

## Appendix A: The Daybook (Student Handout)

What is a "daybook"? [For accountants](#), a daybook represents a daily written record, usually in chronological order, that keeps up with various financial transactions; these tend to be descriptive in nature. Sounds fun, huh? For the purposes of this class, however, we're making use of the concept as originated by Lil Brannon, Sally Griffin, Karen Haag, Tony Iannone, Cindy Urbanski, and Shana Woodward in their book [Thinking Out Loud on Paper: The Student Daybook as a Tool to Foster Learning](#). In Chapter Two, they write,

"We think of the daybook like that drawer in the kitchen where we stick every- thing that does not yet have a place, but we know we might need someday. It's not quite trash, but it is the leftovers, the twist ties, the artifacts of where we have been. **The daybook serves as a place where students put all of their thoughts throughout the day.** It isn't a binder with sections. It isn't even a binder. We use an old-fashioned composition notebook because it is cheap, has a hard cover, and its pages stay put. Before daybooks, our students often misplaced their work. Now, the daybook serves as a collection place to keep everything, and we mean everything. Discussions and lessons grow out of the practice students do and the questions students ask, all of which are recorded in their daybooks." (11, emphasis added)

We will *work* our daybooks each class period: beginning responses to readings, answers to thinking questions, drawings related to readings, pasting in handouts, commenting on each other's ideas, coding data, developing thinking schema, etc. Coming to class without your daybook is a **bad** idea!

The  
Nightingale and the Rose


- Description of how the nightingale is to obtain the rose is very morbid and typically disturbing for children's literature

"All that I ask for you in return is that you will be a true lover, for love is wiser than philosophy, though she is wise and mightier than power though he is mighty. Flame-colored are his wings, and colored like flame is his body. His lips are sweet as honey and his breath is like frankincense."

pg.107

- most unhappy ending EVER!  
- Nightingale = true romance  
- Girl = unworthy

Roses colored  
by the  
nightingale's  
own  
blood  
at  
St. Pauls



Status  
is the  
downfall of  
morality

material  
≠  
happiness

Throughout the semester, we will use highlighters and sticky-notes to "code" our daybooks for themes/resonances that emerge in our writing and thinking. Those will be useful for your final project/final exam, which is the Analytical Essay (forthcoming) that you will turn

in along with your daybooks for evaluation. The Analytical Essay is *very* important to your success in this course, and I recommend that you make use of the University Writing Center as you construct your essay. Essays should be carefully written and organized and just as carefully edited for correctness.

### **Important Items to Remember about Daybook**

- Leave the first two pages of your daybook blank. We will use those to make a Table of Contents (TOC).
- Number all the pages of your daybook so that you can find things easily, can reference those numbers later in your analytical essay, and so that you can fill in the numbers on your Table of Contents (TOC).
- *Always* have your daybook in class; a class with no daybook is like a class absense! Let's pretend your pledging my academic fraternity and you don't want to be caught in class without your "pledge book".
- Having your daybook also means having your glue stick and at least a few colors of markers handy, as well.
- Highlighters! Always have your highlighters in class; I recommend at least 2 or 3 colors.

### **Assessments**

After the course has been underway for a few weeks, I will begin to take up 10 - 12 daybooks at a time on Mondays and Wednesdays so that I can check on your progress. Collections will be fairly random. These evaluations are not "final"; I'm only ascertaining whether you're doing the daybook effectively or not and letting you know my thoughts on your work. You will receive either a **check plus, a check, or a check minus**. These assessments should stay in your daybook as sticky notes, though you may remove the smaller comment notes that I place on specific pages.

## Appendix B: Writing the Framing Essay (Handout)

As the semester begins drawing to a close, it's time to start thinking *really productively* about your Analytical Essay (or "Framing" Essay) that relates to the daybook. All semester, if you've attended every class meeting and done the work of the semester effectively, then you've probably nearly filled your daybooks: quotes from novels, responses to in-class and out-of-class prompts, reflections, pictures, articles and responses, drawings, class handouts, etc. Your daybooks should represent a corpus of work that says to you (and to me): "Look, I was here everyday; I did the readings and I thought critically about them; I looked for connections between the readings and my life and the world. I worked hard to use my daybook as a thinking tool. I've got pages and pages of evidence!" Your Analytical Essay is your attempt to *prove* those connections that you see in the daybook artifacts.

