

LiBR 524-2018 Syllabus

LIBR 524: Writing, Publishing, and the Book Trade for Children –

Course Syllabus

Program: Master of Library and Information Studies

Year: Summer Session, Term 2, July/August 2018

Course Schedule: Tuesdays and Thursdays , 6-9, July 3- August 9.

Location: IBLC 185

Instructor: Kathryn Shoemaker, PhD

Office location: SLAIS Adjunct Office **Office phone:** 604-822-0051 Kathie's **Cell:** 604-928-3504 or 604-736-2107

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Email address: kshoes@mail.ubc.ca **SLAIS Student Portal:** <http://connect.ubc.ca>

Course Goals:

- To provide students with knowledge of international and Canadian publishing and the book trade for children. [1.1,1.3]
- To provide students with an understanding of how to write for children in different genres and with an opportunity to create written manuscripts for children.[2.1]

Course Objectives:

Upon completion of the course, students will be able to:

Demonstrate knowledge of international and Canadian publishing and the book trade for children.[1.1,1.3]

Discuss trends and issues in Canadian publishing and the book trade f or children.[1.1]

Understand the process of developing a children's book from manuscript to finished book, including writing, illustrating, and publishing (editing, design, printing, distribution, marketing, sales) [2.1,2.1]

Discuss the process of writing for children in different genres. [1.1, 2.1,]

Demonstrate experience in writing for children.[2.1]

Course Topics:

- History of publishing and the book trade for children. [1.1,1.3]
- History of Canadian publishing for children.[1.1,1.3]
- Process of book development from manuscript to finished children's book. [1.3]
- Process following the publication of children's books: from distribution, wholesale, children's book stores, libraries and schools, reviews and awards.[1.3]
- The writing process in different genres. [2.1]

Prerequisites:

- MLIS and Dual MAS/MLIS: LIBR 500, LIBR 501, LIBR 503 •MAS: completion of MAS core and permission of the SLAIS Graduate Adviser

Format of the Course: lectures, discussion, field trips, writing workshops, guests, responses to online content ..

Recommended Reading:

Picturing Canada by Judi Saltman and Gail Edwards.

and the following books on writing:

Barry, Linda. *What It Is*. Montreal: Drawn and Quarterly, 2008.

Barry, Linda. *The Near-sighted Monkey Book: Picture This*. Montreal: Drawn and Quarterly, 2010.

Berry, Jill K. & Linden McNeilly. *Map Art Lab: 52 Exciting Explorations in Mapmaking, Imagination, and Travel*. Beverly: Quarry Books, 2014.

Chambers, Aidan. *Introducing Books to Children*. London: Heinemann Educational Books, 1973.

Chambers, Aidan. *Booktalk: Occasional Writing on Literature and Children*. New York: Harper & Row Publishers,

Dils, Tracey E. *You Can Write Children's Books*. Cincinnati: Writer's Digest Books, 2009.

Ellis, Sarah. *From Reader to Writer: Teaching Writing through Classic Children's Books*. Toronto: Douglas & McIntyre, 2000.

Ellis, Sarah. *The Young Writer's Companion*. Vancouver: Douglas & McIntyre, 2000.

Gaiman, Neil. *Neil Gaiman in the 21st Century: Essays on the Novel, Children's Stories, Online Writing, Comics and Other Works*. 2015.

Gaiman, Neil. *The View from the Cheap Seat: Selected Non-fiction*. New York: Harper Collins Publishers, 2014.

Giardini, Anne and Nick Giardini, eds. *Startle and Illuminate: Carol Shields on Writing*. Toronto: Random House Canada, 2016.

Goldberg, Natalie. *Writing Down the Bones: Freeing the Writer Within*. Boulder: Shambhala Publications, 1986.

Harvey, Stephanie. *Non-fiction Matters: Reading, Writing, and Research in Grades 3-8*. Markham: Pembroke Publishers Limited, 1998.

Isherwood, Christopher. *Isherwood on Writing*. Minneapolis: University of Minnesota Press, 2007.

King, Steeven. *On Writing: A Memoir of the Craft*. New York: Scribner, 2000.

Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. New York: Random House, 1995.

Maran, Meredith, ed. *Why We Write: 20 Acclaimed Authors on How and Why They Do What They Do*. New York: A Plume Book, 2013.

Marcus, Leonard S. *Side by Side: Five Favourite Picture-Book Teams Go to Work*. New York: Walker & Company, 2001.

McCannon, Desdemona, Sue Thornton and Yadziq Williams. *The Encyclopedia of Writing and Illustrating Children's Books*. Philadelphia: Running Press, 2008.

McCullough, David W. *People, Books & Book People: Ninety Authors Talk to David W. McCullough*. New York: Harmony Books, 1980.

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

Shulevitz, Uri. *Writing with Pictures: How To Write and Illustrate Children's Books*. New York: Watson-Guptill Publications, 1985.

