision of the world, well-written, authentic multiethnic children's literature can provide healing from the damages of living in a racist society.

Children from the majority culture can—and usually do—take for granted the benefits of seeing themselves in what they read. Being forced to the margins all the time is disempowering, but for those ensconced in the center, the margins can provide powerful new perspectives. Richard Delgado argues that majority race audiences can “enrich their own reality” through listening to the stories and counterstories of parallel cultures (1989, p. 2439). Discussions of audience for multiethnic children's literature also imply potential benefits for parallel cultures when white children are part of that audience. Delgado asserts that “stories help oppressed groups ... through their effect on the oppressor” (p. 2437), and Sims [Bishop] attributes part of the image-maker's “vast potential” for world changing to the ability to transform how members of parallel cultures “are seen by others” (1982, p. 4). When white readers read only books reflecting the experiences of the dominant group, both they and society suffer. In her landmark 1965 article “The All-White World of Children's Literature,” Nancy Larrick mentions the harm suffered by nonwhite readers when they see only white children in books, but suggests even graver dangers to white readers from the “gentle doses of racism” obtained through an all-white body of literature (1995, pp. 1–2). These sentiments are echoed more forcefully 32 years later by Rudine Sims Bishop, who warns that such readers are “miseducated to view themselves and their lives as ‘normal,’ to interpret their own cultural attitudes and values as ‘human nature,’ and to view other people and other lives as exotic at best, and deviant at worst” (1997, pp. 3–4). Implicit in these concerns is the corresponding hope that reading high quality multiethnic books will broaden cultural perspectives, cultivate humility, and encourage white child readers to re-imagine what—and who—is normal and fully human, and thus, hopefully, undermine racism.

Critical race theory supports that potential of storytelling to shape (partially) attitudes and perspectives of the dominant white audience. Citing narrative theory, Delgado and Stefancic note that everyone inhabits at least one persistent “normative universe” that shapes reality in ways not easily shaken. Storytellers can use well-crafted stories to help white readers “bridge the gap” between their normative universes and those of parallel cultures by making these other worlds real to readers (2001, p. 41). One gap between normative universes involves issues of race. Delgado argues that the dominant group's “prevailing *mindset*,” an ideological framework unseen by its holders that makes them perceive the current social order as both natural and benign, is for many members of parallel cultures “the principal instrument of their subordination” (1989, p. 2413). If so, stories that undermine that prevailing mindset could serve as stealth weapons to combat racism. Delgado also argues that in a white-dominated society, whites need to be involved in racial reform (p. 2438). He advocates, however, employing “insinuating” rather than frontal approaches in gaining their cooperation: “Stories and counterstories, to be effective, must be or must appear to be noncoercive” (p. 2415). Direct attacks on readers' normative universes may trigger resistance as readers resist being dislodged from their comfort zone, but an engaging story can subvert readers' defenses, slipping alternative perspectives into the reader's mind

and encouraging identification with those who might otherwise, as Bishop noted above, be viewed as exotic or deviant.

Audiences for Culturally Conscious African American Children's Literature

Despite the potential outlined above for benefits to accrue for members of all races when white readers attend to the stories of parallel cultures, little attention has been paid to textual constructions of white audiences of culturally authentic black children's literature. Studies of African American children's literature do use apparent audience, along with author and apparent purpose, to distinguish between books which merely depict black characters and culturally authentic black children's literature. In *Shadow and Substance: Afro-American Experience in Contemporary Children's Fiction*, for example, Sims [Bishop] (1982) divides children's literature about blacks into three categories: *Social conscience* books, written by and for whites, develop "empathy, sympathy, and tolerance for Afro-American children and their problems" (p. 17). *Melting pot* books, written by and for both blacks and nonblacks, celebrate the universal similarities among people of all races; though featuring blacks, they fail to present distinctly African American perspectives (pp. 37–39). *Culturally conscious* books reflect the distinctive cultural and social aspects of growing up black as well as American. According to Sims [Bishop], "their primary intent is to speak to Afro-American children about themselves and their lives" (p. 49). Dianne Johnson also examines target audience and purpose in books about African Americans and views as most authentic those written "specifically for African American children, keeping in mind their aesthetic, psychological, pedagogical, intellectual, and spiritual needs" (1990, p. 10).

The assumptions of these scholars is that African American children's literature is written primarily for black children, but their descriptions of audience also consistently retain the awareness of nonblack—sometimes specifically white—readers coexisting with the target readership: African American literature is written "specially though not necessarily exclusively for Black youth" Johnson notes (1990, p. 2); Sims [Bishop] observes that "a book written by Blacks for Blacks is not closed to whites" (1982, p. 8). In fact, Sims [Bishop] explicitly states that well-written African American children's fiction will be "accessible to readers both inside and outside the group depicted" as vivid depictions of authentic African American life "touch on the human universals extant within that cultural group" (p. 73). She situates African American children's literature within a broad, multiracial context, arguing that it contributes "a new and different dimension to the body of American children's literature" (p. 73), and stresses its significance as well as viability for diverse readers: "Afro-American literature is *necessary* for Black children, but it is also essential for non-Black children" (p. 107). More in-depth analysis of the nonblack reader of African American children's literature is outside the scope of these scholars' works. While exploring issues of audience and authorship, Johnson alludes, however, to a pragmatic economic issue related to nonblack audiences for black children's books. Addressing the role the mainstream publishing industry's perceptions of who would and would not read these books

plays in determining which books get published, she suggests that publishers may ask the question, “Will a non-African American audience buy books that do not speak primarily to them or that do not reflect their realities?” (1990, p. 8). Although the black book-buying demographic seems sufficient to make African American children’s books economically viable even without a white readership,⁶ mainstream publishers appear cautious about publishing books arising from and targeted toward parallel cultures. Awareness of a wide potential readership for culturally authentic African American books could affect the publication and economic success—and thus availability to readers of all races—of these books. Thus the nonblack (and especially white) audience of black children’s books is marginal but yet not insignificant.

The following sections examine how two African American historical children’s novels negotiate prioritizing the needs of their primary audience for authentic stories which center them while simultaneously engaging white readers and drawing them into anti-racist identifications. Scholars like Sims [Bishop] and Johnson have, appropriately, focused on the impact of African American children’s literature on its central audience, the audience that too often has failed to glimpse themselves or viewed a warped reflection in the literature provided in schools and libraries. However, because benefits accrue for members of all races when the dominant culture is receptive to the stories of parallel cultures and because white audiences for black children’s literature have received less scholarly attention, I will especially highlight the texts’ strategies for engaging white readers.

Analysis of Roll of Thunder, Hear my Cry (1976)

Winner of the 1977 Newbery Medal, Mildred Taylor’s *Roll of Thunder, Hear My Cry* (1976) is one of several novels and novellas about the struggles of an African American family, the Logans, to keep their land and dignity despite economic Depression and racial oppression in 1930s rural Mississippi. The events of the story are focalized through the narrative voice of nine-year-old Cassie Logan; readers are initiated into the evils of racism with the Logan children, who have been unusually sheltered from its stings. Taylor anticipates objections adults might have to children reading about this disturbing subject through the words of family patriarch David Logan who convinces his wife, Mary, to let their children hear stories of the atrocities of slavery: “These are things they need to hear, baby. It’s their history” (Taylor, 1976, p. 148). The Logan children and readers are taught to resist racism, despite the high costs. Dual implied audiences are constructed as the novel models separate strategies of resistance for blacks (and by extension, other parallel cultures)

⁶ According to *The African-American Book Buyers Study* (2001), African Americans’ annual expenditures on books ranged from \$272 million to \$356 million dollars for the years 1995–2000 (p. 3-2). A survey of active African American book buyers indicated that 11% of the (adult) respondents had purchased a children’s book for their own child in the previous 3 months, and 32% had purchased a children’s book as a gift in the three-month period (Book Industry Study Group, 2001, pp. 1–21). These purchasing rates for children’s books are particularly notable because only 11% of the respondents had children under the age of 12 in their home (p. 2-7).

and for whites. Throughout the novel's exposition of racism, all readers are positioned to empathize with the Logan children's indignation as well as their resistance. The identification for the implied white reader, however, is split between the black protagonists and white characters whose rejection of racism distinguishes them from the white perpetrators of racist oppression.

Several tenets of critical race theory undergird the following analysis of *Roll of Thunder, Hear My Cry's* depiction of racism. First, critical race theory asserts that racism is deeply embedded in society, permeating social institutions and perceived as "ordinary, not aberrational" (Delgado and Stefancic, 2001, p. 7; see also Bell, 1992). Taylor's novel shows racism as pervasive in the educational, legal, and economic lives of those in the Logans' community, accepted as normal and thus seldom challenged by any except the Logans. A second tenet is that racism provides both material and psychic payoffs, and that the economic benefits of racism for materially privileged whites join with the psychic benefits derived by working-class whites to create a large group with "little incentive to eradicate" racism (Delgado and Stefancic, 2001, p. 7). *Roll of Thunder* reveals both psychic and material consequences of racism and shows white plantation owners and store keepers united with the white sharecroppers—whose material interests might have been advanced through alliance with the black sharecroppers—in oppressing blacks. Additionally, Delgado and Stefancic note critical race theory's "activist dimension," which "not only tries to understand our social situation, but to change it" (p. 3); Taylor's novel teaches resistance to the widely accepted norm. Perhaps most importantly, critical race theory employs stories to give voice to members of parallel cultures and to counter stories of the dominant culture that conflict with the experiences lived by those outside the majority. *Roll of Thunder, Hear My Cry* serves as a counterstory to dominant cultural narratives, including much melting pot and social conscience children's literature depicting African American characters.

Revealing Racism

With almost overwhelming thoroughness, the novel lays racism bare for the reader. Mary Logan explicitly teaches the workings of racism, similarly to how critical race theory articulates them, elucidating the psychic and material acquisitions whites gain from believing their racial superiority. She explains to Cassie that some "believe that white people are better than black people to make [themselves] feel big" and that those who profited from slavery "preached that black people weren't really people" as justification for their practice (Taylor, 1976, pp. 127–128). Myriad concrete examples, initially in contexts with which child readers can easily relate, further reveal racism. Starting school, Little Man, six-year-old brother of the narrator, learns as his siblings had before him the discrepant conditions afforded to blacks and whites. The material aspects of racism are obvious: The school for black children, funded largely by black churches (though overseen by a white school board) and in session only 6 months of the year to accommodate the economic necessity of child labor for sharecroppers, consisted of "four weather-beaten wooden houses" with only seven teachers for 320 students (pp. 44, 15–16). In contrast, the county-funded white school met for a full academic year in adequate facilities with sports fields and an expansive

lawn. The black children had to walk—some for hours—to get to school. The bus driver for the white students would “entertain his passengers” on rainy days by forcing the black pedestrians to scramble up almost inaccessible banks, making them “comical objects to cruel eyes that gave no thought to [their] misery” (p. 43), and underscoring psychic attributes of racism. Most teachers and students in the black school, accepting the inequitable distributions of wealth as normal, are excited to acquire discarded books, long used by “White” pupils and now, in “very poor” condition, assigned to the “nigra” students (p. 25).

The humiliation of racial discrimination is made painfully personal when the strong, smart Cassie is forcibly shown her designated inferiority to any white girl. On her first trip to the neighboring town of Strawberry, Cassie grudgingly accepts the shopkeeper’s waiting on adults before the black children, but when she sees him filling the order of a newly arrived white girl, she politely reminds him of their prior order. Refusing his command to get her “little black self back over there and wait some more,” she is humiliated—and angered and puzzled—as the shopkeeper questions “whose little nigger” she is before evicting her from the store (Taylor, 1976, p. 111). Shortly afterwards, Cassie is again shown the place a racist society assigns her. When Cassie accidentally bumps into a poor white girl, her apology is deemed insufficient. She is ordered off the sidewalk, and when she resists complying, Mr. Simms shoves her sprawling on the road and forces her to apologize again to “Miz” Lillian Jean.

Such initiation scenes, common in the Logan family saga, awaken the child character and vicariously the implied readers to racism’s wrongs. Cassie, who despite loving parents’ protection has encountered much racism, is initiated into the unfair realities of racism repeatedly because she cannot recognize—let alone accept—the extent to which society’s rules for blacks are different than for whites. Devoid of internalized racism, Cassie continues to be surprised and puzzled by racist acts as well as angered by them. Her confusion calls attention to the illogic as well as injustice of behaviors that were so deeply engrained into practice as to be tacitly accepted by those around Cassie, blacks and whites alike. Critical race theory argues that the ordinariness of racism makes it hard to address (Delgado and Stefancic, 2001, p. 7); thus the necessity of calling attention to the evil that can so easily be overlooked as normal. Implied readers are positioned to identify with Cassie’s subject position and thus with her outrage at deeply engrained racism. Cassie’s keen awareness of the injustice of racism, however, is dangerous. Other blacks—even family members—hurry to hush Cassie up, rush her from the store, and compel her to apologize, thus adding a sting of betrayal to her cruel experience. Her initiation, therefore, helps readers see racism’s complex entrenchment into the social fabric even as it drives home its painfulness.⁷

⁷ Critical race theory’s emphasis on the ordinariness of racism is especially relevant in contemporary society to counterbalance the common cultural story that had racist acts occurred in the past but are rare aberrations today. However, Taylor shows the normalization of racism in her setting as, for example, most black teachers are grateful to receive worn, discarded books. The genre of *RHMC* simultaneously makes its racism easier to see and understand and easier for readers to distance from themselves. Rogers and Christian (2007) include historicizing racism as one strategy by which children’s books dealing with race from a white perspective can distance the reader from understanding the continuing damages racism

Roll of Thunder, Hear My Cry goes beyond the child's experiences of racism, pervasively damaging though those are, to show the institutional effects of racism in economic and legal realms. The land-owning Logans are privileged, however hard they must struggle to maintain their land amid Depression and efforts of resentful whites to deprive them of it, with options unavailable to their landless neighbors. The Logan children glimpse some of the financial impositions faced by most of their black neighbors and how "rights in property are contingent on, intertwined with, and conflated with race" (Harris, 1993, p. 1714) when their mother organizes a boycott of the Wallace store. Most blacks in the Logans' community were forced to pay high prices, extortionate interest, and "risk" money to obtain necessities on credit at this store, backed by the plantation owners for whom they sharecropped. Seldom clearing their debts for the year, they were locked in an exploitative system.⁸ In one vivid object lesson on how blacks were treated unequally in regards to law enforcement, Mary Logan takes her children to see a victim of the Wallace's racism who had been doused with kerosene and set afire: "A still form ... with glittering eyes. The face had no nose, and the head no hair; the skin was scarred, burned, and the lips were wizened black, like charcoal" (Taylor, 1976, p. 97). The burned man's offense? Trying to stop the Wallaces from burning a nephew accused of flirting with a white woman. A black woman who told the sheriff what she had witnessed was sent home as a liar (p. 40), while the Wallaces bragged about their actions committed with impunity (pp. 40, 98). The novel ends with a black boy accused of a crime actually committed by his white "friends." He escapes lynching only to be jailed until sentenced to die. The children—and reader—repeatedly view the intertwining of racism and power in economics, law, and daily life.