In the syllabus, I listed *questions* that we would consider all semester and I articulated *goals* for the course and for your learning about children's and young adult literature. Does your daybook reflect that you've worked to answer those questions? Does your daybook reflect that you've met (or at least sought to meet) those goals? How so?

Your Analytical Essay should articulate two or three key learning goals that you've realized for yourself this semester with various pieces of evidence from the daybook that demonstrate that learning at work; in other words, your essay should demonstrate how your writing, reading, and thinking as represented in the daybook demonstrate your growth and development as a reader of children's and young adult literature and culture, and how your work meets the outcomes/goals for the course.

### Guidelines for Essays:

- Essays should be in academic English, carefully revised and edited to reflect significant intellectual investment and college-level thinking. USE THE UNIVERSITY WRITING CENTER FOR HELP!
- To even approach success at this task, essays should be a minimum of four (4) double-spaced pages in a normal font size (e.g., Times 12 pt, Arial 11 pt) and I would discourage you from going beyond eight (8) pages; at that point, you're probably rambling.
- Essays should cite specific examples from the author's daybook, including page numbers from the daybook.
- Daybooks/Essays may come in early, on time, or late. Late Daybooks/Essays cannot make a grade higher than a B.

### Grading the Daybooks

#### *Daybooks earning As will*

- have a Table of Contents and all pages numbered; the items in the TOC will have corresponding page numbers so that Dr. Banks can find items if he needs to;
- will contain at least 13 news articles related to children/childhood and responses to them;
- will contain at least 20 quotations from each of the 9 novels we read this semester, and *may also contain* quotations from the fairy tales and other short stories;
- will include entries from at least 7 of the Friday novel groups' activities;

- will include 25+ in-class and out-of-class activities for the 9 novels we read, as well as from the poetry and short stories we read. These include the literacy maps, the coding activities, various impromptu reflections in class on the novels and stories, at-home daybook reflections, picture-taking/sketching activities, etc.

*Daybooks earning Bs will*

- have a Table of Contents and all pages numbered; the items in the TOC will have corresponding page numbers so that Dr. Banks can find items if he needs to;
- will contain at least 10 news articles related to children/childhood and responses to them;
- will contain at least 20 quotations from at least 8 of the novels we read this semester;
- will include entries from at least 6 of the Friday novel groups' activities;
- will include 20 – 25 in-class and out-of-class activities for the 9 novels we read, as well as from the poetry and short stories we read. These include the literacy maps, the coding activities, various impromptu reflections in class on the novels and stories, at-home daybook reflections, picture-taking/sketching activities, etc.

*Daybooks earning Cs will*

- have a Table of Contents and all pages numbered; the items in the TOC will have corresponding page numbers so that Dr. Banks can find items if he needs to;
- will contain at least 8 news articles related to children/childhood and responses to them;
- will contain at least 15 – 20 quotations from at least 7 of the novels we read this semester;
- will include entries from at least 5 of the Friday novel groups' activities;
- will include 15 – 20 in-class and out-of-class activities for the 9 novels we read, as well as from the poetry and short stories we read. These include the literacy maps, the coding activities, various impromptu reflections in class on the novels and stories, at-home daybook reflections, picture-taking/sketching activities, etc.

*Daybooks earning Ds will*

- have a Table of Contents and all pages numbered; the items in the TOC will have corresponding page numbers so that Dr. Banks can find items if he needs to;
- will contain at least 6 news articles related to children/childhood and responses to them;
- will contain at least 10 – 15 quotations from at least 6 of the novels we read this semester;
- will include entries from at least 5 of the Friday novel groups' activities;
- will include 10 – 15 in-class and out-of-class activities for the 9 novels we read, as well as from the poetry and short stories we read. These include the literacy maps, the coding activities, various impromptu reflections in class on the novels and stories, at-home daybook reflections, picture-taking/sketching activities, etc.

