

## **LIBR 525- 942 Illustrated Literature and other Materials for Children Course Syllabus**

**Program:** LIBR **Year:** 2018

**Course Schedule:** Tuesday, May 15, 2018- Thursday, June 21, 2018  
6-pm 8:50 pm.

**Location:** Ike Barber, Parliament Room 185

**Instructor:** Kathryn Shoemaker, PhD

**Office location:** SLAIS Adjunct Office **Office phone:** 604-822-0051 **Office hours:** by appointment **E-mail address:** kshoes@mail.ubc.ca **SLAIS Student Portal:**

<http://connect.ubc.ca>

**Course Goal:** The purpose of this course is to provide the resources for evaluating, authenticating and selecting illustrated literature and other materials for children and youth  
**Course Objectives:** Upon completion of this course students will have explored through class discussions, written discourse and other response modalities the following questions:

What is the study of semiotics? Social semiotics? [1.1]  
How is a social semiotic perspective helpful to the evaluation of multimodal materials?[ 1.1]  
What theoretical frameworks support the analyses of illustrated materials? [4.1,4.2]  
What is illustrated literature? What is multimodality? [2.1]  
What are the key features and forms of illustrated literature and other materials? [2.1]  
What makes a text cohesive?[2.2]  
What constitutes a literary text? 2.2]  
How does the form of an illustrated material influence content?[2.2]  
What are the forms of illustrated materials?  
What is a picturebook? [2.1]  
What is a graphic novel? [2.1]  
What are the strategies for authenticating illustrated fiction and non –fiction? [4.1, 4.2]  
What criteria can be used for selecting children's illustrated fiction, information literature and materials considering particular social/cultural contexts? [1.1]

**Course Topics:**

- The social semiotic visual analysis of illustrated materials [1.1, 4.1]
- Theoretical frameworks for evaluating and analyzing illustrated materials [ 4.1]
- Forms and features of sequential visual narratives and information texts: Books, film, theatre, electronic resources [2.1]
- Authenticating procedures for visual fiction and information texts [4.1]
- Evaluation criteria for developing collections of illustrated materials [1.1]
- The goals of literacy and literary development in selecting materials for collections [1.1]
- Strategies for reviewing and adjudicating Illustrated Fiction and Information Texts [1.3]
- Challenged visual materials [1.3]
- Trends and issues in contemporary illustrated literature for children and youth [1.1]

Prerequisites: Enrolled in MACL or MLIS  
<http://www.slais.ubc.ca/resources/instructor.htm> ]

**Format of the course:**

Sessions will include lectures and small group discussions and evaluation work. There is an emphasis on close critical reading and observation as a way of understanding illustrated materials with a view to acquiring the experience to intelligently make selections for particular audiences and collections. There will be demonstrations of how the various forms and formats of illustrated materials are created with attention to how their forms influence meaning. Students will read, view, analyze, critique and report on a wide selection of illustrated materials.

**Required Reading:**

The reading will be directly and personally related to the course assignments. There will be a selection of online articles and hardcopy handouts.

**Recommended Reading:** These are works that may be used to support particular assignments and annotated for the last assignment.

Arizpe, Evelyn and Morag Styles. *Children Reading Pictures: Interpreting Visual Texts*. London: Routledge Falmer, 2003.

Bang, Molly. *Picture This: How Pictures Work*. Boston: Seastar Books, 2000.

Chambers, Aidan. *Tell Me: Children, Reading and Talk*. York, Maine: Stenhouse Publishers, 1996.

Evans, Janet (ed.). *What's in the Picture? Responding to Illustrations in Picture Books*. London: Paul Chapman Publishing Ltd., 1998.

Doonan, Jane. *Looking at Pictures in Picture Books*. Stroud: The Thimble Press, 1993.

Eccleshare, Julia (gen. ed). *1001 Children's Books You Must Read Before You Grow Up*. New York: Universe Publishing, 2009.

Graham, Judith. *Pictures on the Page*. Victoria, Australia: Australian Reading Association, 1990.