The exposé of racism on almost every page of the novel might make *Roll of Thunder, Hear My Cry* seem merely didactic, but such a reading would deny an essential aspect of the novel.⁹ As powerful as Taylor's dissection of racism is, the novel is above all an engaging family story with likeable, compelling characters. Michelle Martin argues that the power of Taylor's Logan family novels lies not in their didacticism, but in their "complexly interrogative nature" by which readers are posed questions rather than given "simplistic" views of racism and are forced "to

Footnote 7 continued

inflicts on people of nonwhite color today. Brooks and Hampton (2005), however, argue that *RTHMC* provides a safe space for learning about racism in all its complexity and "facilitates a means by which the past can become a part of the present in the imaginations of [Taylor's] readers" (p. 97).

⁸ Many whites, such as the Simms, were also locked into the exploitative system but still considered themselves superior to all blacks, reaping social and legal benefits for their race. Thus the oppressed were divided. According to critical race theory, the psychic benefits working class whites derive from feelings of superiority converge with the material benefits derived by elite whites, providing incentives to perpetuate racism (DeGado and Stefancic, 2001, p. 7).

⁹ Johnson notes that literature for Black youth tends to be "instructive and pedagogical at its foundations," partially as a corrective to stereotyping (2). She defends this didacticism, arguing, "it is the responsibility of African American adults to instruct our young people about our collective histories as well as to guide them in their development as individuals, while also initiating them into a culture, with all that entails. I maintain that 'message' and 'art' can and do work together to accomplish these ends. 'Message' and 'art' constitute a whole in the form of children's literature and in Black children's literature in particular" (1990, p. 2). *RTHMC* exemplifies Johnson's argument.

judge characters by their actions and not by their ethnic identities” (1998, p. 6). *Roll of Thunder* teaches by inviting readers to enter into the lives of the Logans and to care about them; through this identification, the implied readers are led to deeper understanding of racism. They are also nudged into resistance to racism, though the role they play in the resistance and affective response framed for them differs for black and white implied readers.

Modeling Resistance and Providing Healing for the Black Implied Reader

Black and other parallel culture audiences are taught strategies those targeted for oppression can use to combat racism. *Roll of Thunder, Hear My Cry* does not present blacks as merely victims; the Logans are active agents of resistance. Though some, like the children's Uncle Hammer, must be restrained from fighting oppression with impulsive violence, mostly we see blueprints for strategic resistance. Mary Logan models overt, costly opposition, risking her family's precarious financial security to organize a 3-month boycott of the Wallaces' store; although she knows her actions will neither destroy the Wallaces or provide real justice, “it'll hurt them and we'll have done something,” she claims (Taylor, 1976, p. 151). She sacrifices her beloved job for her activism and for teaching the history of slavery as remembered by blacks, not as described in the tattered textbooks provided by the white school board. Kelly McDowell notes that as Mary “unveils the power structure for her children, showing them exactly what power is capable of, who wields it, and who is victimized by it,” she “shows them how agency is possible” (2002, p. 218).

The most successful strategies of resistance, however, are the covert, subversive strategies advocated by David Logan, which mirror tactics used in Afro-American folktales. Mary Turner Harper describes how the “heroes of these tales, usually smaller and certainly less powerful, eventually triumph over their stronger and more powerful foes through sheer cunning and wit... they ponder, plan, and act—sometimes quickly, sometimes deliberately—and most often succeed in their endeavor” (1988). David chooses his battles tactically; he suppresses his desire to thrash Mr. Simms for his psychological damage to Cassie because the consequences would be too great. He validates, however, her need to retain her self-respect, only cautioning her to calculate her action's costs. So Cassie comes up with a trickster's plan of vengeance. Pretending to be Lillian Jean's “slave” for a month, she maneuvers herself into position to attack the white girl fiercely and with impunity. The secret revenge is satisfying, as was the siblings' earlier scheme to incapacitate the white children's school bus. Their father's subterfuge at the end of the novel is carried out with equal secrecy, though at great sacrifice: He burns a quarter of his own cotton crop, making the arson appear the result of a lightning storm, in order to galvanize a local plantation owner to stop a lynching. Black—and other nonwhite—readers are shown decisive action to combat racism is risky but necessary to preserve dignity.

Black readers who engage in identification with the Logans and their resistance to racism gain the benefits of seeing their culture featured positively and realistically. They see people who look like them living life authentically, with strength, love, and dignity amidst oppressive, degrading circumstances. They can take vicarious pleasure in “stories about the small and often dangerous triumphs of

Black people ... about human pride and survival in a cruelly racist society" that were a rich part of Mildred Taylor's family life and lore, but absent in the history books she read in school and novels she "devoured" at the library (Taylor, 1977, p. 25). Storytelling, Ladson-Billings and Tate argue, has served as "a kind of medicine to heal the wounds of pain caused by racial oppression" (1995, p. 53). The black implied reader of Taylor's novel is richly dosed with this medicine and nourished with a narrative of courage and caring.

Splitting Antiracist Identification for the White Implied Reader

The white implied reader's relationship to the subject matter of the novel is more vexed than is the primary audience's. The narrative, focalized by Cassie Logan, positions white readers as well as black to identify with the black protagonists and root for their success in all schemes for resistance. An implied reader from the dominant culture is, however, positioned differently from an oppressed group audience in regard to racism. Though stimulated to empathy, the white implied reader is unable to enter in the same way into the fellowship of suffering as an underdog, gaining strength for resistance, and being healed through sharing insider stories. While perceiving racism through the eyes and voice of the black narrator, white readers nonetheless look more like those whose relentlessly evil, illogical oppression against the Logans and their community is exposed—and combated—page after page after page. This narrative does not, moreover, allow race to be overlooked. In *Roll of Thunder, Hear My Cry* (1976), Taylor uses two basic strategies that target racism, rather than white people per se, as antagonist and thus rhetorically position the white implied reader so that the discomfort of the split identification illuminates racism and encourages opposition to it rather than merely promoting white guilt.

First, the novel refuses a simple binary of black as good and white as evil. Racism itself is presented as evil, but black and white characters within the evil system demonstrate that no race has a monopoly on virtue or vice. Blacks behave wisely and rashly, altruistically and greedily, vengefully (to other blacks as well as rebelling against white oppressors), cautiously and courageously—as do whites. Mary Logan states the message directly: "White is something just like black is something. Everybody born on this earth is something and nobody, no matter what color, is better than anybody else" (Taylor, 1976, p. 127). Moreover, the realistically complex human interactions make identification ambivalent for *all* readers. Martin argues that Taylor's Logan family saga contains elements which "serve to push readers into complicated subject positions," including narrative perspectives that sometimes "alienate" the reader "because of the narrator's extreme, controversial, or unwise attitudes and behaviors" (Martin, 1998, p. 8). Episodes like Cassie's humiliating trip to Strawberry, described above, complicate the reader's identification with the protagonist. Through the "emotional power" of the scenes, "readers are drawn into Cassie's fear, rage, and humiliation" but may also "find themselves torn between the subject position of the oppressed who would cheer Cassie on for confronting injustice, and that of the oppressor, who would want her to shut up and conform to social expectations" if only to keep her safe (p. 9).

Readers are not positioned to identify with the racist shopkeeper or with Lillian Jean or Mr. Simms, but instead are likely to split their identification among the outraged Cassie whose pain we feel, her family members who compel Cassie to comply with racist demands to protect her, and Jeremy Simms, who witnesses Cassie's troubles and abortively tries to smooth matters over before being frightened into silence.

A second strategy for targeting racism, not the white race, as antagonist of the novel is the depiction of sympathetic antiracist white characters with whom readers can identify, thus rejecting identification with racists. The first chapter sets up secondary identification for the white implied reader with Jeremy Simms, a white boy whose rejection of racism distinguishes him from his family and community; Mr. Wade Jamison, an affluent lawyer and self-professed "Southerner, born and bred" who nonetheless disagrees with the treatment of blacks in his community, extends the secondary identification. In his essay "White Noise: Toward a Pedagogy of Whiteness," Henry Giroux (1998) calls for educators and students to rethink "the subversive possibility of whiteness" to include antiracist racial practices. While insisting on the need to have "critical analysis of whiteness address its historical legacy and existing complicity with racist exclusion and oppression," he also advocates "a nuanced, dialectical, and layered account of whiteness that would allow white youth and others to appropriate selective elements of white identity and culture as oppositional" (p. 43). Taylor's use of white role models who partner with nonwhites to combat racism illustrates one possibility for white subversion of racism. The exemplar white ally Wade Jamison continues the legacy of his father, who had helped Cassie's grandfather get a fair, legally-binding contract for his land, providing legal assistance in the Logans' battle to keep their land. He collaborates with the Logans in their boycott of the Wallace store, extending credit so that sharecroppers could participate and thus forestalling the Logans' risking their land. Cognizant that he will pay socially and economically for his assistance—and that the plan is doomed to failure—he nonetheless pursues the opportunity. Guessing that David had set the fire that destroyed Logan crops to stop the attempted lynching, Mr. Jamison provides wise advice about concealing his dangerous secret. Mr. Jamison himself had tried to prevent the lynching; even after the mob threatened to lynch him, too, he still "shielded T.J. with his own body" (Taylor, 1976, p. 255). In short, as Harper (1988) writes, he is "the lost conscience of his community" who acts—at the risk of status, money, and life itself—on his belief that black people deserve justice. Though Jamison cannot transform an unjust society, his participation in the struggle against racism is, like the Logans' efforts, intrinsically meaningful, marking the lawyer as worthy of emulation.

Even while providing positive white role models for her white implied audience, Taylor structures the novel to focus primary identification with the black protagonists and spotlight African American cultural consciousness, retaining a divide between black and white for her characters and in the white implied reader's identification. The novel consistently centers the black characters' agency and perspective. In doing so, it counters social conscience novels which often spotlight active white subjects who save the passive black victims of racial prejudice, sending implicit messages that once a white character has befriended a black character, a solution to racism has been at least partially effected (McNair, 2003, p. 28; Sims

[Bishop], 1982, p. 20). In contrast, Mr. Jamison's role as white ally is a supporting one, and his assistance accentuates the racism in society, rather than mitigating its seriousness. His interactions with the black community occur because his mastery of the law is needed to combat racially-based injustice. The Logan-Jamison relationship, while cordial and respectful, excludes socializing.

The novel uses the other sympathetic white character, Jeremy Simms, to reinforce its teaching, in contradiction to the rhetoric of much melting pot and social conscience literature about race relations (McNair, 2003; Sims [Bishop], 1982), that meaningful friendship between people of different races is virtually impossible within a racist society. Unlike Jamison, whose wealth, education, and profession grant him a powerbase from which to serve as an ally, Jeremy Simms is the poor, scantily educated son of a landless man with a history of resenting the land-owning Logans. Despite his background, Jeremy sees the wrongs of racism and repeatedly strives to befriend the Logan children. His character is admirable to readers, but his position within the novel, as Bosmajian (1996) notes, is that of a complex scapegoat figure who endangers himself by his attempts to cross the color line and is left isolated. His efforts at friendship fail. Although the Logan children like Jeremy, they are uncomfortable with overtures violating both black and white standards of conduct. Jeremy's father beats his son for associating with blacks, inscribing the societal prohibition against boundary-crossing on Jeremy's body in red welts. David Logan acknowledges that Jeremy might have the makings of a good friend, but opposes the cross-racial friendship as far too risky: "friendship between black and white don't mean that much 'cause it usually ain't on a equal basis We Logans don't have much to do with white folks....'Cause white folks mean trouble Maybe one day whites and blacks can be real friends, but right now the country ain't built that way" (Taylor, 1976, pp. 157–158). While Mr. Logan's analysis leaves the possibility for cross-racial friendship open *if* society can attain the equality necessary for true friendship to flourish, it questions the ability of the individual to transcend the larger society's racist mindset consistently within the intricacies of interpersonal relations.¹⁰ Jeremy Simms complicates white reader's split identification by demonstrating the difficulty of bridging the gap between black and white.