*Daybooks earning Fs will fall short of the minimums required for a D.*

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## **Sample Reflective/Analytical Paragraphs**

*One Approach ...*

When I first noticed that we were supposed to keep quotations from the books we were reading, I thought to myself, "Great! More busy work! What a waste!" And while I'm not sure I love recording those quotations, I can see how they have helped me with my reading of the novels. The more I worked on these, the more I realized that recording the quotations helped me to slow down my reading a bit, which helped me not skip over important parts of the books. At first, I was just putting down any old quotation that sounded interesting, as per the instructions, but then when Prof Banks suggested that we look for quotations that help us to better understand the characters, I rethought the choices I was making. As I look back at my daybook, particularly with the quotes from *Esperanza Rising* (pp 25 – 27) and *Feathers* (pp 52 – 53), I see great examples of how my selections helped me to think more critically about the main characters of the novels.

As I was reading *Esperanza Rising*, I was annoyed by Esperanza, particularly in the middle of the book when she seemed always to be whining or complaining about something, but looking back now at the quotations I chose, I see that even in my annoyance, I chose quotations that made her a more rounded character. Early on, the narrator tells us that Esperanza "felt as if she were in someone else's body, watching a sad scene but unable to help" (25). I can imagine how frustrating that sense of powerlessness would be, and I can see how the narrator prepares us for Esperanza's temper tantrums in California. Oddly enough, it was the teaching group activity that had us draw our own image of "hope" that helped me to think about how hard California must be for Esperanza. My picture reminded me how much I've come to count on my solitary space away from the world; Esperanza had none of that in the migrant camp in California. There, she was surrounded by many and was constantly working at grown-up chores and jobs. The contrast between her world in the camp and "hope" place felt really tangible that day as I drew it. The same is true of *Feathers*, I think ...

### *Another Approach ...*

At times, over the semester, it has felt as though we were just reading, reading, reading, and I wasn't always sure what we were supposed to be doing. Now, as I look back at our course goals, I can see how several books and some of my articles were very helpful in helping me "develop critical/rhetorical awareness of historically- and culturally-bound notions of 'childhood'" (Syllabus). In many ways, we're still stuck with the *Peter Pan* image of children and childhood: like Wendy, we know we must grow up, yet we romanticize the freedom from responsibility that Peter Pan represents. Several of the articles I found this semester began with the assumption that childhood should be a place free from worries or cares, that children should not have to deal with "problems" or "real world issues." An article I read in the *New York Times*, however, suggested that children are more complex and intelligent than the romantic image of *Peter Pan*. "Child Defends Parents" (pp 15) showed that a 10 year old can understand how the laws in the U.S., which prevent gay and lesbian parents from being married, actually harm his family: "INSERT QUOTATION" (page #). At least some people today think of children as more than flighty creatures living in their own make-believe worlds.

That image also is central to *Nobody's Family Is Going to Change* by Louise Fitzhugh. That novel was really odd to me, perhaps because it was written in the early 1970s, but it seemed that Fitzhugh really saw children as smart, complex, and capable of effecting change in their world, an imagine that we didn't see as much in many of the articles I read. INSERT MORE ON BOOK, INSERT MORE ON ARTICLE(S).

## Appendix C: Sample Daybook Activities (Handouts)

### *Children and Childhood in the News & Public Media*

One continuing activity related to your daybooks this semester involves keeping up with stories about children/young adults in the news and public media. Every day, hundreds of stories report on issues related to young people — what should they be taught in schools, what they are or are not learning, how they will or won't be prepared for the 21st century, who has been kidnapped, how public policies are going to help or hurt children (e.g., healthcare debates), what "children" are and how they "behave". These stories in newspapers, magazines, websites, etc. are a huge part of public consciousness and as such have some impact on how we as individuals and as a society come to think about children, childhood, youth, innocence and experience, values, ethics and morals.

At least once each week, you should find an article from a newspaper or magazine (other texts may be approved by the instructor), clip the article and paste it into your daybook and accompany that clipping with a response to it. The primary question is HOW does this text construct an image/idea of children/childhood/youth? You might also reflect on whether you agree or disagree with the way the text constructs children/childhood/youth, and why you think/feel that way?

There are 15 full weeks in this semester, so **an "A" daybook will have 15 articles/clippings and responses**; these will be clearly dated and represent that they have been collected over the course of the semester, not all at once.

