



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

**Program:** LIBR **Year:** 2022

**Course Schedule:** Mondays and Wednesdays

2pm-5:00 pm.

May 16, 2022 – June 22, 2022

**Location** Buchanan, D201

**Instructor:** Kathryn Shoemaker, PhD

**Office location: phone:** 604- 736-2107 **E-mail address:** kshoes@mail.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 illustrated 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 multimodal 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 and young adult 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]
  - The evolution of the contemporary picturebook [1.1]
  - The evolution of the contemporary graphic novel [1.1]
- 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 a mixture of synchronous and asynchronous 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. As well, there will be required readings on Canvas.

**Recommended Reading:** These are works that may be used to support particular assignments and may be used for the last assignment. **Those in bold are highly recommended.**

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. And the more recent republication by Chronicle Books.**

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, 2020 (2<sup>nd</sup> Ed)**

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. And any other of his books and articles**

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

I will post bibliographies of illustrated books, picturebooks and graphic novels.

You will notice that there is a good deal of attention paid to picturebooks which is because the picturebook is a perfect multimodal illustrated form from which you can learn how multimodality is constructed, how it works, and how you can assess it. The picturebook is a short form that can easily be shared in a class or group in a brief period of time and then used to discuss essential meaning making strategies. You will learn in this class that picturebooks are no longer just for young children, they are for all ages, 0-99+.

### **Course Assignments**

There are three assignments that will be graded. These three constitute 80% of your mark. Your 20 participation points will be earned from two different activities, a weekly report on your reading, and a weekly posting of five short homework assignments. These 20 points are not marked but earned by the completing them so if you do the work you will earn 18/20 points toward your final mark which is a block of 90% (which equals a mark of A+) for these 20 participation points.

#### **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** listed at the end of this syllabus. **The important thing is to write each definition in your own words. Please number the definitions.** This work is in the service of enlarging your vocabulary for critically, intelligently and precisely writing about multimodal meaning construction. Your definitions must pertain to illustrated literature. In this course learning to critically review images without using subjective terms such as beautiful, magical, wonderful is vital to your acquisition of critical analytic skills. You may cite examples from children's literature to illustrate your definitions. You may add images to your definitions as illustrated examples related to your definition. Again, please number your definitions.

**Due Monday, June 6, 2022 (30%)**

#### **Assignment #2**

##### **OPTION A**

Using what you have learned about the picturebook form write a concept picturebook, or a narrative information book, or a narrative biographic picturebook or a narrative fictional picturebook. Write the text for this picturebook as well as art directions that describe your visualizations of the images. This is to be presented in a word doc of the work submitted on Canvas. You may include several pdfs of sample illustrations but you will not be marked on your drawing ability.

**Due Monday June 13, 2022 (20%)**

##### **OPTION B:**

FOR THOSE OF YOU WHO LIKE WORKING WITH ARCHIVAL MATERIALS

**Chelsea Shriver**, a librarian from UBC's Rare Books will present on using UBC's archived digital resources in a class visit to Ike Baraber room 240A on Wednesday, May 25, 2022 at 2pm.

For example, 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 online. 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, Kate Greenaway, or Dulac to name a few. Please focus your discussion on how the design and production of the books vary. 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-1500** (this is the minimum, you may exceed this count)

**Due Monday, June 13, 2022 (20%)**

### **OPTION C**

**Critical Annotated bibliography of six** illustrated materials

The books or materials must be illustrated. Each critical annotation must be at least 200 words in length and must include substantial commentary on the illustrations and how they collaborate with the written text to convey meaning. Do not spend more than several sentences on the synopsis of the books. Your work on this assignment should demonstrate your use of vocabulary from assignment #1. You may write longer annotations because it is easier to write longer than shorter in this kind of work. You must devote at least 50% of your annotation to the illustration and graphic design of the work for the six illustrated items.

**Total word count 1500 words**(this is the minimum but work may exceed the count)

**Due Monday June 13, 2022 (20%)**

### **Assignment #3**

This assignment consists of two critical reviews, one of a fictional picturebook and another of an illustrated information book. Each review is to be at least 1000 words in length for a total of at least 2000 words for both reviews. This is an opportunity to make use of the glossary terms.

Each critical review should have a suggested focus on two of the six resource systems such as the visual and typographic, or the visual and the topographic or the cohesive resources.

**Due Wednesday, June 22, 2022 (30%) (With a bit of wiggle room)**

### **Assignment #4**

This is an unmarked set of weekly discussion postings of your reading to be posted on the following **five discussion threads titled, It's Tuesday, May 24, 2022, What Are You Reading? Tuesday, May 31, Tuesday, June 7, Tuesday, June 14 and Tuesday, June 21, 2022**

Each posting should be at least 150 words in length. These are unmarked participation activities that will earn 9/10 if you complete all of them. which constitutes an A+ for the assignment. Failure to post them could result in the loss of some of those points.

### **Assignment # 5**

This are unmarked weekly postings of at least 150 words on the homework activity listed each Monday” to be posted on the **five discussion threads for Wednesday, May 18, Wednesday, May 25, Wednesday, June 1, Wednesday, June 8 and Wednesday, June 15, 2022.**

Each posting should be at least 150 words in length. While these are unmarked participation activities you will earn 9/10 if you complete all of them which is an A+ for the assignment. Failure to post them could result in the loss of some of those points.