A pathetic character whose courageous attempts to cross the color line leave him isolated, Jeremy is also the white character with whom young white readers are positioned to identify most strongly, second only to their identification with the black narrator, and the one with whom identification is most painful. Wade Jamison is a great role model, worthy of the tribute David Logan pays him: "there ain't no better man, black or white, I know 'bout" (Taylor, 1981, p. 180). But admirable as he is, Mr. Jamison remains a flat character, self-contained, into whose mind readers cannot peer. Jeremy is a more open character, one whose age, innocent bafflement about racism, vulnerabilities, and desire for friendship create more common ground with young readers. The characters of Wade Jamison and Jeremy Simms provide

¹⁰ *The Road to Memphis* (Taylor, 1990), a Logan novel set 8 years after *RTHMC*, vindicates both David and Jeremy: in a moment of white racial bonding and status-building, Jeremy participates in a game of "coon-hunting" in which whites "tree" a young black man (pp. 70–78). He later redeems himself and fulfills his role of scapegoat; he assists in the escape of a friend of the Logans who after much provocation attacked white men, including a relative of Jeremy's, and consequently is expelled from his family.

room for white readers to identify with one of their race while identifying against racism, but Jeremy's role as scapegoat and David Logan's insistence on separation from whites renders the marginal place created for white implied readers' identification an uneasy one. The comfort of vicarious self-satisfaction in identifying with antiracist positions is denied. Karen Patricia Smith calls Jeremy "Christ-like" but also associates him with collective white guilt, decreeing his fate: "to forever witness, internalize the wrongs committed against blacks, and be an outcast among his own people" (1994, pp. 254, 260). Because Jeremy is admirable, his character underscores Taylor's refusal to handle racism in a simplistic way—either by presenting a racially-based dichotomy of good and evil or by treating Jeremy's friendly overtures as a solution to the thorny, culturally embedded issue of racism. Racism, the novel insists, is not a matter of individual feelings, but institutionalized power structures that create deep-rooted cultural norms highly resistant to change. Yet *Roll of Thunder, Hear My Cry* (1976) powerfully engages readers of all colors in empathy with its protagonists and advocates strategic resistance to racism for both blacks and whites.

Analysis of *The Watsons go to Birmingham—1963* (1995)¹¹

In Newbery and Coretta Scott King honor book *The Watsons Go to Birmingham—1963* (1995), Christopher Paul Curtis also promotes resistance to racism, but the novel's tactics for combating racism differ from those of *Roll of Thunder, Hear My Cry* (1976). In contrast to Taylor's analytical approach, which attacks racism very frontally and instructs readers, black and white, in strategic resistance, Curtis's novel combats racism stealthily, not emphasizing race and racism until strong identification with the protagonists has been established, then psychologically positioning black readers to survive strong within a racist society and all readers to empathize with the black protagonists and thus reject a racist mindset. While Taylor establishes distinct black and white implied audiences in *Roll of Thunder, Hear My Cry*, Curtis's *The Watsons Go To Birmingham—1963* addresses both a broad, mainstream American implied audience of people of all races (including whites) as well as a more distinctly black-conscious implied readership. Curtis's novel de-emphasizes racial dichotomy, focusing on blacks and virtually writing whites out of the text. Whites are mentioned briefly, but never appear—either as enemies, allies, or acquaintances—even though a murderous racist act provokes the climax of the novel. In fact, Curtis refused to add white characters with whom (presumably white) readers could see Kenny interact, though his editor encouraged him to do so (Morgan, 2002, p. 211). Lacking white role models and antagonists, white readers do not have the split identification set up in Taylor's novel, but rather are positioned to identify with the black Watsons in their compelling humanity, against the monstrosity of racism. A brief reference in the epilogue, acknowledging whites' participation in the fight for civil rights and thus implicitly inviting white readers to

¹¹ Much of the analysis in this section is based on a paper presented at the 35th Annual International Conference of the Children's Literature Association (Barker, 2008).

join the heroes advocating for social change, is the only overt nod toward whites' inclusion in the novel's broader audience. The epilogue similarly provides the novel's most direct teaching against racist oppression and encouragement of resistance. The novel's effectiveness in drawing readers into the Watsons' world, however, creates identification strong enough to hook readers of all races as the narrative works to center a black perspective and undercut racism.

Some of the same tenets of critical race theory that illuminated the analysis of racism revealed in *Roll of Thunder, Hear My Cry* also shed some light on *The Watsons Go to Birmingham—1963*. Racism is less overtly centered in Curtis's novel, especially in the early chapters, than in *Roll of Thunder*, but references to it still appear often enough that reading through the lenses of critical race theory, we see the pervasiveness of it and glimpse its psychic and legal consequences infringing upon the family's freedom. Additionally, *The Watsons Go to Birmingham—1963*, like critical race theory and *Roll of Thunder*, challenges the notion that racism is "normal"; the naïve narrator centers the black Watsons as the norm and presents racism as something incomprehensible, abject, and inhuman.¹² Most significantly, however, critical race theory's teaching about the power of stories reveals how this narrative of a fictional African American family can help nonblack readers "bridge the gap" between different worldviews and "understand what life is like for others" (Delgado and Stefancic, 2001, p. 41), perhaps (re)shaping thinking while reaffirming the common humanity of all races. The following discussion of *The Watsons Go to Birmingham—1963* analyzes how the novel engages all readers while creating an especially strong black implied audience. It thus frames identification to affirm black readers while stretching and re-formulating white readers' mental and emotional perspectives on race, combating racism subtly yet pervasively.

Establishing Identification with Readers of All Races

In contrast to the explicit exposition of racism from the beginning of *Roll of Thunder, Hear My Cry*, the first several chapters of *The Watsons Go to Birmingham—1963* have a low-key emphasis on race. Instead, they serve to ground readers within the world of the novel, drawing them into identification with the Watsons through depictions of everyday family life, an earthy focus on bodily functions, and humor. Readers of all colors can relate to the family dynamics. The first chapter sets the tone: we see all five Watsons—Dad/Daniel, Momma/Wilona, 13-year-old "official juvenile delinquent" Byron, the 10-year-old narrator Kenny, and kindergartener Joetta—huddled on the couch for warmth (with Byron tucking the blanket in around him so that he doesn't touch anyone) as Daniel entertains his children with tales—disputed and revised by Wilona—of his rival who had proposed to their Momma about the same time he had; we see the brothers bullying and teasing each other, but Kenny also "almost [breaking] his neck" racing into the house to get help when Byron freezes his lips to the car mirror he has kissed; and we see the Dad cracking up as he "wiped away the tears and the little mustache of boogers on Bryon's lip" while

¹² Analysis of the naïve narrative perspective and its role in creating identification between implied reader and text was developed more fully in my 2009 conference paper (Barker, 2009).

little sister Joetta sobs in concern for Byron's situation. Such scenes render the Watsons very human, easy to laugh with, relate to, and care about.

The Watsons' humanity and the novel's humorous perspective are further emphasized by the narrator's attention to bodily functions. Slob and drool are everywhere. In emotionally-charged moments, Kenny is likely to describe outpourings of tears and boogers, or dribbles of urine down the leg. After Byron rescues Kenny from drowning, Kenny focuses not on his relief at surviving, but on the fact that Byron dropped him face-first in a pile of his own vomit. As seems typical of a 10-year-old boy's perspective, Kenny's choice of physical details tends to emphasize universal bodily productions—the more disgusting the better—rather than appearance. Unlike *Roll of Thunder*, which celebrates black bodies in its frequent descriptions of “crinkly hair” and skin “the color of a pecan shell” or “tawny-colored” or “of the deepest ebony” (Taylor, 1976, pp. 28, 32–34), and in contrast to “melting pot books” which ignore all differences among racial groups except for the physical ones (Sims [Bishop], 1982, p. 33), *The Watsons* seldom mentions physiological racial markers. Hair is focused on when Byron defies his parents to get a conk, a processed hairdo fashionable primarily among some blacks, but Kenny's descriptions of “reddish brown, straight, stiff and slick-looking” (Curtis, 1995, p. 87) and “Mexican-style” (p. 89) hair do not emphasize African American traits. Skin color is mentioned once, at the climactic church bombing, when “a river of scared brown bodies” runs toward the church (p. 184); usually, however, while race is manifest in many non-physical ways, readers see only the physiological processes common to all races and a common boyish fascination with them.

Humor, above all, pulls readers of all races into the Watsons' world. In *On the Real Side: Laughing, Lying, and Signifying—The Underground Tradition of African-American Humor that Transformed American Culture, from Slavery to Richard Pryor*, Mel Watkins notes that laughter is a “humanizing factor” that leads to identification with the object of the laughter (1994, p. 431). Curtis himself acknowledges that humor is “universal” and “welcoming” and can “pull readers in” and get them “empathizing with the character” (2002). In *The Watsons Go to Birmingham—1963* (1995), the frequent early humor, arising both from comic episodes and from Kenny's naïve narrative perspective, implies normalcy and underscores the value of everyday life with safe room for laughter. Additionally, while they certainly mock each other, their communal laughter enhances the Watsons' family solidarity. Daniel's cutting up in the first chapter brings the family closer, quite literally, as the Watsons all “huddled as close as [they] could get” when he starts joking around. The shared laughter reifies boundaries of insider vs. outsider, reinforcing the Watsons as victors over the unsuccessful suitor Hambone Henderson and his non-existing progeny the Hambonettes (Curtis, 1995, p. 4). Laughing with the Watsons, readers are positioned with them as insiders.

Establishing a Black Implied Audience within the General Readership

Although early chapters do not spotlight explicit issues of race, focusing on common humanity as they position all readers to identify with the Watsons, race is central to the Watsons' identity, and nearly every aspect of the novel reflects its African

American vantage. Subtle racial signifiers in the early chapters are instrumental in creating a black (or at least black-conscious) implied reader within the broader implied audience, a reader predisposed to notice race when creating meaning from the text. Revelation of the Watsons' race is slipped in during the first chapter, embedded in Daniel Watson's comical story of his rival suitor who duplicitously warns Wilona that Flint lacks colored people and in the parents' argument about the rival merits of Flint and Birmingham, with Daniel's caustic reference to Birmingham's "Coloreds Only" bathrooms (Curtis, 1995, p. 5). A foreshadowing glimpse of racial turmoil appears again in chapter two in a teacher's comment that the world is often hostile for Negroes; again, the comment is made within a narrative discourse that directs attention elsewhere—in this case, on the hostility Kenny faces from peers as teachers show off his reading skills. Slipped into the narrative action without attention being called to them, these early racial cues are unlikely to register with white readers as a significant point of difference that lessens their identification with the protagonists. The racial cues are, however, likely to register with readers attuned to considering race as a significant aspect of life and to create stronger resonance to the identification black readers develop with the characters.

Other signifiers of race—more likely to be on the radar for black readers than for non-blacks—permeate the early chapters which so effectively build reader engagement with the Watsons. One is the dialect. Another, noted by Christine Doyle (2009), is Curtis's selection of aspects of 1963 culture that have "special resonance" for African Americans who recognize them, such as references to Langston Hughes' poetry and to Bobo Brazil (professional name of African American Houston Harris), world professional wrestling champion in 1962, who was instrumental in integrating the sport of pro wrestling. Additionally, the "universal" humor in chapter one also evidences African American characteristics. Jonda McNair explains that Daniel Watson's tale of Hambone Henderson, his unsuccessful rival for Wilona, is a tall tale or "lie," a common genre of African American humor (though also enjoyed by many ethnic groups), and that Daniel employs exaggeration and imitation in a distinctly black manner (2008, p. 205). All readers can enjoy the humor, but it will have special meaning for those used to "lying" as entertainment.

Similarly, Byron's getting a conk—his "last straw" act of delinquency that compels the Watson parents to take him to Birmingham—can be interpreted from both broadly American and distinctly African American perspectives. Generational conflicts over teen hairstyles are common among many ethnicities, but viewing the conk as equivalent to hair that is too long, shaved off, or colored blue fails to illuminate fully his parents' reaction: Why do they decide to take Byron hundreds of miles from home to live with a relative he has not seen for almost a decade after *this* action, when his catalog of offenses includes lighting fires, stealing change from his mother's purse, getting in fights, repeatedly skipping school, unspecified problems with a girl, and joining a gang (Curtis, 1995, p. 118)? The Watson parents view Byron's conk, his "Mexican-style hair," as more than just an aesthetically displeasing fad; to them, it is a rejection of his racial identity. "Is this straight mess more attractive than your own hair? Did those chemicals give you better-looking hair than me and your daddy and God gave you?" (p. 88), Wilona challenges Byron, tapping into what Paul C. Taylor calls an "antiracist aestheticism" seen in the works

of black artists and theorists including Toni Morrison, Gwendolyn Brooks, Zora Neale Hurston, bell hooks, Cornel West, and Spike Lee. Participants in this antiracist aestheticism, Taylor argues, realize that the white-dominated culture has defined beauty in terms of physical features admired by and typical of white people and that these aesthetic standards are internalized by both whites and nonwhites; they then “worry that racialized standards of beauty reproduce the workings of racism by weaving racist assumptions into the daily practices and inner lives of the victims of racism” (1999, p. 667). Straightening hair to conform to white standards is a particular hot spot regarding antiracist aestheticism, as evidenced by Malcolm X’s commentary about his first conk:

This was my first really big step toward self-degradation: when I endured all of that pain, literally burning my flesh to have it look like a white man’s hair. I had joined that multitude of Negro men and women in America who are brainwashed into believing that the black people are “inferior”—and white people “superior”—that they will even violate and mutilate their God-created bodies.... (Haley and Malcolm X, 1964, p. 54)

Thus while Byron merely thinks his new do is “cool,” his parents identify it as an aesthetic choice charged with racial value and send him to Birmingham to learn some race-based realities.