Halliday, M. A. K. *Learning How to Mean: Exploration in the Development of Language*. London: Edward Arnold, 1975.

Halliday, M. A. K.. *Language as Social Semiotic: The Social Interpretation of Language and Meaning*. London: Edward Arnold, 1978.

Halliday, M. A. K., & Hasan, R. *Cohesion in English*. London: A. Longman, 1976. Halliday, M. A. K., & Hasan, R.. *Language, Context, and Text: Aspects of Language*

*in a Social-semiotic Perspective*. Victoria: Deakin University, 1985. Halliday, M. A. K., & Matthiessen, C. M. I. M.. *An Introduction to Functional*

*Grammar*. London: Hodder Arnold, 2004. Kiefer, Barbara Z. *The Potential of Picturebooks: From Visual Literacy to*

*Aesthetic Understanding*. Englewood Cliffs, N.J.: Merrill, 1995. Kress, Gunther and Theo van Leeuwen. *Reading Images: The Grammar of*

*Visual Design*. London: Routledge, 2006. Lewis, David. *Reading Contemporary Picturebooks:*

*Picturing Text*. London: Routledge Falmer, 2001

Mackey, Margaret. *Picture Books and the Making of Readers: A New Trajectory. NCTE Concept Paper No. 7, National Council of Teachers of English*. Urbana: NCTE, 1993.

Marantz, Sylvia S. *Picture Books for Looking and Learning: Awakening Visual Perceptions through the Art of Children's Books*. Phoenix: The Oryx Press, 1992.

McCloud, Scott. *Understanding Comics; The Invisible Art*. Toronto: Paradox Press, 1999.

Meek, Margaret. *On Being Literate*. Portsmouth, New Hampshire: Heineman Educational

Books, 1991.

Meek, Margaret. *How Texts Teach What Readers Learn*. Exeter: Thimble Press 1988.

Nikolajeva, Maria, and Carole Scott. *How Picturebooks Work*. New York: Garland, 2001.

Nodelman, Perry. *Words About Pictures: The Narrative Art of Children's Picture Books*. Athens: University of Georgia, 1988.

Pantaleo, Sylvia. *Exploring Student Response to Contemporary Picture books*. Toronto: University of Toronto Press, 2008.

O'Toole, Michael. *The Language of Displayed Art*. Cranbury, New Jersey: Associated University Presses, 1994.

Rose, Gillian. *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*. London: Sage Publications, 2001.

Salisbury, Martin and Morag Styles. *Children's Picturebooks: The Art of Visual Storytelling*. London: Lawrence King Publishing, 2012.

Schwarcz, Joseph H. *Ways of the Illustrator: Visual Communication in Children's Literature*. Chicago: American Library Association, 1982.

\_\_\_\_\_ and Chava Schwarcz. *The Picture Book Comes of Age: Looking at Childhood Through the Art of Illustration*. Chicago, IL: American Library Association, 1991.

Tufte, Edward R. *Envisioning Information*. Cheshire, Conn.: Graphics Press, 1990.

Watson, Victor and Styles, M. (eds) *Talking Pictures*. London: Hodder & Stoughton, 1996.

As well I will give you bibliographies of illustrated books, picturebooks and graphic novels. You will learn in this class that picturebooks are no longer just for young children, they are for all ages, 0-99+. Here begins one of your challenges as a librarian, where to place a book such as Shaun Tan's great wordless text, *The Arrival* or Brian Selznick's books.

## Course Assignments,

**Assignment #1.** A glossary of terms for discussing illustrated work. The work consists of writing a definition in your own words of **at least a minimum of 50 words in length** for each of 50 terms that you will select from a list at the end of this syllabus.

**The important thing is to write the definition in your own words.**

You may cite examples from children's literature to reveal the meaning. You may add images to your definitions as illustrated examples related to the term.

NOTE: You may collaborate with another person on this project in which case you must do a total of 100 terms. You will both receive the same grade. You may embed your definitions in the journal/scrapbook you will be given on Tuesday, May 15, 2018. If you do this please maintain a word doc so that you can submit the definitions in an electronic file.

