Summer 6-15-2001

ENG 4905-001: Topics in Youth Literature: From Picture Books to Graphic Novel

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Topics in Youth Literature: **From Picture Books to Graphic Novel**

M-T-W-R 3:00 – 4:45 in Coleman Hall 3290

**TEXTBOOKS and Secondary Works**

*From Cover to Cover* (rev. ed.), Kathleen Horning

*Picture This: How Pictures Work*, Molly Bang

*A Caldecott Celebration*, Leonard Marcus

+ readings from *Horn Book Magazine* & other professional or scholarly sources

**TRADE BOOKS: Primary Works**

*Picture Books, “Chapter Books” & Graphic Narratives* (in chronological order)

1962 *The Snowy Day* (Ezra Jack Keats)
1963 *Where the Wild Things Are* (Maurice Sendak)
1972 *Frog and Toad Together* (Arnold Lobel)
1975 *Why Mosquitoes Buzz in People’s Ears* (Verna Aardema; Leo & Diane Dillon, illus.)
1982 *Sam’s Cookie* (Barbro Lindgren; Eva Erickson, illus.)
1989 *The True Story of the Three Pigs* (Jon Scieszka; Lane Smith, illus.)
1991 *Tuesday* (David Weisner)
2004 *Remember: The Journey to School Integration* (Toni Morrison)
2005 *Daisy Kutter: The Last Train* (Kazu Kibuishi)
   *Baby Mouse: Queen of the World* (Jennifer Holm & Matthew Holm)
2007 *The Invention of Hugo Cabret* (Brian Selznik)
2007 *The Arrival* (Shaun Tan)
2009 *Claudette Colvin: Twice Toward Justice* (Phillip Hoose)
2010 *We Are in a Book!* (Mo Willems)

+ Self-Selected Books
Learning Goals

• Appreciation of the range of classic and contemporary picture books, chapter books and graphic narratives written or published for children and young adults

• Awareness and understanding of historical developments related to youth literature and the social and cultural contexts in which it has been produced

• Familiarity with the defining characteristics and conventional elements of major genre and common sub-genre of traditional and contemporary youth literature

• Familiarity with the characteristics and elements of conventional formats of youth literature, including picture book, "chapter book," and graphic narrative

• Awareness of the interaction of oral, textual, visual, literary, and narrative elements in works of youth literature in these various genre and formats

• Understanding and appropriate use of the terminology used by professionals to describe, analyze, and evaluate youth texts in various genre and formats

• Development and application of evaluative criteria that encompass literary quality, reader appeal, developmental appropriateness, ideology, cultural authority, rhetorical purpose, and potential uses (instruction, entertainment)

• Awareness of the strategies by which authors and illustrators accommodate the developing abilities, interests, identities and desires of their intended audiences

• Production of close, critical readings that illuminate textual and visual choices made by authors and illustrators in light of rhetorical goals and artistic purposes

• Exploration of issues and controversies in youth literature from a variety of perspectives: professional, personal, political, practical, philosophical

• Familiarity with print and electronic resources available to scholars of youth literature and professionals in fields such as Education, English Studies, Library & Information Science, which include book reviews and review journals, specialized reference books, databases, web-sites, blogs, and scholarly books and journals

• Synthesis of research on some issue or aspect of our topic that interests you
Tentative Schedule of Reading and Writing Assignments  
Kory, English 4905 (Su15)

Week 1       June 15, 16, 17, 18
M    Introductions, Definitions, Goals

**Label** Log Entries with # of Week (1-6) + Due Day (Mon = 1, Tu = 2): e.g. 1.2
**Bring** books, handouts, etc. to class for discussion of assigned readings
**Mark** and/or make note of passages or pages worth discussing
**Carry** your EIU library card (Panther Card) for trips to the Ballenger Teacher Center

T    Read selections from two chapters in *From Cover to Cover* (FC2C): “Critical Approaches to Children’s Books” (pp. 5-11 + 20-22 only) + the section on “Text” in “Picture Books” (85-95 only); Read *Where the Wild Things Are* + *The Snowy Day*; Read “Introduction” + section on *Where the Wild Things Are* in *A Caldecott Celebration*; Log Entry

W    Read section on “Pictures” from the chapter on “Picture Books” in FC2C (95-113); Read *Tuesday* + *Why Mosquitoes Buzz in People’s Ears*; Re-read *Where the Wild Things Are* + *The Snowy Day*; Read about *Tuesday* in *A Caldecott Celebration*; Log Entry