Building on Identification to Make Race and Racism Central

During the early chapters of the novel, while identification with the Watsons is being established through the novel’s humorous accounts of everyday life, the Watsons’ race is not emphasized. Racial markers in these early chapters can deepen the identification for those attuned to them or be passed over with little thought by those less conscious of race. As the family prepares to travel to Birmingham, however, a color-blind reading of the novel is no longer possible; race is shown explicitly to matter. Responding to Kenny’s question about why they are taking Byron to Birmingham, Daniel references the persecution African Americans faced in the South, noting Byron’s need to see “the way of the world” for blacks (Curtis, 1995, p. 123). Furthermore, while readers of all races can identify with the Watsons’ humanity, the novel now reveals that the Watsons self-identify—quite strongly— as black. The immensely sympathetic kindergartener Joetta dislikes her goodbye present—a white-skinned, blue-eyed angel with a dimple like hers—from a favorite neighbor woman because “it’s white” (p. 128). While the neighbor has called the angel Joetta, the Watson girl sees no resemblance and tells her mother: “I know that angel’s name isn’t Joetta Watson” (p. 129). Being black is integral to who the Watsons are. Joetta’s strong, explicit rejection of any identification with whiteness is both a reflection of Black pride and a rejection of the common cultural myth of white superiority. For many nonwhite readers, the emphasis on race and resistance to the dominant culture’s dominance will reflect their experience, increasing engagement with the text. White readers who identified with the Watsons’ humanity and family interactions, who laughed with them as insiders, are now (re)positioned to identify with their African American experience, including both their racial pride

and the racism they face. Those who may not have chosen a book that centered racial issues from the start have now invested in the novel and in identification with the Watson family; they are forced either to abandon this emotional investment or to continue their empathetic identification as it stretches to include perspectives on race from an African American vantage.

The humor used so effectively in the first half of the novel to establish identification with all readers is now employed to increase awareness and understanding of racism and to personalize its impact. The novel's increased emphasis on race corresponds with a decrease in the frequency of humorous episodes and a shift in the nature of the humor. Humor drops as racial issues become a focus to reflect that some social realities for African Americans are not funny. Mr. Watson, himself a master of humorous showmanship, explains that the trip to Birmingham is necessary to teach Byron that life "doesn't have a lot of jokes waiting" for African Americans (Curtis, 1995, p. 123)—a prophecy which is quickly fulfilled as Kenny's narrative loses much of its characteristic humor in Birmingham as the boy is initiated into incomprehensible dangers. The contrast in mood between early and later chapters underscores Mr. Watson's point about the challenges blacks face, though some humor remains to signify the family's resilience in the midst of oppression.

Not only does the quantity of humor drop as the Watsons head toward Birmingham, but the nature of much of the humor shifts to accentuate racism. Jonda McNair's "I May Be Crackin', But Um Fackin': Racial Humor in *The Watsons Go to Birmingham—1963*" (2008) analyzes four categories of racial humor in the novel. The first, "lies" or exaggerated storytelling, characteristic of African American culture but not necessarily focusing on racial issues, was seen in the opening chapter and discussed above. McNair's other three categories, "the use of sarcasm to emphasize the hypocrisy of American racism," "poking fun at whites," and "the anticipation of racism," appear most prominently as the Watsons are travelling to Birmingham. Because the novel de-emphasizes white presence so much, the examples of poking fun at them, such as Daniel mocking "white" music such as the *Lawrence Welk Show* and hillbilly tunes, are infrequent and subtle. Although McNair gives the purpose for ridicule of whites as reversing the dominant culture's hierarchy and creating African Americans superiority over the whites who oppress them (2008, p. 209), the jabs are mild enough to achieve those ends without alienating white readers. The most prominent example of humor related to the anticipation of racism originally seems to target Wilona Watson, who plans every aspect of the family's road trip in meticulous detail. Daniel jokingly imitates his wife: "And Daniel, between Lexington and Chattanooga you will inhale 105,564 times and you'll blink 436,475 times—that is, of course, unless you see something exciting, in which case you'll inhale 123,876 times and blink 437,098 times" (Curtis, 1995, pp. 143–144). Readers are primed to laugh with her family about Wilona's extreme preparations, but the laughter sets up a lesson on racism. When Kenny asks why the family cannot just stop to eat and sleep when they feel like it, Daniel employs sarcastic humor (and a hillbilly accent) to reveal that given racist realities, Wilona Watson's intense planning was not actually so very extreme: "Y'all colored folks cain't be jes' pullin' up tuh any ol' way-uh an be 'spectin' tuh get no room uh no food, yuh heah, boy?" Emphasizing the hypocrisy of American

racism, he continues, “Whas a mattah wit’ choo, you thank this he-uh is Uhmurica?” (p. 132). Daniel’s use of sarcasm is witty, but the injustice he reveals is not amusing. The humor used as the Watsons head to Birmingham allows the storyteller to present an African American perspective on racial problems and to highlight racism’s harmful economic and legal impact in a way that diffuses tension from this emotionally-charged issue, lessening resistance for white readers without distorting the serious message.

Readers’ engagement with the Watsons now pulls them into empathic involvement with the consequences of racism, making the church bombing in Birmingham, which might otherwise seem merely abstract history, “real” and relevant. As Curtis notes, “the humor of the story adds to the emotional impact of the bombing. The reader comes to know the family and hopefully has an emotional involvement in them by the time the story goes to Birmingham. In that way, the victims of the act become more than names in a book—the reader says, ‘Wow, I know them’” (qtd. in Lesesne and Curtis 1999). Curtis’s original draft, *The Watsons Go to Florida*, stalled after the family left Flint, lacking a conclusion until his son brought home a copy of “The Ballad of Birmingham” and Curtis changed the Watsons’ destination (Morgan, 2002, p. 199). The historically significant destination adds powerful impact to the novel, but can only do so by building on identification arising from the humor and grounding in the Watsons’ lives effected in the earlier chapters.

Presenting Racism in a Way that Promotes Resilience for Black Implied Readers and Empathy for White Implied Readers

At the novel’s climax, the narrative shifts from a down-to-earth, humorous mode to tragedy and a magical realism that not only adds an extra level of emotional impact from the church bombing while keeping Joetta safe and the novel bearable for young readers, but also influences how implied readers are positioned in regard to racism. The novel actually has two climactic scenes with notable parallels. First, Kenny nearly drowns in a whirlpool and is saved by a vision of Joetta as an angel who inspires him to keep fighting his way to the surface and by Byron, who pulls him from the water. Later, a bomb goes off in the church Joetta was attending. After Kenny unsuccessfully seeks her, eventually fleeing the church in fear, Joetta returns to their grandma’s house with a story of Kenny, though in different clothes, calling her away from the church and laughing as she chased him down the street—away from the danger of which she remains unaware. The two scenes are linked together not only by the repeated motif of Watson siblings rescuing one another from danger, but also by the repeated appearance of the Wool Pooh, the narrator’s personification of death. The magical realism of the Wool Pooh scenes continues to frame identification of all readers with the Watsons, in opposition to racism. The parallels drawn between Kenny’s near-drowning and the aftermath of the church bombing link racism with dangerous natural forces: powerful, incomprehensible, deadly—and disembodied. The symbolic association the Wool Pooh develops with racism as well as death works complexly to present racism, like death and natural dangers, as an inevitable part of the world and as inhuman. The surreal accounts of the Wool Pooh, “big and gray with hard square-looking fingers” and nothing but dark gray

where his face should have been (Curtis, 1995, p. 176), target an enemy that is evil and abstract. Although we know that the racist bombers were white men, they are not given a human face. Kenny expresses puzzlement at news stories of "a bunch of really mad white people with twisted-up faces screaming and giving dirty finger signs to some little Negro kids" (p. 122); Byron briefly mentions "rednecks" who would hang and eat Negroes (p. 146), and the family hears that a couple of unknown white men had probably caused the bombing, but no white characters actually appear. The racial conflict is framed less in terms of black versus white than as human versus unthinkable horror—though the image of human is black. With no other characters with whom to identify, readers of all races are positioned to identify with the human Watsons against the monstrous racism that seeks to devour them.

The world of the Watsons and, according to critical race theory, of those reading their story is bounded by racism (Delgado and Stefancic, 2001; Bell, 1992). *The Watsons Go To Birmingham 1963* combats that racism in much the ways that Richard Delgado argues storytelling works to benefit members of oppressed groups: through the "psychic self-preservation" of the parallel culture (1989, p. 2437) and through helping members of the majority race overcome the "otherness" of that parallel culture and gain new perspectives (pp. 2437–2438). Even though Joetta escapes death, racism's damages to the Watsons are extensive. The psychic harm, however, is partially healed by the novel's affirming presentation of strong black identity and relationship. The Watsons's black identity is not defined—even in oppositional terms—by reference to whites. In *The Souls of Black Folk*, Du Bois (1989) refers to the "peculiar" double-consciousness created by the dominant cultural story that centers whites and "yields [the black person] no true self-consciousness, but only lets him see himself through the revelation of the other world" (1903, p. 5), but in the black-centered *The Watsons Go to Birmingham 1963*, black readers get a perspective that is positively self-conscious. The Watsons combat racism not by attacking it, but by surviving with single-minded strength. The emphasis is not on a white enemy to defeat, but on their own strong community that enables them to overcome.

Humor, which helped build identification and illuminated racism, once again plays a strong role in healing and in the Watsons' quest for control in (if not over) their world. Black males are marginalized in a society that is patriarchal but also dominated by whites, but *The Watsons Go to Birmingham—1963* (1995) shows black boys learning survival and even mastery in their world. According to Dexter B. Gordon, humor is a survival tool fostering resiliency and a sense of power; it is a mechanism for self-affirmation and community solidarity for blacks (1998, pp. 257–58). Mel Watkins notes that the comic perspective allows for an optimistic, effective response to the challenges of life (1994, p. 431). Thus the humor in *The Watsons Go to Birmingham—1963* simultaneously makes the painful tragedy in Birmingham more personal, but also provides an emotional cushion for the shocks that await the family and readers. At the conclusion of the novel, the narrative mode shifts back towards the humor and bodily realism of the first part of the book. We saw that the challenges faced in Birmingham rob the Watsons of humor for the time; the bodily grounding of the novel is also lost in the almost surreal church bombing scene. Describing his return from the bombed church to his Grandma's house, Kenny

notes: “I felt like I floated up the front stairs” (Curtis, 1995, p. 186). When Kenny regains control of his thoughts and emotions and accepts Byron’s advice to understand that “things ain’t never going to be fair” but that he must “keep on steppin” (p. 203), the earthy humor returns. We can tell the family is back to normal when Joetta bangs on the bathroom door: “Kenny, Byron said you’re feeling much better now, if that’s right come on out, I gotta go to the bathroom real bad” (pp. 205–206). The family’s solidarity and humor testify their resistance to racism, so while all readers can learn from the Watsons’ resiliency, identification is likely to be particularly robust with black readers.

While Curtis’s black-centered perspective encourages nonwhite readers to be strong while facing racial oppression, it also allows his treatment of race-based violence to be both thoroughly condemnatory and surprisingly non-confrontational for white readers. It is certainly possible to read Curtis’s negation of white presence and depiction of the actions of whites in inhuman, abject terms as subversive. Subversive tones can also be heard in Daniel Watson’s sarcasm and in Kenny’s naively ironic comparison of the bloody, lifeless girls in their red, white, and blue dresses with the American flag (Curtis, 1995, pp. 185–186). Yet the predominantly genial tone of *The Watsons Go to Birmingham—1963* undercuts its subversion. The naïve narrator, incapable of grasping racial hatred, lacks the bitter edge to use humor as a weapon against oppression, and the narrative choice to depict the antagonist in abstract terms diffuses conflict. Writing from an experienced black perspective, Curtis combats racism, but does so through (re)formulations of identification rather than direct attack. Critical race theorist Richard Delgado advocates such an “insimulative” approach (1989, p. 2415), and Jonda McNair attributes the novel’s successful reception to its “invit[ing] readers into the lives of the Watsons and the manner in which their lives are affected by racism and allow[ing] them to come to their own conclusions” (2008, p. 211). The empathy built as white readers enter into the Watsons’ lives is no insignificant factor in the novel’s potential to undermine racism. A premise of critical race theory is that “members of this country’s dominant racial group cannot easily grasp what it is like to be nonwhite. Few have what W. E. B. Du Bois described as ‘double consciousness’” (Delgado and Stefancic, 2001, p. 39). *The Watsons Go to Birmingham—1963* gives white readers a glimpse into some nonwhite lives and perspectives. These readers are positioned to identify with the Watsons and oppose monstrous racism without ever being put in position of cross-identification between the black protagonists who gain their empathy and racist characters who look more like them. Therefore, the stretching of boundaries that occurs through identifying with an unfamiliar perspective in the novel seems non-coercive and unlikely to provoke resistance or strong “white guilt” even as it establishes the deadly nature of racism.

