



## **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 4 – August 12, 2022

**Course Schedule:** Mondays and Wednesdays Zoom sessions: 2pm-5pm July 4- August 12, 2022

**Location:** Buchanan D201

**Instructor:** Kathryn Shoemaker, PhD

**Office location:** This term by phone or zoom, email to arrange

Kathie's **Cell:** 604-928-3504 or landline 604-736-2107

**Office hours:** By email anytime and by appointment for private zoom

**Email address:** kshoes@mail.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 materials for children and YA. [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 for 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 exercises and workshopping, guests, responses to online content ..

**Recommended Reading:**

*Picturing Canada* by Judi Saltman and Gail Edwards.

*From Reader to Writer: Teaching Writing Through Classic Children's Literature* by Sarah Ellis

**Other readings and resources will be posted on the weekly Canvas modules for the course.**

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.

A portion of a number of class sessions will be used to workshop participants' work. While writing is optional everyone is expected to read and comment on the writing workshop submissions.

**Assignment # 1**

Read and review one book on writing for children or on writing in general or view and review two online tutorials on writing for children and/or YA. Normally I provide the books on the first day of class. However, review the list of books for choices. If you want to borrow a book from me you may do so as I live on 4<sup>th</sup> Ave at Highbury. Email me to make the arrangements. Write a 500 word critical review of the book. Also please select two great quotes or writing tips you gleaned from the book or tutorial to post with your review. Please post your review on the Canvas course Discussion thread as a resource for other class members.

An extensive list of books on writing is listed at the end of this syllabus.

**Due Wednesday, July 13, 2022 (10 points)**

**Assignment # 2**

**Option a for writers:**

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 paginated manuscript 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. **Wednesday, July 20, 2022(10 points)**

**Option b for non-writers:**

Read and review **a book in or about** your favourite form and/or genre. Write a 500-word

review paying close attention to notable aspects of the writing, the form, and the illustration if there is any. Consider how those key aspects serve the themes of the book.

**Due – both options due Wednesday, July 21, 2021 (10points)**

**\*Special marking note for assignment #2:**

**Everyone will receive 8.5 points for this assignment whether option a or option b.**

**This blanket grade is to wipe away any fears you may have about attempting to write something. And it is only fair to offer the same mark to anyone who chooses Option b.**

### **Assignment # 3**

**Close analysis of an exemplar of the form you intend to create (or want to focus upon) and an annotated bibliography of ten fine examples of the form if picturebooks or 5 YA or 5 Middle grade novels or graphic novels if that is your form.** Your close analyses 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 annotations of the ten or five examples.** You write longer annotations as you will find it is easier to write long annotations than short ones. **Total word count for the assignment is at least 2000 words.**

**Due Wednesday, August 3, 2022 (30 points)**

### **Assignment # 4**

#### **Option a for writers:**

Revise the manuscript you submitted for assignment #2. 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. In the case of a novel also submit a synopsis of it and for a non-fiction piece submit a query letter that makes the case for why your book fills a gap in the market for a particular audience.

**Due Wednesday, August 12, 2022 (30%). Or Wednesday, August 18, 2021 at the latest**

#### **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.

**Due Wednesday, August 12, 2022 (30 %). Or Wednesday, August 18, 2021 at the latest)**

**Assignment #5 Responses to posted writings:**

Everyone is expected to submit at least ten postings to the writings posted on the discussion threads designated for this work. Please read the submission and respond with respect to the workshopping guidelines. Generally, the best approach is to begin with your enthusiasms, and then a question or puzzling thing you noted. Please submit comments within a week of the posting so the writer has the benefit of feedback.

Everyone will receive 18 points if all ten responses are posted. 18 is a mark of A+ which is a participation mark for this course. Points will be deducted for missing posts.

**Post all ten by Wednesday, August 12, 2022 (20 points- 2 points for each submission.)**

**Course Schedule (speaker dates subject to change):**

**Monday, July 4, 2022**

**This class will meet in Buchanan D201**

Review of this course

Forms, Genres, Systems of the published book

Writing and illustrating Picturebooks – what writers need to understand about the form

Creating dummies for your writing

**Homework:**

1. Pagination exercise- divide a text into a 32 page dummy.
2. Post an introduction on the discussion board with mention of some your favourite books from childhood.

**Wednesday, July 6, 2022**

**This class will be via Zoom**

**Guest speaker, Emily Anctil** on creating a successful writing career online through self-publishing

**Homework:**

Sign-up for work shopping your writing.