R    Read *Picture This*; Log Entry

Week 2       June 22, 23*, 24*, 25*
M    Read Selections in *Horn Book* (print version) and browse “About Us” (link at bottom of page), reviews and blog posts available on hbook.com; Log Entry

*We will visit the Ballenger Teacher Center (BTC) for an introduction to its resources and to give you a chance to select picture books for Book Talks

T    Read “The Parts of a Book” in FC2C (11-20); Read self-selected Picture Books; Log Entry

*We will visit Booth Library 4th Floor Tech Room to explore on-line resources

W    Annotate Reviews of Self-Selected Picture Book(s); Read “Design Matters” (on-line); Read *The True Story of the Three Pigs* + *Sam’s Cookie* + one previously assigned picture book; Log Entry

R    Draft Book Talk DUE

*We will re-visit the Booth Library Tech Room to further explore databases
Week 3  June 29, 30, July 1, 2 ~ **5 minute Book Talks!** (3-4 each day)

*Final Project Topic Proposal DUE via E-mail this week*

M  Read "What Makes a Good Picture Book App?" + "Appily Ever After" + Horn Book magazine "App Review of the Week" (on-line); Log Entry

T  Read "Easy Readers & Transition Books" in FC2C; Read *Sam’s Cookie + Frog and Toad Together*; Log Entry

W  Read *We’re in a Book!*; Log Entry; **Turn in Log + Mid-term Response**

R  Read "FAQ: Graphic Novel 101" + “Reading Lessons” from *Horn Book* (handouts); Read *Baby Mouse* + first pages of *Daisy Kutter*; Mark two pages in *Baby Mouse* that you’d like to discuss & note key features

Week 4  July 6, 7, 8, 9 ~ **Research Resource Presentations!** (2 each day)

*Annotated Bibliography DUE at individual conference*

M  Read *Daisy Kutter*; Bring *The Arrival*: Log Entry

T  Read *The Arrival*; Bring *The Invention of Hugo Cabret*; Log Entry

W  Begin *The Invention of Hugo Cabret* (Part I + section 1 of Part II); Log Entry

R  Finish *Hugo Cabret* (Part II) + Selznik’s Caldecott Speech from *In the Words of the Winners* (handout); Check out resources on Selznik’s web-site; Log Entry

Week 5  July 13, 14, 15, [16] ~ **Research Resource Presentations!**

M  Read *Remember*; Begin *Claudette Colvin*; Log Entry

T  Read & Annotate “Can Children’s Books Save the World?” (handout) and “The Faces in Picture Books” (handout) from *Horn Book*; Look at statistics for “Children’s Books by and about People of Color” (on-line); Log Entry

W  Read self-selected Information Book or Finish *Claudette Colvin*; Log Entry

R  **No Class Meeting**

Week 6  July 20, 21, 22, 23 ~ **Progress Reports!** (4/day MTR)

M  Turn in Reading Log + Last Words

T  **Draft DUE: Expository Element of Project**

W  **Draft DUE: Other Element(s) of Project**

R  **Projects DUE!**
**Reading Log** ~ Most days you will be asked to write about the assigned readings before class, and you will often be asked to do some writing in class—or I might ask you to capture your second thoughts at the end of class. In this focused “discovery writing” you can collect your thoughts, articulate observations and questions, practice “close reading” of details, and develop your ideas so you can contribute to group work and class discussion productively.

To take advantage of this opportunity, you need to be an active, engaged reader, identifying pages or passages that strike you as interesting and marking them with sticky notes. (If you wish, you can add clearly labeled “Reading Notes” to your log.) At mid-term, you will write a formal commentary on what you have learned based on these log entries and your notes.

Your Log will receive a score at mid-term and at the end of the semester based on:
- completeness (with substantial deductions for missing entries)
- evidence of active reading and effective preparation for class
- and the overall productiveness of your responses

Solid entries demonstrate attention to detail and awareness of concepts, terms, information and ideas in textbooks and other available secondary resources. Productive entries articulate connections, and demonstrate evolution as you revisit the big picture ideas that are more useful, interesting, or relevant to you over the course of the semester.

**Note:** you can make additions to any in-class writing after class if you want to develop your ideas more fully or add “second thoughts.” Append these to the original and label clearly.

**Book Talk** ~ A focused (5 minute) explanation + demonstration of key features of a recent picture book or graphic narrative that contributes to our understanding of how these work.

**Research Presentation** ~ A focused (10-15 minute) explanation and demonstration of the key ideas in a journal article, book chapter, or electronic resource that rocks your world.