Conclusion

I have long considered Mildred Taylor’s *Roll of Thunder, Hear My Cry* (1976) an exemplar of children’s fiction that combats racism. It dissects racism to reveal its complexity as a system deeply intertwined with economic, educational, and legal

institutions as well as societal mindsets and personal prejudice and shows readers of all races how to become agents of resistance while offering an emotional attraction that pulls readers into the Logan's world with its strong, engaging characters. The psychologically antiracist work of *The Watsons Go to Birmingham—1963* (1995) is less overt, but it is no less valuable if it can reformulate attitudes and, in doing so, hope to create new realities. Despite differences in these novels' artistic styles, tones, and approaches to illuminating and combating racism, *Roll of Thunder, Hear My Cry* and *The Watsons Go to Birmingham—1963* both have won large multiracial audiences for their rich, culturally authentic stories of black characters who are strong, attractive, and fully human. Both novels provide uncompromising African American perspectives, even on the controversial topic of racism, while offering room for white readers to find identification within the novel and thus gain fuller understanding of race and racial issues. While these books create identifications for black readers in very similar ways, through authentic presentations of African American voices, their approaches to engaging and framing identifications for the implied white reader differ in ways that shed light on textual strategies for presenting their (counter)stories, engaging readers, and combating racism in the process. Writing that targets African Americans has great value for that insider group whose position within the audience of black children's literature is and must remain central. Getting African American stories heard by people of the majority race, however, also benefits black as well as the nonblack readers. If, as Delgado argues, racial reform needs cooperation from the dominant group to be effective (1989, p. 2438), within a racist society multiethnic literature can only achieve full societal benefits through stories that present the cultural distinctiveness of the parallel culture and provide some degree of common ground that invites identification from the majority race. Analyzing how multiethnic literary texts like *Roll of Thunder, Hear My Cry* and *The Watsons Go to Birmingham—1963* frame identifications for readers of different races is, therefore, valuable for those who teach children's literature for at least three reasons.

First, being aware of how texts position audiences and influence the identifications readers create with characters and their responses to the literature can help teachers anticipate potential resistance and prepare strategies for presenting the literature effectively. Despite the manifold benefits authentic multiethnic literature provides readers of all races, an unfortunate reality remains; members of the dominant culture are often uncomfortable with multiethnic literature that explores the (mis)uses of power in a racialized society (Ching, 2005, p. 130), and members of all races may object to children's exposure to horrific social and historical realities. Individual readers may, of course, formulate a bewildering array of responses to and identifications with a text as personal experiences influence readings (and misreadings), but in books dealing with racism, much of the resistance likely to be generated relates to race. Julie E. Wollman-Bonilla lists three major reasons that her teacher education students reject works of children's literature as "inappropriate for children": (1) the text might "frighten or corrupt" children by introducing them to painful realities from which children should be protected; (2) the text "fails to represent dominant social values or myths"; and (3) the text "identifies racism or sexism as a social problem" (1998, p. 289). Literature depicting racist violence and

contradicting the comfortable color blind ideology entrenched in the dominant culture is likely to generate concern in all three categories. *Roll of Thunder, Hear My Cry* has, indeed, been a target for censorship, ranking 57th on the American Library Association's (2009) "Top 100 Banned/Challenged Books in 2000–2007."¹³ Official challenges, like one made by an African American parent who protested the use of an offensive, though historically authentic, racial epithet (National Coalition Against Censorship, 2004), pose a much less serious threat to the novel's readership base, however, than the (de)selection criteria of teachers like the one Wollman-Bonilla cites as commenting, "We shouldn't be pointing out racial differences" (1998, p. 291).

Quality multiethnic literature should not be avoided because of the possibility of resistance, but strategic presentation of the literature might increase its positive reception. Delgado notes that civil rights strategies often "confront the obstacle of blacks' otherness," which increases the resistance of the dominant group; the identification established by stories holds the promising possibility of lessening that otherness and "hold[ing] that instinctive resistance in abeyance" (1989, p. 2438). If resistance is anticipated, stories like *The Watsons Go to Birmingham—1963* that address racism indirectly, creating common ground and building on that before introducing elements that might stretch some readers from the dominant culture, could be sequenced before books, like *Roll of Thunder, Hear My Cry*, that attack it more frontally. Or discussions of texts that address racism directly might first emphasize common ground, such as the child's perspective and the family dynamics, before engaging in issues of racism. Conversely, for advanced discussions of race in American society, literature presenting direct, though complexly nuanced, presentations of race such as *Roll of Thunder, Hear My Cry* (1976) might provide a clear baseline for racial issues such as how racism is embedded in societal institutions as well as community mindsets. Literature that presents racial issues less frontally, like *The Watsons Go to Birmingham—1963*, might then be used to build on that knowledge to show how racial awareness can be manifested in less direct ways. For white students growing up in an era in which color blind ideology is often espoused as a benevolent ideal and the myth of a post-racial society is not infrequently believed, being able to see how race impacts the identity and lives of members of parallel cultures is a necessary first step to being able to recognize the continuing presence of racism.

A second benefit of seeing how literary texts frame different racial audiences is that such awareness shows where instructional scaffolding via contextual knowledge and theoretical frameworks might be particularly valuable in guiding more nuanced and sophisticated understandings of the literary texts as well as the perspectives they provide on race and racism. Building on historical information about the settings of the novels, teachers can employ critical race theory to increase readers' recognition of how literary texts reflect the central role of race in society and distinctly African American perspectives. Knowledge of African American literary traditions can provide insight into the sophisticated use of didacticism—often

¹³ I am unaware of any challenges issued against *The Watsons Go to Birmingham—1963*, though Ballentine and Hill mention the possibility of school boards censoring it (2000, p. 18).

dismissed as a simplistic literary fault in Euro-American criticism—in *Roll of Thunder, Hear My Cry* and the artistic and rhetorical functions of the asymmetric structure in *The Watsons Go to Birmingham—1963*.¹⁴ African American readers are likely to respond most strongly to black children's literature, but readers of all races can gain a richer, more nuanced and layered reading of a novel like *The Watsons Go to Birmingham—1963* if they understand how the humor works both universally and within a sophisticated African American tradition or comprehend the racially-charged implications of Byron's conk.

Finally, awareness of the places left for readers of all races in multiethnic texts such as *Roll of Thunder, Hear My Cry* (1976) and *The Watsons Go to Birmingham—1963* reminds teachers that the literature is broadly engaging. Although my analysis has focused on how these two historical fiction novels combat racism, in doing so it has revealed both the extensive literary art of the texts and their great appeal. Race and racism are central thematic issues in both texts and worth analysis. Enormous value accrues as these books give black children the affirmation of seeing their people depicted positively and authentically in the literature read in school, give non-black readers insight into African American perspectives, undermine racist mindsets, and encourage advocacy for civil rights. The full value of these novels is overlooked, however, when we focus *only* on the racial aspect of the texts. These novels are natural choices for multiethnic literature units and Black History month, but sharing them in classrooms should not be limited to such venues; they are also strong options for lessons on characterization, narrative perspective, humor, and other literary elements. They are great family stories and terrific choices for pleasure reading. Indeed, I choose to (re)read these novels and teach them in my children's literature courses far less for their cultural benefits than for their literary artistry and emotional engagement. They are exemplars not just of quality African American children's literature, but of powerful literature.

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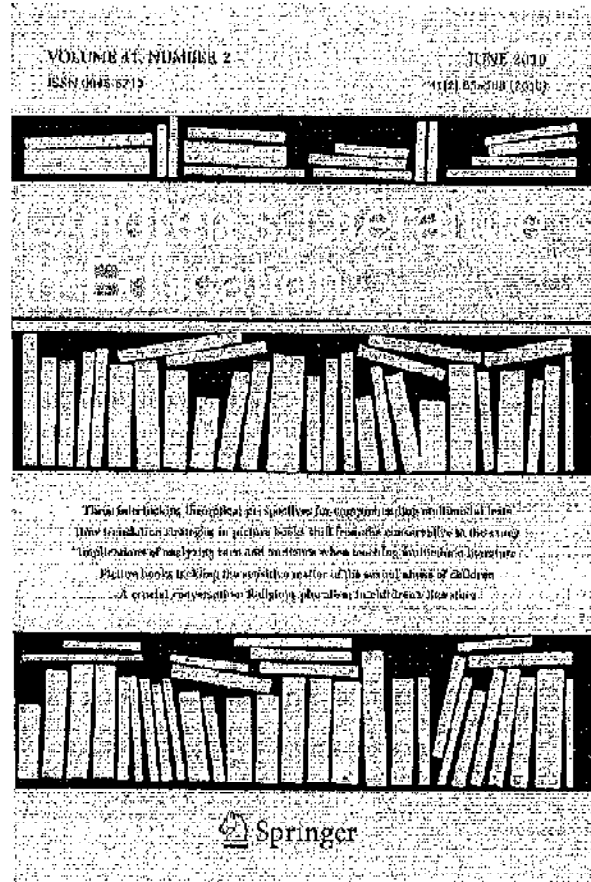
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¹⁴ Wanda Brooks comments on the devaluing of children's literature written by people of parallel cultures (2009, p. 37). I wonder if this devaluation arises in part from misapplication of standards derived from a different literary tradition to these multiethnic literary texts.

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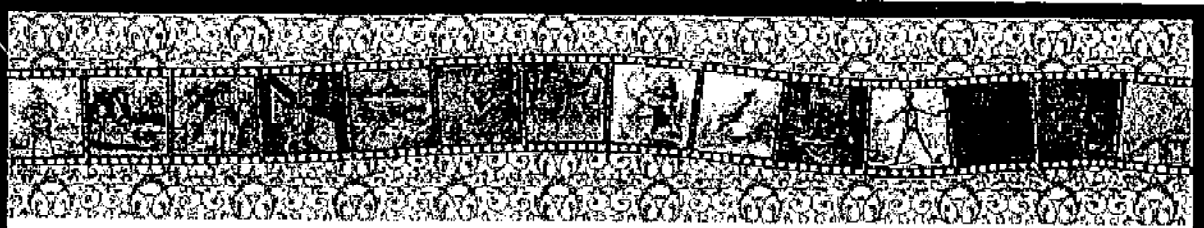
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Children's Literature & Media

**Children's Literature Association
37th Annual International Conference**

**Hosted by Eastern Michigan University
Kensington Court Hotel
Ann Arbor/Ypsilanti, MI
June 10-12, 2010**



FRIDAY: Concurrent Session 8 (11:30 a.m. -12:45 p.m.)

Westminster II & III: Session 8a: Selling Series

Chair: Laura M. Jimenez, Michigan State University

Kendra Magnusson, University of Winnipeg

"Lemony Snicket's *A Series of Unfortunate Events*: Daniel Handler and Marketing the Author"
Graduate Student Essay Award: Master's level (sponsored by Mavis Reimer, University of Winnipeg)

Marie Robinson, Morgan State University

"Playing It Safe: A Critical Comparison of the Film and Book Versions of Philip Pullman's *The Golden Compass*"

William Thompson, Grant MacEwan University

"From Series into Film: Re-imagining the World of *Harry Potter*"

Conservatory: Session 8b: Children's Theater

Chair: Keith Dorwick, University of Louisiana at Lafayette

Jean Stringam, Missouri State University

"Michael Morpurgo's *War Horse*: From a Child's Hands to the London Stage to the University Classroom"

Marilisa Jimenez Garcia, University of Florida

"Why Can't I Be Anne Frank?: Anne Frank Latina and the Case of the Madrid Musical"

Marah Gubar, University of Pittsburgh

"On Not Defining Children's Literature: The Case of Children's Theater"

Ballroom II: Session 8c: Y.A Masculinities

Chair: Andrea Mei-Ying Wu, National Taitung University

Jani Barker, Southeastern Oklahoma State University

"Virtuous Transgressions: *Holes* and the Dilemma of Moral Masculinity"

Katy Stein, Longwood University

"The Progression of Male Self-Mutilation throughout Y.A. Literature"

Kayti Purkiss, Independent Scholar

"Bullying Young Adult Literature: Visions of Adolescent Literature in Rockstar's *Bully*"

ABSTRACT:

Virtuous Transgressions: *Holes* and the Dilemma of Moral Masculinity

Stanley Yelnats, protagonist of Louis Sachar's *Holes* and inmate of Camp Green Lake juvenile detention center, is at his most virtuous when lying to his mother and stealing a truck to make a prison break. *Holes'* narrator informs readers, "If you take a bad boy and make him dig a hole every day in the hot sun, it will turn him into a good boy. That was what some people thought."—an ironic statement that teases at the vexed concept, central to the novel, of how to construct a good boy. In the opening pages, we learn that Stanley was, in fact, good—courteous, considerate, and innocent of the crime for which he was incarcerated. He is also a poor excuse for a boy. Passive, soft, powerless, he fails at virtually any prominent standard of masculinity. Within the text he is transformed into a boy who embodies and performs masculinity, but in the transformation, he risks losing the traits that made him "good." He must learn and adhere to an ethical code of conduct that preserves his caring nature yet dissociates itself from conventional morality, associated with good girls and unmanly boys, to become an admirable "bad boy." Only then can he be both good and good at being a boy.

Using scholarship in gender theory and the construction of masculinity, morality and ethics, and historical and contemporary children's literature as well as popular contemporary accounts of the "boy crisis," my paper examines *Holes* as a continuation of a long tradition in "boy books" that define ideal masculinity in opposition to the feminine and, not coincidentally, in terms of transgression, while simultaneously trying to socialize boy readers into caring and responsible citizens. In this tradition, lawless deeds—when performed for altruistic motives—do not compromise the "bad boy" character's status as a good boy, but create it. With the concept of the ideal boy at its heart, *Holes* illuminates many of the vexed and often contradictory dominant cultural messages regarding masculinity and shows the continued tension between conceptions of masculinity and morality.

