Summer 6-15-2012

ENG 4905-001: 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

Essentials of Children’s Literature (7th ed.), eds. Lynch-Brown, Tomlinson, Short

Picture This: How Pictures Work, Molly Bang

A Caldecott Celebration, Leonard Marcus

xeroxed chapters of From Cover to Cover (rev. ed.), Kathleen Horning

+ 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 Sczieska; Lane Smith, illus.)
1991  Tuesday (David Weisner)
2005  Daisy Kutter: The Last Train (Kazu Kibuishi)
2005  Baby Mouse: Queen of the World (Jennifer Holm & Matthew Holm)
2007  The Invention of Hugo Cabret (Brian Selznik)
2007  The Arrival (Shaun Tan)
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 criteria for evaluation that encompasses literary qualities, appeal, developmental appropriateness, ideology, cultural authority, rhetorical purposes, 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 specific choices made by authors and illustrators in light of their 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, Library & Information Science, including 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
Major Assignments, Grades, Policies

Kory, English 4905, Sum12

Points

<table>
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<tr>
<th>Assignment</th>
<th>Points</th>
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<tbody>
<tr>
<td>Five Minute Book Talk</td>
<td>75</td>
</tr>
<tr>
<td>Research Resource Presentation</td>
<td>75</td>
</tr>
<tr>
<td>Reading Log + Mid-Term Response</td>
<td>150</td>
</tr>
<tr>
<td>Participation at Mid-Term</td>
<td>50</td>
</tr>
<tr>
<td>Reading Log + End-of-Semester Response</td>
<td>150</td>
</tr>
<tr>
<td>Participation at End (discussion, group work, attendance)</td>
<td>100</td>
</tr>
<tr>
<td>Final Project (includes annotated bibliography)</td>
<td></td>
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<tr>
<td>Undergraduate</td>
<td></td>
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<tr>
<td>Graduate</td>
<td>400</td>
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Grades

A = 91% and above 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.) **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, 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. For more serious incidents of missing or misleading documentation, you could receive 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 can help you quote, paraphrase, summarize, integrate, or cite primary and secondary sources. Or you might just want to talk to someone about your writing-in-progress. The Writing Center will be open **Monday - Thursday 9 - 3** during most of the summer session. Drop by (Coleman Hall 3110) or call for an appointment (581.5929) at any point in the writing process.

4.) 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.

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

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

Library Hours: Summer Session

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
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<tr>
<td>Monday - Thursday</td>
<td>8:00 a.m. - 10:00 p.m.</td>
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<tr>
<td>Friday</td>
<td>8:00 a.m. - 5:00 p.m.</td>
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<tr>
<td>Saturday</td>
<td>9:00 a.m. - 5:00 p.m.</td>
</tr>
<tr>
<td>Sunday</td>
<td>2:00 p.m. - 10:00 p.m.</td>
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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 informal “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 and/or adding (clearly labeled) “Reading Notes” to your log. At mid-term, you will write a formal commentary on what you have learned thus far, using these log entries and notes as a base. Your Log will receive a score at mid-term and at the end of the semester based on completeness (beware of 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, and ideas in our textbooks and other available secondary resources. Productive entries also articulate connections between primary and secondary texts, and demonstrate evolution as you revisit the big picture ideas that are interesting or relevant to you over the course of the semester.

Note: you can make additions to your in-class writing after class if you want to develop or spell out your ideas more fully or add “second thoughts” after class. Do NOT re-write your original entry; just leave blank pages and label your additions or second thoughts 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 (5-10 minute) explanation + demonstration of the key ideas in a journal article, book chapter or electronic resource that has rocked your world.

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.

Final Project ~ Your final project should focus on an issue that is interesting and important to you as a student/scholar, educator, professional, or writer. You will create a context for your own work through references to secondary resources—reference books, review journals, articles (or chapters) in professional or scholarly journals (or books), or web resources—and analysis of at least three primary works. With my help, you will shape and select your topic/approach, texts, and the form your project will take, which should be appropriate to your intended audience, and should include an extended piece of expository writing that provides both information and analysis (including “close reading”), such as a rationale, critical essay, literature review, introduction, or narrative. You may also include elements in other forms 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.