**Monday, July 11, 2022**

**This class will meet in Buchanan D201**

Background on Children's publishing and book trade

A very brief history of children's book publishing  
Canadian children's book publishing's brief and recent history  
Class reports on books on writing  
Review of writing workshop process

**Assignment #1 due**

**Homework:** Post your favourite tips and quotes from the book you read and reported on in class. There is a discussion thread for these quotes and tips.

**Wednesday, July 13, 2022**

**This class will meet via zoom**

**SPEAKER: Tiffany Stone**, poet, picturebook and picturebook and poetry editor.,

**Homework** read and write comments on writing that will be work-shopped on

**3:10 Workshop session**

**Monday, July 18, 2022**

**This class will be via Zoom**

**Speaker: Alan Woo**, picturebook writer and librarian

**Homework** read and write comments for work that will be work-shopped

Wednesday, July 21, 2021

**3:10: Workshop Session**

**Wednesday, July 20, 2022**

**This class will meet in Buchanan D201**

Writing the Middle Grade Novel,

**SPEAKER -Sarah Ellis on writing the Middle Grade Novel**

**Homework:**

Read and write comments on

Work to be work-shopped

on Monday, July 26, 2020

**3:10 Workshop session**

**Monday, July 25, 2022**

**This class will meet via Zoom**

**Speaker: Kyo Maclear**, author of picturebooks, graphic novels novels.

**Homework** read and add written comments to

writing that will be workshopped Wed. July 28  
**3:10 Workshop session**

**Wednesday, July 27, 2022**

**This class will meet in Buchanan D201**

**Tanya Lloyd Kyi will speak on**

writing non-fiction, YA and historical fiction.

**Homework:**

Read and write comments on

Writing for August 3rd

**3:10 Workshop session**

**Note:**

**Monday, August 1, 2022 is a holiday**

**No Class**

**Homework** read and add written comments to  
writing that will be workshopped in the next  
few sessions.

**Wednesday, August 3, 2022**

**This class will meet via Zoom**

**Speaker -Dr. Rob Bitner** on varieties of diversity in  
for children and youth, sensitivity readers and awards

**Workshop writing**

**Homework** read and add written comments to  
writing that will be workshopped in the next  
few sessions.

**3:10 Workshop session**

**Monday, August 8, 2022**

**This class will meet via zoom**

**Speaker: Phyllis Simon, MLIS (UBC)**

founder of Vancouver Kidsbooks

will talk about the book trade.

Bookstores and how they contribute to children's literature

The role of librarians in developing children's literature Libraries,  
schools, and publishing.

**Homework:** read and add written comments to  
writing that will be workshopped in the next

**3:10 Workshop session**

**Wednesday, August 10, 2022**

**To be held in Buchanan D201**

**Celebrating our new grads and the end of the course**

Who Buys books and how social media, awards and reviews

Influence sales and build audiences

**3:10: Final Workshop session**

**Assignments #5 Due. ( Wed. August 18<sup>th</sup> at the latest)**

**Resources on Canvas modules will expand on these topics :**

Research, mapping, outlining and

other approaches to writing historical

Self-publishing-pros and cons

Planning book talks for different audiences'

Book trailer and other promotional work,

the internet and social media in the life of a children's book author/illustrator

the Role of Awards, Celebrations and Special Programs in book promotion

**Books on writing for assignment #1 and further reading on writing.**

**Note: I will bring these books to class on Monday, July 4<sup>th</sup> for folks to borrow.**

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.

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

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

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.

Foorster, E.M. *Aspects of the Novel*. London: Penguin Books, 1927.

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: Shamblada 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, Stehen. *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.
- Lopate, Phillip. *To Show and to Tell: The Craft of Literary Nonfiction*. New York: Free Press, 2013.
- Mangan, Lucy. *Bookworm: A Memoir of Childhood Reading*. London: Vintage, 2018.
- 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
- McCann, Colum. *Letters to a Young Writer: Some Practical and Philosophical Advice*. Toronto: Harper Collins Publishers Letd, 2017.
- 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.
- Meryt, Anna. *Writing Memoir: How to Write a Story from your Life*. London: Tambourine Press, 2017.
- Salesses, Mathew. *Craft in the Real World: Rethinking Fiction Writing and Workshopping*. New York: Catapult, 2021.
- Salisbury, Martin, and Morag Styles. *Children's Picturebooks: The Art of Visual Storytelling*. London: Laurence King Publishing, 2012 & 2020.
- Saunders, George. *A Swim in a Pond in the Rain: In Which Four Russians Give a Master Class on Writing, Reading and Life*. New York: Random House, 2021.
- 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.
- Wyndham, Lee. *Writing for Children & Teenagers*. Cincinnati: Writers Digest Books, 1988.
- 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:

**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.