Spufford, Francis. *The Child That Books Built*. London: Faber and Faber, 2002.

Styles, Morag and Eve Bearne, eds. *Art, Narrative and Childhood*. Stoke on Trent: Trentham Books, 2003.

Ueland, Brenda. *If You Want to Write*. Mansfield Centre: Martino Publishing, 2011 edition (originally published in 1938).

Vandermeer, Jeff with S. J. Chambers. *The Steampunk Bible: An Illustrated Guide to the World of Imaginary Airships, Corsets and Goggles, Mad Scientists and Strange Literature*. New York: Abrams Image, 2011.

Vandermeer, Jeff. *Wonderbook: The Illustrated Guide to Creating Imaginative Fiction*. New York: Abrams Image, 2013.

Whitford, Ann Paul. *Writing Picture Books: A Hands-On Guide from Story Creation to Publication*. Cincinnati: Writer's Digest Books, 2009.

Zinsser, William, ed. *Worlds of Childhood: The Art and Craft of Writing for Children*. New York: Houghton Mifflin Company, 1990.

& for more books on writing for children go to this website:
http://www.bethanyroberts.com/Books_on_Writing_for_Children.htm

Abel, Jessica and Matt Madden. *Drawing Words and Writing Pictures: A Definitive Course from Concept to Comic in 15 Lessons*. New York: First Second, 2008.

Chinn, Mike. *Writing and Illustrating the Graphic Novel: Everything You Need to Know to Create Great Graphic Works*. New York: Barron's, 2004.

Critiano, Giuseppe. *Storyboard Design Course: Principles, Practice and Techniques*. New York: Barron's Educational Series, Inc., 2007.

Halligan, Fionnuala. *Movie Story Boards: The Art of Visualizing Screenplays*. San Francisco: Chronicle Books, 2013.

Lee, Stan. *Stan Lee's How to Write Comics*. New York: Watson-Guptill Publications, 2011.

McCloud, Scott. *Understanding Comics: The Invisible Art*. New York: Paradox Press, 1993. (and still the best book on comics and sequential narrative art)

Books on Sparking Imagination and Playful Narratives

Fanelli, Sara. *Sometimes I Think, Sometimes I am*. London: Tate Publishing, 2008, 2012. (an illustrator/writer's 'commonplace book')

Harmon, Katharine. *Personal Geographies and Other Maps of the Imagination*. New York: Princeton Architectural Press, 2004.

Larsen, Reif. *The Selected Works of T.S. Spivet: A Novel*. Toronto: Penguin Canada, 2009.

Neuburger, Emily. K. *Show Me a Story*. North Adams: Storey Publishing, 2012.

Van Allsburg. *The Chronicles of Harris Burdick: 14 Amazing Authors Tell the Tales*. Boston: Houghton Mifflin Books for Children, 2011.

These aforementioned books will be available at the first class.

Any works by these authors and illustrators:

To name but a few of the many, many possibilities Almond, David
 Brooks, Ron Browne, Anthony Brown, Margaret Wise Burningham, John Carle, Eric
 Ellis, Gaiman, Neil. *Coraline*. and his other works for children Nielsen, Susin. *Word Nerd*.
 Oppel, Kenneth. *Silverwing*. High fantasy/ animal fantasy. Pearson, Kit Porter, Pamela.
 Crazy Man

Schwartz, Ellen Sendak, Maurice Spiegelman, Art Stone, Tiffany Tan, Shaun Woodson, Jacqueline Yuen, Gene Zusak, Markus And many many more that you will find on bibliographies that I will share on Connect.

Course Assignments, Dues Dates and Weight in relation to final course mark:

These assignments support fiction or non-fiction writing. Also note that alternate assignments are offered in lieu of writing a manuscript. These options are offered with a view to the fact that not all of you will pursue writing. However, as librarians and/or teachers you will often be a resource for others who want to know how to go about writing and getting published.

Assignment # 1

Read and review one book on writing for children or on writing in general. The books will be provided on the first day of class. Write a 150- 250 word annotation of the book and present a 3 minute oral review in class on . . . For your report select two great quotes or writing tips.. These annotations will be posted on the Connect Discussion board as a resource for class members. We will create annotated list of great books on writing. **10% Due Thursday, July 12, 2018.**

Assignment # 2 Option a

A rough first draft of a fiction or non-fiction manuscript. If it is for a chapter book, juvenile fiction or YA novel submit a chapter and an outline, for a picturebook submit a rough dummy of the text, for a non-fiction illustrated book or novel submit an outline and a sample section or chapter and for a graphic novel, submit a chapter in GN manuscript form and an outline of the full book. This will most likely be a rough, rough draft. **Option b for non-writers** Read and review **a book in or about** your favourite form and genre. Write a 750 word review paying close attention to notable aspects of the writing, the illustration, the form, and how those three aspects serve the themes of the book. **20% Due – both options due Tuesday, July 24, 2018**

Assignment # 3 A close analysis of an exemplar of the form you intend to create (or want to focus upon) and an annotated bibliography of ten picturebooks (or 5 YA or JF novels) important texts in that form. Your close analysis should consider how key affordances of the form are highlighted in each text. For this assignment you may focus on

the illustrated book, the picturebook, the wordless book, the graphic novel, the easy reader, chapter books for juveniles or books for young adults or any other sequential visual narrative form such as an animated short film, opera or play to name a few. You may focus on a genre within any of those forms such as non-fiction, biography, autobiography, memoirs, fantasy, and historical fiction to name a few.