### *Literacy Map*

We've been surrounded by "literacy" since before birth; some studies even suggest that the sounds and rhythms of language and music pierce our mother's wombs and add to the complexity of sound that we experience all those months *in utero*. Regardless of whether that's true or not, we do experience languages when we emerge into the world. Whether we've been "readers" or not, whether we like to read or not — none of these matter because we are at all times functioning in a literate society. In fact, if we don't like to read, schools, adults, culture all tell us that we're "illiterate" and that something must be fundamentally wrong with us. Is it? Surely not . . . surely there was nothing fundamentally wrong with the Greeks and other cultures that existed for ages without a written literacy.

For this activity, however, I want you to think carefully about all the reading and writing activities that have surrounded you, going back as far as you can. Create a map of your earliest memories with language, moments when you realized that language was words and that words could be written and re-experienced. What books have stood out for you? What do you remember? What moments have been particularly hard or easy for you?

By *map*, of course, you can think expansively and creatively. Some maps are "road maps" that have streets and turns and landmarks along the way; other maps represent countries and continents, each with a discreet (but also sometimes permeable) border, a map geographers often refer to as "thematic maps". Your mapping strategy is your own, but think of the a pattern and "texts" that make sense to you.

Think of these moments, as complexly as possible, and map them on the paper I've provided for homework. For homework, as well, think of one story you could tell about one

of the "texts" or "experiences" you've had and write a at least one page in your daybook about that experience. Bring your map and daybook to the next class.

### ***Archiving the Text: Collecting Quotes from the Novels***

Another ongoing project for the semester involves using your daybooks as archives for the quotes from the novels that are most important to you and to your understanding of the characters and the issues/problems in the novels. For each novel we read, you should record 20 - 25 quotes from the novel *that help you to understand the novel better*. By all means, if there's a particularly funny or interesting or bizarre quote, write it down and savor it, but for the most part, you want your quotes to be relevant to character development or to the issues the novels bring up. Use this activity to help you think more carefully about the novel as you read. For each quote, you should be able to link it to the novel in some important way.

When we're in class talking, you should be able to reference quotes that you archived in your daybook and say things like, "Well, I think Peter Pan is X because, if you'll remember, on page Y, the narrator says Z." Choosing quotes because they help you to understand the book will ultimately make for more lively and interesting classroom conversations and will make later projects with the daybooks more effective and less painful.

For example, later in the semester, we may be reading one novel, e.g., *The Golden Compass*, and I say, "Go to your daybook and look at your quotes from *Peter Pan*. What connections can you make between these two novels?"

### ***Daybook Coding: Highlighting Resonances***

"Resonance" is a concept that comes to us from aural sciences, referring to the vibrations in a system, usually vibrations that produce sound of some sort. Ask yourself, as you read through your quotations from the novel, are there "sounds" that you keep recording? Ideas, concepts, etc? What about in your responses to the novels? Your news article analyses? What words jump out at you? Highlight those "power" words or just words/phrases that you find interesting. Designate a page in your daybook, wherever you are now, and write a page in which you reflect on/analyze those resonances.

### ***Daybook Coding: Novel Taxonomies***

Looking carefully at the quotations you've collected from each novel, you should begin to see categories (taxonomies) emerging. What categories seem to be coming up? Obviously, a young adult novel is going to be full of words, phrases, and clauses related to growing up/maturation. Did you record any of those? If not, what other themes/categories seem to be catching your eye? Devote a page in your daybook to columns/boxes with those categories and list key quotes/phrases from different novels under each category. On a different page, reflect on the categories you've created: why do you think these categories came up for you? What do they tell you about children's/YA literature and culture?

### ***Daybook Coding: Wordle Maps***

Using the online tool Wordle (<http://wordle.net>), copy-paste two or three of your most recent news article responses in and submit them. Check out the graphic that comes back. Are there words that jump out at you? Key concepts that seem to show up across multiple

authors when they write about issues related to young people? Save and print your Wordle word-map and glue it in your daybook; write at least one page reflecting/analyzing why you think those terms show up as they do? What does it say about our culture? What does it say about *you* that you were interested in these topics?

***Daybook Coding: Character Conversations***

Look back at the quotations you've recorded from the novels so far. Highlight or star those that come from characters speaking. Using a fresh daybook page, imagine a conversation between two or three characters from at least two different books: what would they have to say to each other? Create that conversation. Use actual quotes from the characters and make up a few of your own, trying to keep your writing style like that of the authors who have created these characters.