**Participation activities – these are not graded but are required to pass the course.- please note that while these items add up to 10 points I will give everyone 9 out of the 10 points which amounts to a flat 90% to acknowledge the time and effort you put into the assorted tasks. These can be submitted at anytime during the semester but all must be done by Wednesday, June 22, 2022.**

Course Schedule [week-by-week]:

Week One

A Theoretical Foundation for Understanding  
How Images Convey Meaning

**FIRST CLASS on Monday May 16, 2022**

**Class to be held in Buchanan D201**

**Review of course work**

**\*An introduction to a social semiotic approach** to understanding language and image and the rationale for using a language theory to support the analysis and critical discussion of illustrated materials.

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

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

**A Snapshot history** of illustrated literature and the family of sequential narrative arts

A review of a variety of forms of illustrated materials with a view to how specific forms with specific affordances influence meaning conveyed.

**Homework:**

**Post an introduction of yourself on the Discussion thread for Wednesday, May 18, 2022.** In your introduction include why you are interested in this course, what you hope to learn and a past or current favourite illustrated material such as a book, film, website, game or activity.

**Wednesday, May 18, 2022**

**This session will be via zoom**

Looking at sequential visuals with a focus on the six resource systems

The six resource systems that construct illustrated texts

Composition and meaning  
Book design and page composition and multimodal textual rhythm  
Colour and typography as resources for information design and illustration

Week Two

**NOTE THERE WILL BE NO CLASS MEETING  
ON MONDAY MAY 23, 2022 as it is a holiday.**

**Wednesday, May 25, 2022**

**FIELD TRIP in Room 240A IN IKE BARBER.**

**Presentation by Chelsea Shriver, Librarian in Rare Books**

Chelsea will review the process for using materials in the collection  
and accessing their online resources.

**A Brief history of Canadian children's book publishing** as a prelude to the tour of  
RBSC..

**Tour of the exhibit, Picturing Canada on the second floor of Ike Barber**

**Scavenger hunt** - not the children's version but a version for 525.

There will be prizes (books).

**Activity for Homework Discussion thread for May 25, 2022:**

Write a 150 word report on your favourite illustrated Canadian book found in  
the exhibit.

Week Three

Sequential Visual Narratives

**Monday, May 30, 2022**

**This session will be via zoom**

What are sequential visual narratives,  
origins and forms in this big family of forms?

Wordless books

**Homework Exercise to post on**

**Wednesday, June 1, 2022 discussion thread**

Write a script for ten panels or ten scenes for  
a wordless book using the form on canvas.

This is an exercise in visualizing a story sequence.

**Wednesday, June 1, 2022**

**Class to be held in Buchanan D201**

Graphic novels and comic forms history and features of the form

The role of composition in picturing emotions

Hands on composition activity making scary pictures

Week 4

Picturebooks- not just kids

**Monday, June 6, 2022**

**This session will be via zoom**

The evolution of the picturebook form from early books to *Where the Wild Things*.

The evolution continues with Post Modern and Metafictional books

**Activity for Wednesday, June 8, 2022**

A close reading of one page or double spread in an illustrated material. Write a detailed description of your close observation and post. Write what you see, not what you think it means.

**Assignment #1 Glossaries due**

**Wednesday, June 8, 2022**

**This class will be held in Buchanan D201**

Picturebooks on serious topics

Illustrating a tale told across 3 time periods

Jury a picturebook collection.

Week 5

Designing Information Materials

**Monday, June 13, 2022**

**This session will be via zoom**

**Escaping Flatland- illustrating information**

**Principles of information design**

**Assignment # 2 due**

**Homework exercise to post on**

Wednesday June 15,, 2022 Discussion thread:

The art and craft of storyboarding- .

Storyboard the directions for a task or a recipe or an information text.

**Wednesday, June 15, 2022**

**Field trip to Vancouver Kidsbooks**

to focus on Narrative Information and Biographic picturebooks

**Scavenger hunt in Vancouver Kidsbooks**  
gift card prizes



Week 6

New Narrative forms

**Monday, June 20, 2022**

**This session will be via zoom**

Hybrid graphic novels  
and hybrid picturebooks

**3D narrative forms**

**Innovative illustrated forms**

from film and animation to 3 D narrative forms such as  
Dennis Seaver's House- the inspiration for Brian Selznick's *The Marvels*.  
Books as museums and cabinets of curiosity.

**Wednesday , June 22, 2022**

**This class will be held in Buchanan D201**

Jury a non-fiction book collection with lots of book prizes

Celebrating and toasting our new graduates

Assignment #3 due

**List of glossary terms for Assignment #1**

**THE TERMS:**

1. Authentication of children's lit
2. Bleed
3. Binary opposition
4. Bricolage
5. Burlesque
6. Canon
7. Carnivalization
8. Coherence
9. Cohesion
10. Collage
11. Colophon
12. Comic features (visual  
conventions of comics)
13. Connotative
14. Context
15. Continuity
16. Denotative
17. Dialogic
18. Didactic
19. Dissonance
20. Dummy
21. Ellipsis

22. Epiphany
22. Epistolary
23. Eponymous
24. Foregrounding
25. Framing
26. Graphic novel
27. Gutter
28. Halftone
29. Hybrid picturebook
30. Illustration
31. Illustrated book
32. Implied reader
33. Information book/non-fiction
34. Interactive
35. Intertextual
36. Intratextual
37. Leitmotif
38. Literary
39. Malapropism
40. Manga
41. Mechanical colour separation
42. Metafictive
43. Metalanguage
44. Picturebook
45. Postmodern
46. Reading path
47. Saliency
48. Sequential visual narrative
49. Visual literacy
50. Wordless or silent book

**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;
- 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.