**Due Tuesday, May 29, 2018 (30%)**

## Assignment #2.

Option a

A critical review of an illustrated narrative material that is 750 words with a focus on two of the resource systems such as the visual and typographic, or the visual and the topographic, or write a review with a focus on the visual resources used to create a cohesive text.

**Due Tuesday, June 5, 2018 (20%)**

Or

Option b

A detailed storyboard or dummy of a favourite illustrated narrative picturebook, or up to 15 pages of a graphic novel. This is an exercise in visually reporting your close observation of the composition of each page and/or double spread of an illustrated material. I

will provide an example. You do not need drawing skills to do this.

**Due Tuesday, June 5, 2018<sup>h</sup> (20%)**

**Assignment #3.** A critical review of an information material that is to be 750 words on the organization, design and display of information in a book, material, document, power point, ipad app or website. This assignment includes a 3-5 minutes presentation on your review of the visual elements in the material to be presented in class.

**Due Thursday, June 14, 2018 (20%)**

OR

A social semiotic authentication of the visual renderings in an illustrated book – 750- word paper, double- spaced hardcopy. This will be explained and discussed in class. You may authenticate a fiction or information piece. Carefully document your work. Your paper will be an explication of the authentication process and include documentation details on your process and findings. This assignment includes a 3-5 minute presentation of your findings.

**Due Thursday, June 14, 2018 (20%)**

**Assignment #4.**

Option a

Look at three to five versions from different time periods of a well-known illustrated book such as *Alice in Wonderland*. For this assignment you will need to use books from Rarebooks & Special Collections on Floor 1 of Ike Barber ( M-F 10am-4pm). You may request books from Special Collections. Instead of *Alice in Wonderland* of which there are many many versions you might want to look at variations of *The Wizard of Oz*, *Little Red Riding Hood*, *Anne of Green Gables*, *Arabian Nights*, *Mother Goose*, and *Cinderella* or works by Walter Crane, Arthur Rackham and Kate Greenaway and Dulac. Please focus your discussion on how the design and production of the books varies. You may focus on one particular aspect such as the variations in typography choices and design or on how changes in printing technology influence the design and illustration choices.

Word count-2500 ( this is the minimum- you may exceed this count)

**Due Thursday, June 21, 2018 (30%)**

OR

Option b

Complete ten optional homework exercises that are listed at the end of this syllabus. These are items to do throughout the course. You may embed them in the sketch/scrapbook you will receive on Tuesday, May 15, 2018.

**Due Thursday, June 21, 2018 (30%)**

OR

**Option c**

Critical Annotated bibliography of at least ten illustrated books or materials or books on illustration or a selection of 10 examples of a particular illustrated form or format. Annotations of some academic articles dealing with illustrated materials is also an option. You may annotate books used for the glossary and your other assignments or you may create an annotated bibliography of books on a particular topic or theme to use in your teaching or library work. The books must be illustrated or concerning illustration. Each critical annotation must be at least 250 words in length and must include substantial commentary on the illustrations. This assignment is a good one to put your glossary work into practice. I am allowing longer annotations because it is easier to write a longer one than it is to write a short one. This assignment should be an ongoing project throughout the course.

You may do this as a word document, a brochure or a blog To reiterate be sure to read the drop box assignment grid as you will see that it is essential that you devote at least 50% of your annotation to the illustration and graphic design.

The final word count must be at least 2500 words.

**Due Thursday, June 21, 2018 (30%)**

## **Course Schedule** [week-by-week]:

### Week 1

#### **A Theoretical Foundation for Reading Images**

**Tuesday, May 15, 2018**

Review of course work

Sign up for snacks and presentations

\*An introduction to a social semiotic approach to understanding language and image

Further explication of a theory of language and communication and social semiotics

The purpose of illustration in different kinds of illustrated forms and formats

**In class exercise:** close critical reading and close observations

**Thursday, May, 17, 2018**

**Looking at a sequential visual narrative with a focus on the six resource systems**

Reading visual content,

A Snapshot of illustrated literature and the family of sequential narrative art

### Week 2

#### **Tools for Constructing Illustrated Texts**

**Tuesday, May 22, 2018**

**Guest Speaker- Librarian, Chelsea Shriver from Rare Books & Special Collections**

Creating a visual sequential narrative

Visual cohesion in different sequential narrative forms- small group activity

**Thursday, May 24, 2018**

The art and craft of storyboarding

Storyboard a wordless book or concept book in pairs or small groups.