Write 1000 words (double spaced) for the close analysis AND another 1000 words for the ten annotations. You may find the annotations take more than 100 words each but the fact is it is easier to write long annotations than short one so you may write longer ones.

Total word count for the assignment is at least 2000 words.

35% Due Thursday, August 2, 2018

Assignment # 4 Option a for writers Revised manuscript for submission. For example submit one or two chapters for a novel along with an outline and a one page synopsis of the story. Or submit a couple of short stories. Or submit the full manuscript for a picturebook or short easy reader. For an easy chapter book submit up to four chapters along with an outline and synopsis. For a graphic novel submit several chapters along with an outline and synopsis. The amount you are expected to complete will be discussed individually. Also submit a draft cover letter and for novels a synopsis of your novel or for non-fiction, a draft query letter.

Option b for non-writers

Create a handbook of resources for aspiring fiction or non-fiction writers that includes a bibliography of books on writing (some could be annotated and should include a range of information sources that you imagine would be available for use in your library), 'tips for getting started' (your own and others from published writers) a list of research resources in the library and online, for writers that you would use in the library in possible writing workshops, a list of organizations for aspiring children's book writers to join, sample submission letter and sample manuscript style sheets. Keep in mind that this handbook could be created for children or teens or adults.

35% Due Thursday, August 9, 2018.

Course Schedule (subject to change):

Note: Face to face class time will be used for presentations by authors, writing workshops, discussions, and in class exercises.

Week 1

Writing in Different Forms and Genres, in Fact and Fiction

Tuesday, July 3, 2018

Discussion and review of this course

Sign up for presentations, workshop slots and snacks

Forms, Genres, Systems of the published book and sequential visual narratives

The picturebook, it may be short but it is the hardest form you will ever write.

Illustrated Books, Picturebooks, Wordless books, and Board books

Snapshot look at illustrated forms

Pagination exercise- divide a text into 32 pages.

Make a list of 5-10 of your favourite books from childhood.

If possible bring one or two of them to our next class.

You may email me the lists as I may have copies of the books that I can bring to class.

Thursday, July 5, 2018

Reviewing the pagination exercise

Visualization exercise- with small dummies and wordless books

What a writer needs to know about illustration and visual materials

Sharing favourite forms and genres

Write ten most pressing questions about writing and/or publishing that you want answered in this course during class sessions and by presenters.
Post them on the discussion forum on that topic on Canvas.

Week 2 Writing for Middle Grades

Tuesday, July 10, 2018

The middle grade novel

Speaker

Favourite books

Creating workshop norms

Thursday, July 12, 2018

Speaker

Writing exercise

Book talks

Assignment #1 Due

Week 3 Writing Historical novels and YA

Tuesday, July 17, 2018

Speaker

mapping , outlining and other approaches to writing historical

Book talks

Workshop submissions

Thursday, July 19, 2018

Speaker

The collaboration between author, illustrator and designer

Workshop submissions

Week 4

Writing Non-fiction

Tuesday, July 24, 2018

Speaker

Workshop of several pieces of writing

Research

Authenticity

Query letters for projects

Assignment #2 Due

Thursday, July 26

Field trip to Kids Books or

Field trip will be held on a weekend in lieu of one of our sessions. We will discuss this in class.

Writing and Rewriting- It's all about the rewriting

Writing a synopsis of your book

Workshop writing

Week 5

Children's Book Publishing and the book trade

Tuesday, July 31, 2018,

The History of children's book publishing and book selling

The role of librarians in developing children's literature Libraries, schools, and publishing
Bookstores and how they contribute to children's literature
What publishers do
The self-publishing trade The shift in who purchases books and what that does to children's publishing
Workshop of writing

Thursday, August 2, 2018

Planning book talks for different audiences'
Book trailer and other promotional work T
he internet and social media in the life of a children's book author/illustrator T
he Role of Awards, Celebrations and Special Programs
The brief and recent history of Canadian Children's book publishing
The Republic of Childhood:-Is there a new republic
Workshop writing

Assignment #3 Due

Week 6

Finding a Publisher and Submitting Manuscripts & Acquiring an Agent

Tuesday, August 7, 2018

Finding a publisher
Workshop writing

Thursday, August 9, 2018

How to submit manuscripts
Workshop writing

Assignment 4 due

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.

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;

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- 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.

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