ABSTRACT:

**Naïve Narrators and Innocent and Experienced Perspectives on Race
In Three Historical Novels by Christopher Paul Curtis**

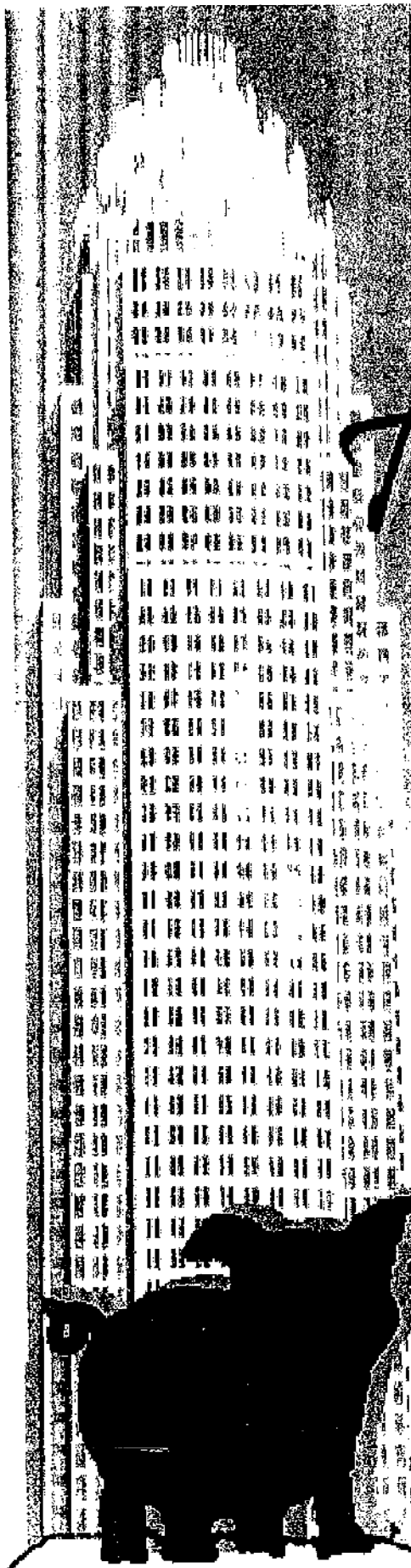
The ten-year-old boys who narrate Christopher Paul Curtis's historical novels *The Watsons Go to Birmingham—1963*, *Bud, Not Buddy*, and *Elijah of Buxton* are characterized by their candid, humorous, naïve perspectives of the world. Their naivety, which is mixed with resiliency and survival skills, allows them to gaze on the world from a perspective of innocence. In doing so, they invert society's dominant racial paradigm by making Black the unnoticed norm while rendering Whites as marginal or invisibly abject. Even in novels in which racist violence is central to the conflict, white characters are seldom seen or heard, seldom talked about and even more rarely given a voice. In *The Souls of Black Folks*, W.E.B. Du Bois describes American society as a world which "yields [the Black person] no true self-consciousness, but only lets him see himself through the revelation of the other world," but this double-consciousness is entirely missing from Christopher Paul Curtis's narrators.

Even with his naïve narrators, Curtis also interjects an experienced perspective on race in his novels, an awareness that race always matters in our culture and insight into the functioning of racism. This experienced perspective comes first through the gaps between the narrators' (lack of) awareness and the racial significance of the events they witness and the adult comments they report, then later from the education on racism the narrators acquire during the novels. Even when they become experienced in race matters, however, Curtis's narrators retain single-consciousness. Skilled liars (in the tradition of African American storytellers), they maintain integrity of voice and a thoroughly Black-centered perspective—they just "know the score" and are better prepared for life as Black men.

36th Annual
Children's Literature Association Conference

University of North Carolina at Charlotte
Uptown Center
Charlotte, NC

The Best
of Three



June 11-14, 2009

Session 10-D

Tales of Imperialism

Room: 326

1:30 – 2:45

Megan Isaac, Elon University - CHAIR

A. Robin Hoffman, University of Pittsburgh
"Holiday House, Childhood and the End(s) of Time"
(2009 ChLA Graduate Student Essay Award Winner, Ph.D. Level)

Alexandra Valint, University of Pittsburgh
"Mischievous and Empire: Raising British Imperialists in
Catherine Sinclair's *Holiday House*"

Thomas P. Fair, Adams State College
"Domestic Imperialism and the Robinsonades: Challenging the
Colonial Paradigm"

Session 10-E

Other Worlds

Room: 330

1:30 – 2:45

Marek Oziewicz, Philological School of Higher Education, Wrocław - CHAIR

Jennifer Geer, University of Louisiana at Lafayette
"Imagining a Home for Women Writers in Jean Ingelow's
Mopsa the Fairy"

Martha P. Hixon, Middle Tennessee State University
"Power in the Land: Three Paradigms of Magical Geography"

Arielle Heyman, Purchase College, State University of New York
"The Forbidden Fruit Complex: Otherworldly Creatures are
People Too"

Session 10-F

Curtis and Earley

Room: 304

1:30 – 2:45

Nancy D. Tolson, Mitchell College - CHAIR

Christine Doyle, Central Connecticut State University
"Using History: Three Ways of Looking at
The Watsons Go to Birmingham – 1963"

Jani L. Barker, Southeastern Oklahoma State University
"Perspectives on Race in Three Historical Novels by Christopher
Paul Curtis"

Chandra Howard, University of California, Riverside
"Depictions of Race and Ethnicity in Tony Earley's *Jim the Boy* and
The Blue Star"





Children's Literature Association

February 26, 2008

Professor Jani Barker
English, Humanities, and Language Department
Southeastern Oklahoma State University
1405 N. 4th Avenue
Durant, OK 74701

Dear Professor Barker,

On behalf of the Children's Literature Association 2008 conference committee, I am pleased to inform you that "Functional Shifts in Christopher Paul Curtis's The Watsons Go to Birmingham--1963" has been accepted for presentation at the 35th annual International Conference of the Children's Literature Association, to be held in Bloomington-Normal, Illinois, June 12-14, 2008. Enclosed you will find a presenter information sheet. Return of this sheet confirms your intention to attend the conference and present your paper in person. The deadline to return the presenter information sheet is March 21. If we do not receive your information sheet by March 21, we will assume that you have withdrawn your submission.

The conference promises to be a rich and exciting one, with a variety of speakers and panelists interrogating constructions of "normal" and many other aspects of children's and adolescent literature. Please note that panels will start on Thursday morning at 8:00 a.m., and the conference will conclude with a banquet on Saturday evening. There will be no Sunday panels. The complete conference program, including the time and day of your panel, will be posted on the internet at during April.

Unless you have specifically indicated otherwise on your presenter's information sheet by March 21, we will assume that you will be attending the entire conference, starting on Thursday morning. The schedule will be solidified over the next month, as we are notified of specific A/V requirements or restrictions on the day and time that presenters can attend. An email will be sent out to the ChLA2008 listserv when the conference program is posted. If you have any questions, please contact Kathy Kiessling at the Children's Literature Association in April (269 965-8180; info@childlitassn.org).

All presenters must be members of the Children's Literature Association and be registered for the conference. A conference registration form is included here for your convenience, and online registration will be available after March 15 at http://www.englishilstu.edu/ChLA2008/. In case you need to either rejoin for 2008 or join ChLA for the first time, a membership renewal form or application is enclosed. Speakers must register for both the conference and ChLA membership by May 15 in order to be included in the program.

We have reserved rooms for The Chateau Hotel and Conference Center, in Bloomington, Illinois, for the nights of Wednesday, June 11 to Sunday, June 15. Information about how to make reservations appears in the enclosed brochure, although reservations must be made by May 9 for conference rates at the hotel to apply. I look forward to seeing you in June.

Sincerely,

[Handwritten signature]

Professor Roberta Seelinger Trites
ChLA08 Conference Organizer

Session 11C (continued)

Jani Barker, Southeastern Oklahoma State University

“Functional Shifts in Christopher Paul Curtis’s *The Watsons Go to Birmingham-1963*”

Theresa Rooney, Clemson University

“*Stormwitch* and the Failings of the Postcolonial YA Novel”

Session 11D: Playthings

Bonaparte Ballroom II (Technology will be available in this room.)

Chair: Greta Little, University of South Carolina at Columbia

Gina Boldman, Eastern Michigan University

“Toys and Tokenism: Whitewashing Multicultural Toys”

Elizabeth Marshall, Simon Fraser University

“Re-envisioning Girlhood: Young Women, Femininity, and American Girl”

Megan A. Norcia, State University of New York College at Brockport

“Big Game Hunting: Nineteenth Century Board Games Normalize Imperial Conquest and Commerce”

Session 11E: Reading Scott Westerfeld

Bonaparte Ballroom III

Chair: Tcyra Rosenberg, Texas State University-San Marcos

Billie Jarvis-Freeman, Illinois State University

“The Once and Future Savage: Adolescence as Society’s Savior in the Novels of Scott Westerfeld”

Joseph Campbell, Illinois State University

“The Wild Still Has Teeth: The Uncritical Roccriticism of Scott Westerfeld”

Mary Kielbasa, Assumption College

“A Pretty Ugly Is Extra Special: Glossing the Hoverscape of Westerfeld’s “Uglies” Quartet with Luthian Flair to Illuminate the Normal”

ABSTRACT:

Functional Shifts in Christopher Paul Curtis's *The Watsons Go to Birmingham--1963*

One of the most noticeable aspects of Christopher Paul Curtis's *The Watsons Go to Birmingham--1963* is the extreme shift in tone and mood midway through the novel. The first part of the novel is filled with frequent—if sometimes painful—laughter and with earthy detail as it recounts daily life for an African-American working class family in Flint, Michigan. In contrast, the climactic ending recounts the narrator's encounters with the dangers of nature and a racist society, journeying into magical realism and strong sentiment, with little humor. Far from being a flaw in the text, Curtis's unconventional shift in register is essential to the novel's integrity as art and cultural artifact. Not only is the episodic family story at the beginning necessary to prepare readers for an intense, personal response to the threatened tragedy in Birmingham, making what might otherwise seem mere historical abstraction feel real to readers, but formal elements such as foreshadowing, mirrored scenes, and the participant narrative voice provide structural coherence to the text. The novel's incorporation of a spectrum of tones and generic conventions is improvisational, like jazz and other African-American art forms, but never incoherent.

The shifts also reflect the social realities of the Black male in American society. Structuralist concepts of binary oppositions and linear narrative quests are linked to a patriarchal order from which Black males are marginalized, but *The Watsons Go to Birmingham--1963* shows African-American boys learning survival and even mastery in their world, with all its disparate aspects. Humor is central to this quest for control in (if not over) one's world. Mr. Watson, himself a master of humorous showmanship, explains that the trip to Birmingham is needed to teach adolescent son Byron that life for Black men won't be full of jokes—a prophecy which is almost immediately fulfilled as narrator Kenny's narrative drops its characteristic humor when the boy is initiated into incomprehensible dangers. Dexter Gordon and Mel Watkins both note the importance of African-American humor as a survival tool and means of venting anger and frustration over race-based oppression, but Kenny, whose experience with Whites seems limited to television viewing and tales, is incapable of comprehending racial hatred or grappling with it through sardonic humor. Yet traces of renewed humor mark returning resiliency as he regains control of his mind and emotions and accepts that while life is unfair, he can “keep on stepping.”

Works Cited

Curtis, Christopher Paul. *The Watsons Go to Birmingham--1963*. New York: Bantam Doubleday, 1995.

Gordon, Dexter B. “Humor in African American Discourse: Speaking of Oppression.” *Journal of Black Studies* 29.2 (1998): 254-276.

Watkins, Mel. *One the Real Side: Laughing, Lying, and Signifying—The Underground Tradition of African-American Humor that Transformed American Culture, from Slavery to Richard Pryor*. New York: Simon & Schuster, 1994.

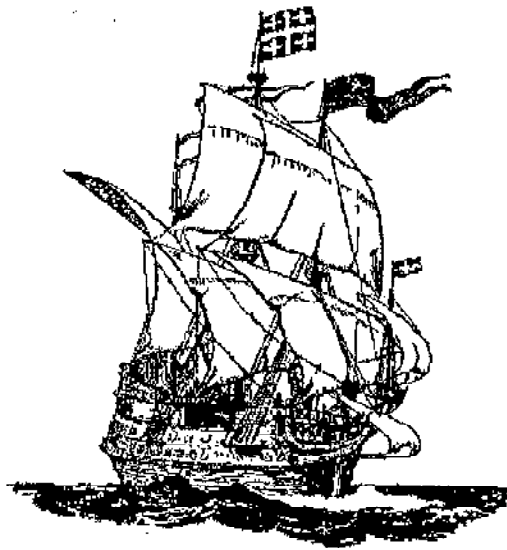
ABSTRACT:

Civilizing the Girl's Wild(er)ness: The Colonizing Work of Nineteenth-Century Domestic Fiction

While Anglo-American boys of the nineteenth century were being socialized to adventure forth, take control of their world, and build empires in the marketplace, frontiers, and abroad, their sisters stayed home and learned—painfully—to take control of themselves. Girls' fiction of the time modeled and promoted this domestication. In a real sense, girl protagonists (and the readers who identified with them) were colonized by cultural forces that mapped their hearts and minds, stripped them— or led them to exorcise themselves— of all wild and willful aspects that were outside the norms for socially acceptable womanliness, and rebuilt them—or caused them to rebuild themselves—with the behavior, language, and identity of the adult ideal of femininity.

Just as colonization differs from overt conquest by its allegedly peaceful, non-violent governance and its stated objective of benefiting the colonized with the promise of making them more civilized, the domestication of girl protagonists such as Ethel in *The Daisy Chain*, Jo in *Little Women*, Katy in *What Katy Did*, is presented as the result of benevolent and natural forces leading to an ultimately desirable (though painful) maturation. This naturalness is deceptive. The emotional discipline that effects the transformation of willful girls into ladylike little women is powerful and extremely pervasive, though almost imperceptible as it accomplishes its work without overt show of external force. In addition to the loving teaching of feminine exemplars, texts employ an arsenal of painful narrative weapons/tools to aid the girls in conquering themselves, including injury or illness of the target girl and danger or even death to those whom she loves. The girls are all re-formed into the domestic pattern and declare themselves happier and better for having their “wild natures” tamed; thus the work of colonization is achieved.