**Wordless books** and what they teach us about visual narration

Writing a narrative for a wordless book – in small groups or pairs.

### Week 3

#### **Illustrating and Designing Information Material**

**Tuesday, May 29, 2018**

Book design and page composition and multimodal textual rhythm

Looking at the role of book designers

Colour and typography as resources for information design and illustration

Illustration techniques

Concept books and the role of book design in Post Modern books: Illustrated concept books-

alphabet, counting, visual puzzles, humorous books, shaggy dog stories, jokes, riddles and

'post modern' books and what's so modern about them

**Assignment #1 Glossaries due**

**Thursday, May 31, 2018**

Creating an evaluation grid for information texts.

Evaluating a set of illustrated information materials in small groups

Jury a book prize.

Authenticating illustrated materials

### Week 4

Picturebooks, not just for kids

**Tuesday, June 5, 2018**

The Picturebook: Not Just for Kids The evolution of the form and how it is created.

\*Step-by Step through the creation of illustrated materials with a view to how specific forms with specific affordances influence meaning

**Assignment #2 due****Thursday, June 7, 2018**

The story of the evolution of the picturebook continues from the Beast within to The Arrival.

Hold a mock Caldecott jury

**Week 5****Comics and Graphic Novel formats****Tuesday, June 12, 2018**

Sophisticated picturebooks for older readers-

Hybrid picturebooks, Postmodern picturebooks

Reconstructing picturebooks in small groups

**Thursday, June 14, 2018**

Comics and Graphic Novels: The history and evolution of the form

The form for young children- literary graphic novels

Writing the dialogue for a wordless book – in small groups or pairs.

**Assignment # 3 due****Week 6****Final Words and Images about Illustrated Materials and How They Work****Tuesday, June 17, 2018**

Visual Narratives in multiple formats, interactive formats

Presentations on authentications and the close analysis of a visual text.

**Wednesday, June 19, 2018****Presentations and unfinished topics**

Sharing journals/scrapbooks and projects.

**Assignment #4 due****Additional course information:**

List of glossary terms for Assignment #1 These terms are also posted on Connect

Agitprop	Burlesque	Context
Allegory	Canon	Continuity
Allusion	Carnivalization	Culture
Analogy	Catharsis	Denotative
Anchor	Chapbook	Dialogic
Animation	Children's literature	Didactic
Anime	Childhood	Discourse analysis
Annotation	Chorus	Dissonance
Archetype	Code	Doggerel
Authentic	Coherence	Dummy
Authentication of children's lit	Cohesion	Dystopia
Black comedy	Collage	Ellipsis
Bleed	Colophon	Epiphany
Binary opposition	Comic conventions	Epistolary
Blog	Comic features (visual conventions)	eponymous
Bricolage	Connotative	Foregrounding

Framing  
Frame narrative  
Gaming  
Gaps in multimodal texts  
Gestalt  
Graphic novel  
Gutter  
Halftone  
Hermeneutic circle  
Hybrid picturebook  
Hypertext  
Icon  
Illustration  
Illustrated book  
Implied reader  
Index in terms of semiotics  
Inference  
Information book  
Instantiation  
Interactive  
Intertextual  
Intratextual

Leitmotif  
Literacy  
Literary  
Language  
Linguistics  
Malapropism  
Manga  
Meaning making resources  
Metafictive  
Metacognition  
Metalanguage  
Multiliteracies  
Multimodal  
Narrative  
Naturalize  
Parody  
Pastiche  
Picturebook  
Picturebook viewing conventions  
Point of view  
Postmodern  
Reading path