**Final Project** ~ Your final project should allow you to focus on an issue or aspect of visual storytelling that is interesting and important to you as a student/scholar, educator, professional, or writer and should include analysis of three primary works through references to secondary resources—reference books, review journals, articles (or chapters) in professional or scholarly journals or books, or web resources. Together, we will shape your topic/approach, identify appropriate texts, and agree on the form(s) your project will take (journal article, review essay, research poster, lesson plan, picture book...), which should be appropriate for your intended audience.

The final package should include an extended piece of expository writing (a rationale, critical essay, literature review, introduction, or narrative) that provides both information and analysis (including “close reading”). You may also include elements in other genre or formats such as a unit plan, power point, annotated bibliography of primary works, poster. You must include a properly formatted Works Cited or References page for the expository element and appropriate documentation for citations in other forms.
**Participation: Group Work and Contributions to Class Discussion** ~ Regular attendance is, of course, the minimum requirement, and courtesy is a necessary feature of participation. But the foundation for truly productive participation is intellectual engagement with the texts and content of the course and solid preparation for class meetings. Beyond that, you will be rewarded for contributing to an atmosphere in which people are comfortable saying what they think, and comfortable re-thinking what they have said. There are different styles of "participation," but we will do a lot of work in groups, so it will be necessary for you to contribute information and ideas during discussions of picture books & graphic narratives as we develop—collaboratively—an understanding of how these literary works work.

**Points**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Undergraduate</th>
<th>Graduate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Five Minute Book Talk</td>
<td>100 points</td>
<td></td>
</tr>
<tr>
<td>Research Resource Presentation</td>
<td>100 points</td>
<td></td>
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<tr>
<td>Reading Log + Mid-Term Response</td>
<td>150 points</td>
<td></td>
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<tr>
<td>Participation at Mid-Term</td>
<td>50 points</td>
<td></td>
</tr>
<tr>
<td>Reading Log @ End-of-Semester</td>
<td>125 points</td>
<td></td>
</tr>
<tr>
<td>Participation at End (discussion, group work, attendance)</td>
<td>75 points</td>
<td></td>
</tr>
<tr>
<td>Final Project (includes annotated bibliography)</td>
<td>250 points</td>
<td>350 points</td>
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</tbody>
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**Grades**

- A = 91% and above (out of 850 for undergrads, 950 for graduate students)
- B = 81%, etc.

**Responsibilities & Policies**

1.) Keep in touch! If you are experiencing difficulties, contact me as soon as possible.

2.) Attendance counts. If you have more than 1 un-excused absence, you lose 50 points.

3.) Consult the latest version of the *MLA Handbook* (7th ed.) or *APA Publication Manual* for the layout of your paper and the format of documentation on your Works Cited (MLA) or References (APA) page and in-text citations.

4.) Students with documented disabilities should contact the Office of Disability Services (581-6583) so we can work out appropriate accommodations.

5.) You must complete all major assignments to pass this course.

6.) **Plagiarism** is a serious academic offense and a breach of professional ethics. You are plagiarizing if you take all or part of someone else's wording, ideas or visuals for use in your own work (written, oral, or visual) without identifying and giving credit to the source. You will not receive a grade for an assignment—or this class—until improperly formatted citations or "plagiaphrases" have been regularized. Serious
incidents of missing or misleading documentation could result in a failing grade for the assignment or this course, and other university penalties imposed by the Office of Student Standards. I report all cases of plagiarism.

A Writing Center consultant would be happy to talk with you about your writing-in-progress at any point in the process, and can help you with decisions about how to quote, paraphrase, summarize, integrate, or cite primary and secondary sources.

Writing Center Summer Hours

The Writing Center in 3110 Coleman Hall is open Monday – Thursday. For an appointment, drop by or call (581.5929) during open hours.

Mondays & Wednesdays in the Writing Center
10:00 - 11:30
12:45 - 1:45
3:45 - 5:00

Tuesdays & Thursdays in the Writing Center
8:30 - 11:30
12:45 - 2:45

Weekends, a Writing Center consultant will be available in Booth Library

Saturdays
10:00 a.m. – 12 noon in Booth Library Reference Area

Sundays
6:30 p.m. – 9:30 p.m. in Booth Library Reference Area

Booth Library Hours

Monday - Thursday 8:00 a.m. - 10:00 p.m.
Friday 8:00 a.m. - 5:00 p.m.
Saturday 9:00 a.m. - 5:00 p.m.
Sunday 2:00 p.m. - 10:00 p.m.