Anniversaries, Histories, and Colonialisms



Children's Literature Association
34th Annual International Conference
Christopher Newport University
Newport News, Virginia
June 14-16, 2007

Friday, June 15

Session 9

2:00-3:15 p.m.

9D: Colonizing the Child

Room: Washington

Chair: Chris McGee, Longwood University

Alisa Clapp-Itnyre, Indiana University East

"Nineteenth-Century Children's Hymnody: Defining Childhood amongst Chords and Verses"

R. Nichole Rougeau-Vanderford, University of Texas of the Permian Basin

"Colonizing Childhood: Lewis Carroll and the Native Child Photographic Subject"

➤ Jani L. Barker, Southeastern Oklahoma State University

"Civilizing the Girl's Wild(er)ness: The Colonizing Work of Nineteenth-Century Domestic Fiction"

9E: Editors of Academic Journals: A Roundtable

Room: Monroe

Chair: Richard Flynn, *Children's Literature Association Quarterly*

Richard Flynn, Editor, *Children's Literature Association Quarterly*

Mavis Reimer, Associate Editor, *Canadian Children's Literature*

Michelle Abate, Assistant Editor, *Children's Literature*

3:30-4:30 p.m.

**General Membership Meeting
in Ferguson Music and Theatre Hall**

4:45-6:00 p.m.

**Francelia Butler Lecture: Beverly Lyon Clark
"Pocahontas and Other Captives"
in Ferguson Music and Theatre Hall**

Section Four

SERVICE PROCEEDINGS

**Service to Department
Service to University
Service to Community
Service to Profession**

FACULTY DEVELOPMENT AGREEMENT

After examination of the "Faculty Development and Evaluation System," I agree that I will focus faculty development for the academic year 2008-2009 according to the following items:

- 70 % Proportion of professional emphasis to teaching
- 20 % Proportion to scholarship
- 10 % Proportion to service

I will give attention to the following criteria as ones that I want to emphasize and will document work as indicated:

TEACHING:

- o 1.2 Revise course materials (assignments, handouts, lecture notes, etc.) to fit with another new textbook for ENG 3903 Technical and Professional Writing.
- o 1.2 Develop/expand a unit focusing on multi-ethnic literature for ENG 4893; rework other units.
- o 1.2 Realign teaching materials for online sections of ENG 4893 to emphasize more clearly the course structure of units and lessons with specific objectives for each.

SCHOLARSHIP:

- o 2.5, 2.2 Rework my June 2008 conference paper for submission to a peer-reviewed journal.
- o 2.3 Submit a proposal for the 2009 Children's Literature Association conference.
- o 2.1 Participate in a faculty writing group to encourage continued scholarship and review each others' work.

SERVICE:

- o 3.2 Serve on the Library Committee.
- o 3.7 Serve as the Higher Education representative for three Resident Teacher committees for middle school language arts teachers

(Please indicate criteria by the numbers used in the "Faculty Development and Evaluation System," and provide explanatory notes as needed. The above statement is an agreement for areas of emphasis and is not to be taken as an implicit evaluation of criteria not listed. It should be reviewed at mid-year and updated, if necessary.)

Faculty Member: Janet L. Barker 9/12/2008
AGREED TO BY Date

Department Chair: John Matt 9/30/08
ACCEPTED BY Date

Dean: Janet L. Barker 11/10/08
ACCEPTED BY Date

FACULTY DEVELOPMENT AGREEMENT

After examination of the "Faculty Development and Evaluation System," I agree that I will focus faculty development for the academic year 2007-2008 according to the following items:

- 75 % Proportion of professional emphasis to teaching
- 15 % Proportion to scholarship
- 10 % Proportion to service

I will give attention to the following criteria as ones that I want to emphasize and will document work as indicated:

TEACHING:

- o 1.2 Revise course materials (assignments, handouts, lecture notes, etc.) to fit with a new textbook for ENG 3903 Technical and Professional Writing. *Accomplished.*
- o 1.2 Develop new assignments requiring scholarly reading/writing suitable for English majors taking ENG 4893 Children's Literature and Storytelling. *Accomplished, then changed b/c many English majors are taking ENG 4893 before they have finished ENG 2413.*
- o 1.3 Prepare audio components to enhance at least two units of the online version of ENG 4893. *Accomplished.*

SCHOLARSHIP:

- o 2.5, 2.2 Complete research for and write an article to submit to a peer-reviewed journal. *Completed, though the article has not yet been accepted.*
- o 2.1 Participate in a faculty writing group to encourage continued scholarship and review each others' work. *Accomplished and ongoing.*
- o *Additional: (2.3) presented a paper at a national children's literature association conference.*

SERVICE:

- o 3.3/3.4 Assist with assessment of the English Education program re. NCATE/Higher Learning Commission standards. *I volunteered my services several times, but Dr. Allen felt she would more effectively complete the assignment alone.*
- o 3.2 Serve on the Professional Education Conceptual Framework committee; assist in writing the Conceptual Framework section of the NCATE report. *No committee meetings called.*
- o 3.3 Serve on two teams (Program Centrality and Students and Graduates as Quality Measures) for the department's Five-Year Program Review. *Accomplished.*
- o 3.7 Serve as the Higher Education representative for three Resident Teacher committees. *Accomplished.*

(Please indicate criteria by the numbers used in the "Faculty Development and Evaluation System," and provide explanatory notes as needed. The above statement is an agreement for areas of emphasis and is not to be taken as an implicit evaluation of criteria not listed. It should be reviewed at mid-year and updated, if necessary.)

Faculty Member: Janet L. Barker 9/13/2007 9/12/2008
AGREED TO BY Date update

Department Chair: John Smith 9/30/08
ACCEPTED BY Date

Dean: Lucinda Thomas 11/10/08
ACCEPTED BY Date

**SOUTHEASTERN OKLAHOMA STATE UNIVERSITY
FACULTY DEVELOPMENT AND EVALUATION SUMMARY**

Name Janet L. Barker Department English, Humanities, & Languages Date _____
 Rank Assistant Prof. Tenure No Date of Appointment 8/1/2006 Evaluation Period 2007-2008
 Last Promotion Date N/A Yrs. of Service at SOSU through Current Year 2 from 8/1/06 through 8/1/08
 Highest Degree Held PhD Yrs. of College Experience Prior to SOSU 7 Other Relevant Experience 3 1/2 yrs.

* Unique responsibilities other than teaching:					
<i>PERFORMANCE EVALUATION</i>					
Category	Critical	Needs Improvement	Proficient	Commendable	Outstanding
1. Effective Classroom Teaching					
Comments:					✓
2. Scholarship					
Comments:					✓
3. Service to Institution, Profession and Public					
Comments:				✓	
4. Performance of Non-Teaching/ Administrative Duties/Assignments					
Comments:					
Overall Performance (See Back)					✓

*Only activities which result in reduced teaching load qualify for "unique responsibilities" and Category 4.

DOJ000317

Faculty Member's Name: _____

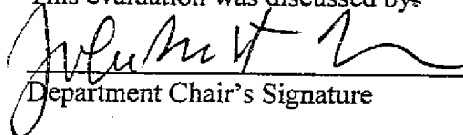
Justification for overall evaluation if other than proficient: _____

Specific areas needing attention: _____

Plans for ~~improvement~~ development _____

Please see Faculty Development Agreement

This evaluation was discussed by:


Department Chair's Signature

and

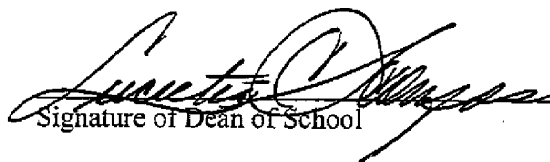

Faculty Member's Signature

on

10/9/08
Date

Faculty Member's comments: _____

Dean's comments: _____


Signature of Dean of School

11/19/08
Date



August 13, 2008

Janet Barker
English, Humanities and Languages
Box 4003
Southeastern Oklahoma State University
Durant, OK 74701

Dear Dr. Barker,

The Faculty Senate has appointed you to serve as a member of Library Committee beginning this August of 2008 and ending August 2011. University committees have an important role in the shared governance of the University and your commitment in carrying out the responsibilities of this committee is appreciated. If you are unable to accept this assignment, please immediately inform me at ddixon@se.edu or 745-2024. Otherwise the committee chair will be contacting you to schedule the first meeting in the fall.

Sincerely,

A handwritten signature in black ink, appearing to read "Diane M. Dixon".

Diane M. Dixon, Ph.D.
Chair of the Faculty Senate Committee on Committees

OFFICE OF THE FACULTY SENATE
SOUTHEASTERN OKLAHOMA STATE UNIVERSITY
1405 N. FOURTH AVE., PMB 4040 • DURANT, OK 74701-0609 • 580-745-2000 • WWW.SE.EDU

THE
UNIVERSITY OF OKLAHOMA

University OUTREACH
College of Continuing Education

CERTIFIES THAT

JANI BARKER

HAS PARTICIPATED IN AND COMPLETED

2006 OACTE/OCTP FALL CONFERENCE

11/09/2006 - 11/10/2006
DATE

NORMAN, OK
LOCATION



5180694701

James P. Pappas
VICE PRESIDENT FOR UNIVERSITY OUTREACH
COLLEGE OF CONTINUING EDUCATION

David A. Brann
PRESIDENT
THE UNIVERSITY OF OKLAHOMA

Carol A. Hoadley
DIRECTOR
CONTINUING EDUCATION REGISTRATION

[Signature]
DIRECTOR



SOUTHEASTERN
A CENTURY OF BUILDING FUTURES

March 8, 2010

Dr. Jani Barker
Southeastern Oklahoma State University
PMB 4300

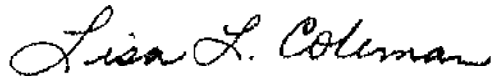
Dear Jani,

Your help with activities related to Southeastern Honors Day on February 20, 2010 is greatly appreciated. Whether you graded letters of candidacy, conducted interviews, graded essays, greeted students and parents as they registered, directed traffic, appeared on the program, loaned us your offices, made general program arrangements, or helped with Alternate Honors Day--all these activities were an *essential* part of making the 2010 Honors Day events a resounding success. The effort and sincerity that you showed to students and parents alike illustrates our commitment to provide a superior undergraduate experience for talented students seeking educational excellence and enrichment here at Southeastern.

A variety of Honors Program scholarships has now been extended to 53 students, and I hope that we are able to attract each one of them to Southeastern for the Academic Year 2010-2011.

Honors Day is still a work in progress. I would like to take this opportunity to thank you for all your suggestions for improvement so far, and I invite any suggestions that you may have to make Honors Day 2011 even better.

Sincerely,



Dr. Lisa L. Coleman
Southeastern Honors Program Director

OFFICE OF THE HONORS PROGRAM
SOUTHEASTERN OKLAHOMA STATE UNIVERSITY
1405 N. FOURTH AVE., PMB 2766 • DURANT, OK 74701-0609 • 580-745-2771 • FAX 580-745-7495 • WWW.SE.EDU

*Thank you for all of your
hard work on NCATE!
Your help was invaluable
and greatly appreciated!*

Livian Ararona

A handwritten signature in cursive script, appearing to read 'Livian Ararona', written in black ink.

Southeastern Oklahoma State University Professional Development Plan 2008-2009

Name: Barker Janet Department: EHL
(Last) (First)

End-of-Year Points: 91 (NA for Proposed Plan)

Janet Z Barker
Signature, Teacher Education Faculty Member

John Bird
Approved, Department Chair

Lucinda Chapman
Approved, Dean of Appropriate School

Doranne Guarnere
Approved, Director Teacher Education

GENERAL GUIDELINES

1. Forms will be issued and completed annually.
2. Campus committee assignments may not be counted on Professional Development Plans.
3. Residency committees may not be counted toward the 10 hours of teaching in the public schools.
4. A minimum of 15 points shall be earned annually and a minimum of 75 points shall be earned in a 5-year period.
5. A minimum of two categories must be used to complete the 15 points required.
6. Points should be calculated at 1 or 1/2 points per clock hour that you are involved in the activity.
(example: Category II 1.00 x 10 hours = 10 points; Category V .50 x 10 hours = 5 points)
7. Category I required yearly; must be done at a school site.
8. If acronyms are used the professional organization must be spelled out on Page 3.