Realization  
Referencing  
Relay  
Saliency  
Semantic  
Semiotics  
Sequential visual narrative  
Sign  
Social Semiotics  
Story  
Storyboard  
Surreal  
Symbol  
Text  
Theme  
Thesis  
Typography  
Vectors  
Verisimilitude  
Visual literacy  
Wordless or silent book

## **OPTIONAL HOMEWORK ASSIGNMENTS**

**You may choose to do 10 of these homework assignments instead of doing an annotated bibliography for assignment #4**

**These can be embedded in your journal/notebook.**

### **HOMEWORK ASSIGNMENT #1:**

**Write a draft of counting book or alphabet book on a theme/concept that is of particular interest. Or you could do something zany.**

**You could do ---Foods I love to eat, or Foods I hate to Eat,  
Up and down- counting all the ways to go up  
and down  
Round things from A-Z  
Counting silly things.**

**Once you have a rough draft paginate your verbal text into a small dummy.**

### **HOMEWORK ASSIGNMENT #2**

**Write the art directions for every page or double spread of the book you wrote for #1**

**If you like to draw, instead of writing the art directions you may sketch each page or double spread onto a small dummy**

### **HOMEWORK ASSIGNMENT #3**

***DOODLE GENIUS- starting from doodles create a character that you can doodle over and over again.***

***Doodle options—create a character and doodle it into a wordless sequence of actions.—eight panels or scenes.***

***Or do a doodle diary – experiment—doodle while you listen to a story (audio) doodle while you listen to music , doodle while you listen to a talk/lecture ( could be on the radio) doodle while listening to a sporting event. Do you notice anything different?***

***Or do a set of doodles for a poem- serious or silly***

### **HOMEWORK ASSIGNMENT #4**

**Select a wordless book: write the script/  
the dialogue for 10 panels**

**—or make up a story and write a graphic novel script for 10 panels**

### **HOMEWORK ASSIGNMENT #5 -**

**Create rough drawings for the ten panel  
script you wrote for assignment #4 or write detailed descriptive  
captions and art directions for an artist to  
create your panels.**

### **HOMEWORK ASSIGNMENT #6**

**CREATE one of the main CHARACTERS  
FOR A FRACTURED TALE or Post Modern cheeky  
version of a well known fairy or nursery tale  
WRITE A BACK STORY, DETAILED PHYSICAL  
DESCRIPTION AND THEN SKETCH THE CHARACTER  
AND SKETCH DIFFERENT COSTUME for your  
CHARACTER**



### **HOMEWORK ASSIGNMENT #7**

#### **ILLUSTRATION TECHNIQUES FOR THE LIBRARY OR CLASSROOM:**

Study a serious book or another book you would use in your classroom or library try to figure out how the art for the work was created.

Try to answer the following questions about the image and its contributions to the storytelling

Does it have a particular colour palette?

What is that palette and why do you think it is composed of the particular colours?

Are there a number of different colour schemes used in the storytelling?

What do the different schemes represent?

What medium or media is used?

Why do you think it or they were selected?

**YOU MAY ANSWER THESE QUESTIONS WITH COLOUR DRAWINGS AND DIAGRAMS**

### **HOMEWORK ASSIGNMENT #8**

Create a character or take a famous character such as the big bad wolf and illustrate him with

1. drawn and cut out collage,

2. torn paper collage,

3. cut bits from magazine or print collage

4. ala- *Woof, Meow, Tweet Tweet*- with letters only

5. 3D paper sculpture

### **HOMEWORK ASSIGNMENT # 9**

Biography or autobiography

Create – draw a self portrait of yourself as

a famous character, author or other well know person. and then embellish with collage and stamped elements

**OR**

Create a post-it storyboard and then turn it into a drawn and or written (descriptive) storyboard (can be done in notebook) For the content, write and visually storyboard the step-by-step instructions on how to do something or a biography of a person, plant or animal. If the drawing is too much of a challenge then write the art directions for an illustrated captioned storyboard.

