



## **LIBR 525- 941 Illustrated Literature and other Materials for Children Course Syllabus**

**Program:** LIBR **Year:** 2023

**Course Schedule:** Mondays and Wednesdays

2pm-5:00 pm.

May 15, 2023 – June 22, 2023

**Location:** Ike Barber 185

**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. **Also books in bold type on the recommended reading list are required reading.**

**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 required.**  
 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. (any edition is fine)**

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 5, 2023 (30%)**

#### **Assignment #2**

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 1250 words in length for a total of at least 2500 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 Monday June 12, 2023( 25%)**

#### **Assignment #3**

**All options are due on Thursday, June 22, 2023 (25%)**

##### **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.

## **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 Barber, Chilcoton Room on Wednesday, May 24, 2023 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-2500** (this is the minimum, you may exceed this count)

## **OPTION C**

**Critical Annotated bibliography of six** illustrated materials

The books or materials must be illustrated. Each critical annotation must be at least 250 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 2500 words**(this is the minimum but work may exceed the count)

**Due Thursday June 22, 2023(25%) (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 23, 2023, What Are You Reading? Tuesday, May 30, Tuesday, June 6, Tuesday, June 13 and Tuesday, June 20, 2023**

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 17, Wednesday, May 24, Wednesday, May 31, , Wednesday, June 7 and Wednesday, June 14, 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 15, 2023**

Class to be held in Ike Barber 185

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.

**Wednesday, May 17, 2023**

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

WORDLESS books and how they work

Week Two

**NOTE THERE WILL BE NO CLASS MEETING  
ON MONDAY MAY 22, 2023 as it is a holiday.**

**Wednesday, May 24, 2023**

**2pm FIELD TRIP Chilcoton Room Floor 2- 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.

**3:15 in Room 185-**  
Illustrating Information

Week Three  
Rhythm and composition in constructing visual sequential narratives

**Monday, May 29, 2023**  
Illustrating Information  
Jury an Information Book Prize

**Wednesday, May 31, 2023**  
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 for kids

**Monday, June 5, 2023**  
The evolution of the picturebook form from  
early books to *Where the Wild Things*.  
*Paginating a book*  
**Assignment #1 Glossaries due**

**Wednesday, June 7, 2023**  
Picturebook evolution continues  
The Stealthy evolution of the graphic novel  
Illustrating a tale told across 3 time periods

Week 5  
The evolution of forms

**Monday, June 12, 2023**  
**Field Trip to Vancouver Kids Books**  
to focus on Narrative Information and  
Biographic picturebooks  
Scavenger Hunt with prizes  
**Assignment # 2 due**

**Wednesday, June 14, 2023**  
Jury a Picturebook prize

Week 6  
New Narrative forms

### **Monday, June 19 2023**

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 21, 2023**

A snapshot history of Canadian Illustrated children's literature and Indigenous illustrated  
Children's literature

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