PROFESSIONAL DEVELOPMENT CATEGORIES AND EXAMPLES OF ACTIVITIES

	*ACTIVITY	DATE	POINTS
I. Field-based Activities Service in public school hours per school year <u>(required yearly)</u> (1.00)	(Dates, times, and description of public school service should be documented on Page 3.)	Sept 18 – May 7 (see specific dates/times on p. 3)	19 <u>(10 hours/semester required)</u>
II. Service in Educational or clinical setting and/or Resident Committees. (Residency Committees = 6pts each) (1.00)	Served on residency committees for: Carolyn Martens (6 th grade language arts, Madill); Mindi Weeks (6 th grade language arts, Kingston); Hayley Jones (8 th grade reading and language arts, Colbert); Tarah McKinney (elementary speech pathology, Atoka)		24
III. Attendance at Professional Activities: Workshop (.50) Institute (.50) Conference (.50) Seminar (.50) Local/State/National Meeting (.50)	Attended the Children's Literature Association 2008 international conference.	June 12-13	8

		*ACTIVITY	DATE	POINTS
IV. Program Participant in Professional Activities (include prep time):	Presentation, original paper	(1.00)	Presented an original paper at the 35 th annual International Conference of the Children's Literature Association	40
	Panel Membership	(1.00)		
	Workshop	(1.00)		
	Experimental field program	(1.00)		
	Consultant	(1.00)		
	Accreditation team member	(1.00)		
	NCATE accreditation team	(1.00)		
V. Published Materials (include prep time):	Refereed publication	(.50)		
	Textbook	(.50)		
	Resource guide	(.50)		
	Technical bulletin	(.50)		
	Article	(.50)		
VI. Program of Study in Relevant Subject Area (use class hours for calculation):	Audit college courses	(1.00)		
	College credit courses	(1.00)		
	Continuing education courses	(1.00)		
VII. Participation in Professional Organizations (use time dedicated to office):	Officer	(.50)		
	Director	(.50)		
	Editor	(.50)		
	Delegate	(.50)		
	Committee member	(.50)		
	Sponsor	(.50)		
VIII. Relevant Research and Grant Activities:	Field based	(.50)		
	Scientific	(.50)		
	Applied	(.50)		
	Historical	(.50)		
	Grant writing	(.50)		
	Grant management	(.50)		
IX. Other: Negotiable	(.50-1.00)			

*If acronyms are used the professional organization must be spelled out on Page 3

PLEASE USE THIS PAGE TO ELABORATE IN GREATER DETAIL ANY PREVIOUS ENTRY

CATEGORY	DESCRIPTION OF ACTIVITIES
I. Field-based Activities	<p>Teacher(s): Mrs. Rachel Davis Grade(s): Early Childhood Public School: Northwest Heights Elementary, Durant, OK Description of Activities:</p> <p>Read with Early Childhood children in the book center, Thursdays, 9:30-10:20, Mrs. Rachel Davis's class, Northwest Heights Elementary. Usually I would let children select books and would read to them; occasionally, I would listen as individual students "read" repetitive pattern books they had colored and memorized.</p> <p>Dates:</p> <p>September 18, October 2, 9, 30 November 6, 13, 20 December 4, 11 January 15, 22, 29 February 5, 12, 19, 26 March 6, 26 April 2, 16, 23, 30 May 7</p>
<p>Spell out the Professional Organizations here. Do not use acronyms.</p>	
<p>(Example: NCATE=National Council for Accreditation of Teacher Education)</p>	

Southeastern Oklahoma State University Professional Development Plan 2009-10

Name: Barker Department: EHL
(Last) (First)

End-of-Year Points: 118.5 (NA for Proposed Plan)

Janet Z. Barker 5/05/2010
 Signature, Teacher Education Faculty Member

Julie Baird 5/5/10
 Approved, Department Chair

Laura D. Chapman 05/05/2010
 Approved, Dean of Appropriate School

Approved, Director Teacher Education

GENERAL GUIDELINES

1. Forms will be issued and completed annually.
2. Campus committee assignments may not be counted on Professional Development Plans.
3. Residency committees may not be counted toward the 10 hours of teaching in the public schools.
4. A minimum of 15 points shall be earned annually and a minimum of 75 points shall be earned in a 5-year period.
5. A minimum of two categories must be used to complete the 15 points required.
6. Points should be calculated at 1 or 1/2 points per clock hour that you are involved in the activity.
 (example: Category II 1.00 x 10 hours = 10 points; Category V .50 x 10 hours = 5 points)
7. Category I required yearly; must be done at a school site.
8. If acronyms are used the professional organization must be spelled out on Page 3.

RECEIVED
 MAY 15 2010
 Dean's Office
 School of Arts & Sciences

PROFESSIONAL DEVELOPMENT CATEGORIES AND EXAMPLES OF ACTIVITIES

	*ACTIVITY	DATE	POINTS
I. Field-based Activities Service in public school hours per school year <u>Required yearly</u> (1.00)	See dates, times, and description of public school service on page 3.	9/29/2009 – 3/09/2010 (see specific dates and times on p. 3)	13.5 <small>(10 hours min required)</small>
II. Service in Educational or clinical setting and/or Resident Committees. (Residency Committees = 6pts each) (1.00)	Resident teacher committees for: Stoni Peck (Atoka) Jessica Safe (Idabel)		12
III. Attendance at Professional Activities: Workshop (.50) Institute (.50) Conference (.50) Seminar (.50) Local/State/National Meeting (.50)	Attended sessions and lectures at the 36 th Annual Children's Literature Association Conference, Charlotte, NC	June 11-13, 2009	8

* If acronyms are used the professional organization must be spelled out on Page 3

		*ACTIVITY	DATE	POINTS
IV. Program Participant in Professional Activities (include prep time):				
	Presentation, original paper (1.00)	Presented "Perspectives on Race in Three Historical Novels by Christopher Paul Curtis" at the 36 th Annual Children's Literature Association Conference, Charlotte, NC	June 12, 2009	40
	Panel Membership (1.00)			
	Workshop (1.00)			
	Experimental field program (1.00)			
	Consultant (1.00)			
	Accreditation team member (1.00)			
	NCATE accreditation team (1.00)			
V. Published Materials (include prep time):				
	Refereed publication (.50)	Revised a peer-reviewed article, "Racial Identification and Audience in <i>Roll of Thunder, Hear My Cry</i> and <i>The Watsons Go to Birmingham—1963</i> " for publication (forthcoming) in <i>Children's Literature in Education</i> .	Additional research and extensive revision, fall 2009. Minor revisions and copy editing, page proofs, spring 2010.	45
	Textbook (.50)			
	Resource guide (.50)			
	Technical bulletin (.50)			
	Article (.50)			
VI. Program of Study in Relevant Subject Area (use class hours for calculation):				
	Audit college courses (1.00)			
	College credit courses (1.00)			
	Continuing education courses (1.00)			
VII. Participation in Professional Organizations (use time dedicated to office):				
	Officer (.50)			
	Director (.50)			
	Editor (.50)			
	Delegate (.50)			
	Committee member (.50)			
	Sponsor (.50)			
VIII. Relevant Research and Grant Activities:				
	Field based (.50)			
	Scientific (.50)			
	Applied (.50)			
	Historical (.50)			
	Grant writing (.50)			
	Grant management (.50)			
IX. Other: Negotiable	(.50-1.00)			

*If acronyms are used the professional organization must be spelled out on Page 3

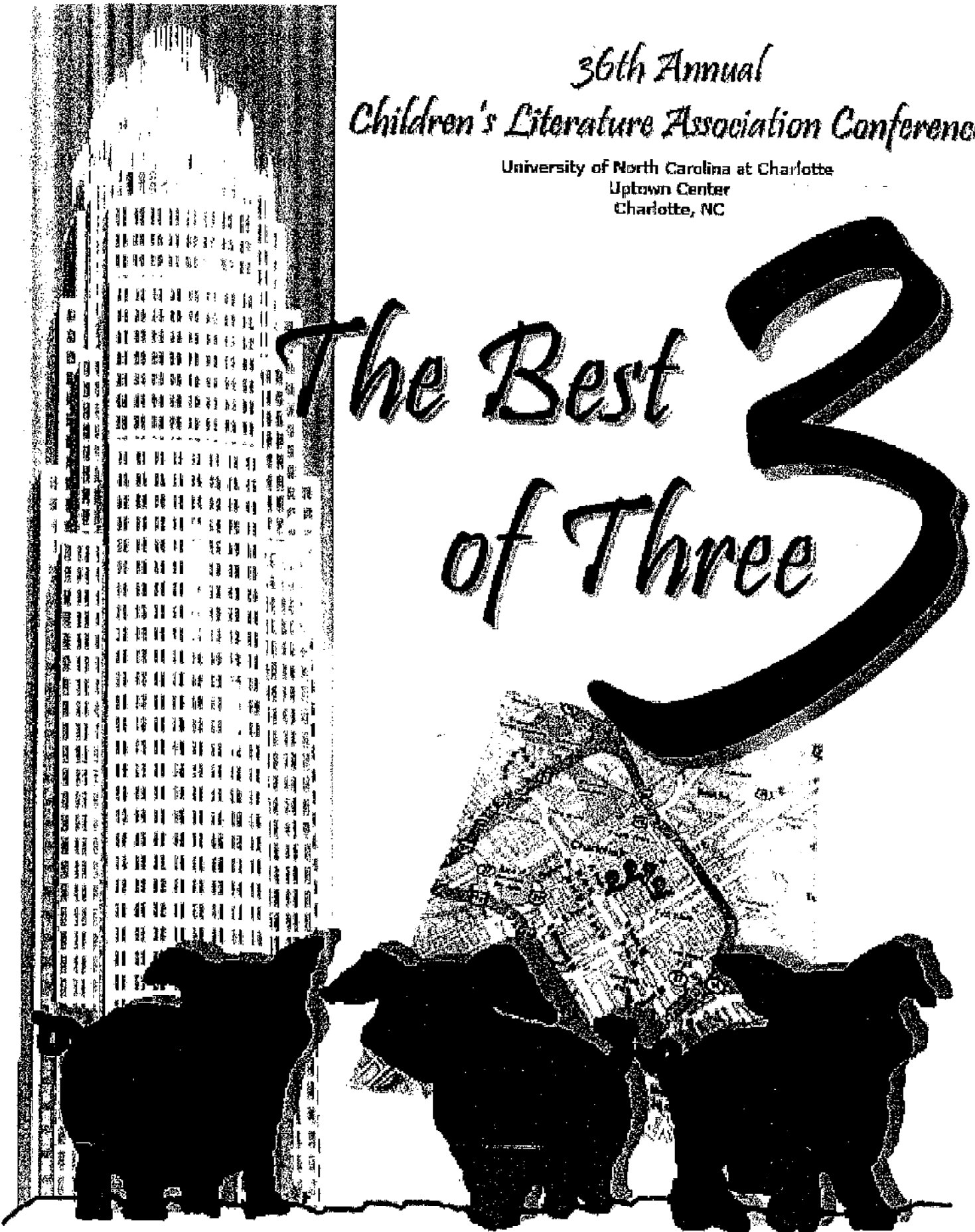
PLEASE USE THIS PAGE TO EXPLAIN IN GREATER DETAIL ANY PREVIOUS ENTRY.

CATEGORY	DESCRIPTION OF ACTIVITIES
	<p>Teacher(s): Mrs. Janie Pennington Grade(s): kindergarten Public School: Northwest Heights Elementary, Durant, OK Description of Activities: I worked with small reading circles, assisted with art projects, assessed phonics and reading skills, and assisted students with reading for and taking AR tests, depending on the classroom teacher's needs.</p> <p>September 29, 2009: 8:45-10:00 October 6, 2009 : 8:45-9:50 October 22, 2009 : 9:00-10:00 November 3, 2009 : 8:45-10:00 November 9, 2009: 8:30-10:00 November 17, 2009: 8:20-10:30 (Thanksgiving Feast prep) December 1, 2009: 8:30-10:00</p> <p>January 19, 2010: 8:30-9:40 January 26, 2010: 8:30-10:00 March 9, 2010: 8:30-10:00</p>

*36th Annual
Children's Literature Association Conference*

University of North Carolina at Charlotte
Uptown Center
Charlotte, NC

*The Best
of Three*



June 11-14, 2009

Session 2-D	<i>GLBTQ Meets YA</i>	Room: 330
9:30 – 10:45	<p><i>Matthew Prickett, Hollins University - CHAIR</i></p> <p>Jennifer Miscec, Longwood University "Meet Ivy and Bean, Queerly the Anti-American Girls"</p> <p>Allen Ball, Clemson University "We're the (Queer) Kids of America: The GLBTQ Bildungsroman in Contemporary Graphic Novels"</p> <p>Keith Dorwick, University of Louisiana at Lafayette "Three Boy Webcam Heroes: Appropriation and Transformation of Music and Video by Queer Males Youth on YouTube"</p>	

Session 2-E	<i>Three Lives—Many Biographies</i>	Room: 328
9:30 – 10:45	<p><i>Karen Nelson Hoyle, Children's Literature Research Collections, University of Minnesota - CHAIR</i></p> <p>Tanja Nathanael, San Jose State University "The Three Faces of Elizabeth I in Children's Literature"</p> <p>Ivy Linton Stabell, University of Connecticut "Political Anxiety in Early 19th Century Children's Biographies of Benjamin Franklin"</p> <p>Mary Lahr Schier, Independent Scholar "Poet in a 3-way Mirror: 60 Years of Juvenile Biography of Emily Dickinson"</p>	

Session 2-F	<i>African American Writers</i>	Room: 326
9:30 – 10:45	<p><i>Jani Barker, Southeastern Oklahoma State University - CHAIR</i></p> <p>Kate Capshaw Smith, University of Connecticut "Orality and Cross-Writing in Langston Hughes's <i>The Dream Keeper</i>"</p> <p>Michelle H. Martin, Clemson University "The Poor Frizzly Chick: Another of the Unpublished 'Juveniles' of Arna Bontemps"</p> <p>Nancy D. Tolson, Mitchell College "When Twins Make One and Four Make Three: Examining the Trilogy of Virginia Hamilton's Justice Cycle"</p>	

part of new (in progress) book:
Dream Keepers
 for Ch. of the Sun
 Ch. Lit of Arna
 Bontemps &
 Langston Hughes

Builds on
 Children's
 Literature
 The Book
 Remains
 CILA
 Book
 Author
 write

CERTIFICATE OF COMPLIANCE

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/s/ Zach West

CERTIFICATE OF SERVICE

I certify that on March 4, 2019, I filed the foregoing with this Court and served a copy on all parties via the Court's CM/ECF filing system. A single hard copy of the foregoing, which is an exact copy of the document filed electronically, will be dispatched via commercial carrier to the Clerk of the Court for receipt within 2 business days.

/s/ Zach West

ZACH WEST, OBA #30768

Assistant Solicitor General

ANDY N. FERGUSON

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