### **HOMEWORK ASSIGNMENT # 10**

Continue to fine tune your Storyboard from #9 so that it is ready to put into power/point. If you can't draw then use your own photos or find some photos in a commons of copyright free images.

Put the finished storyboard into your notebook.

**Attendance:** The calendar states: "Regular attendance is expected of students in all their classes (including lectures, laboratories, tutorials, seminars, etc.). Students who neglect their academic work and assignments may be excluded from the final examinations. Students who are unavoidably absent because of illness or disability should report to their instructors on return to classes."

**Evaluation:** All assignments will be marked using the evaluative criteria given on the SLAIS web site.

**Written & Spoken English Requirement:** Written and spoken work may receive a lower mark if it is, in the opinion of the instructor, deficient in English.

**Access & Diversity:** Access & Diversity works with the University to create an inclusive living and learning environment in which all students can thrive. The University accommodates students with disabilities who have registered with the Access and Diversity unit: [<http://www.students.ubc.ca/access/drc.cfm>]. You must register with the Disability Resource Centre to be granted special accommodations for any on-going conditions.

**Religious Accommodation:** The University accommodates students whose religious obligations conflict with attendance, submitting assignments, or completing scheduled tests and examinations. Please let your instructor know in advance, preferably in the first week of class, if you will require any accommodation on these grounds. Students who plan to be absent for varsity athletics, family obligations, or other similar commitments, cannot assume they will be accommodated, and should discuss their commitments with the instructor before the course drop date. UBC policy on Religious Holidays:  
<http://www.universitycounsel.ubc.ca/policies/policy65.pdf> .

### **Academic Integrity**

#### **Plagiarism**

The Faculty of Arts considers plagiarism to be the most serious academic offence that a student can commit. Regardless of whether or not it was committed intentionally, plagiarism has serious academic consequences and can result in expulsion from the university. Plagiarism involves the improper use of somebody else's words or ideas in one's work.

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It is your responsibility to make sure you fully understand what plagiarism is. Many students who think they understand plagiarism do in fact commit what UBC calls "reckless plagiarism." Below is an excerpt on reckless plagiarism from UBC Faculty of Arts' leaflet, "Plagiarism Avoided: Taking Responsibility for Your Work," (<http://www.arts.ubc.ca/arts-students/plagiarism-avoided.html>).

"The bulk of plagiarism falls into this category. Reckless plagiarism is often the result of careless research, poor time management, and a lack of confidence in your own ability to think critically. Examples of reckless plagiarism include:

- Taking phrases, sentences, paragraphs, or statistical findings from a variety of sources and piecing them together into an essay (piecemeal plagiarism);
- Taking the words of another author and failing to note clearly that they are not your own. In other words, you have not put a direct quotation within quotation marks;
- Using statistical findings without acknowledging your source;
- Taking another author's idea, without your own critical analysis, and failing to acknowledge that this idea is not yours;
- Paraphrasing (i.e. rewording or rearranging words so that your work resembles, but does not copy, the original) without acknowledging your source;
- Using footnotes or material quoted in other sources as if they were the results of your own research; and
- Submitting a piece of work with inaccurate text references, sloppy footnotes, or incomplete source (bibliographic) information."

Bear in mind that this is only one example of the different forms of plagiarism. Before preparing for their written assignments, students are strongly encouraged to familiarize themselves with the following source on plagiarism: the Academic Integrity Resource Centre

<http://help.library.ubc.ca/researching/academic-integrity>. Additional information is available on the SAIS Student Portal <http://connect.ubc.ca>.

If after reading these materials you still are unsure about how to properly use sources in your work, please ask me for clarification.

Students are held responsible for knowing and following all University regulations regarding academic dishonesty. If a student does not know how to properly cite a source or what constitutes proper use of a source it is the student's personal responsibility to obtain the needed information and to apply it within University guidelines and policies. If evidence of academic dishonesty is found in a course assignment, previously submitted work in this course may be reviewed for possible academic dishonesty and grades modified as appropriate. UBC policy requires that all suspected cases of academic dishonesty must be forwarded to the Dean for possible action.