

Kathy G. Short
513 College of Education
621-9340 (or 1311)
shortk@u.arizona.edu

R. Darden Bradshaw
rdbradsh@email.arizona.edu

Office hours: Tuesday, 12:00-2:00 p.m. Wednesday, 2:00-4:00 p.m. Office hours by appt.

LRC 582
THE ART OF THE PICTURE BOOK
Fall 2012

Course Intent:

A picture book conveys its messages through two sign systems, language and art. In a well-designed picture book, the total format reflects the meaning of the story so that both the text and illustrations are essential to the telling of the story. A picture book must be a seamless whole conveying meaning in both the art and the text. The illustrations do not just reflect the action in the text but share in moving the story forward and in conveying and enhancing the meaning behind the story. In order for readers to fully engage with the story, they must be able to "read" both the text and illustrations. Thus, teachers, librarians, and students need to be visually and verbally literate. Because our world has become more visually oriented, educators need knowledge and experience with art to be able to design experiences that involve children in exploring and developing visual literacy.

In this course, we want to explore visual literacy specifically in relation to the art of the picture book. Several broad questions frame the course: What is a picture book? What is art? How do art and words work together to create meaning within a picture book? What are the strategies that illustrators use as meaning-makers? How do viewers construct meaning from illustrations? How can art as a meaning-making process become a tool in children's inquiries? How do art media, tools, techniques, and composition impact and inform our reception of a picture book? Within these broad questions, a number of strands will be woven throughout the course, including art and artists, illustrators, styles of illustration, elements of art, composition, artistic techniques/media, types of picture books, bookmaking/design, and a semiotic analysis of how pictures and words work together to convey meaning in a picture book.

Course participants will read about art, illustration, picture books, and the role of visual literacy in children's understandings of books. They will also participate in studio experiences using various art media and in literature circles on picture books. They will consider the relationship between illustrations and text in picture books and ways to integrate art and picture books into classroom inquiry. Participants will engage in their own inquiries related to illustration and children's picture books.

Our class experiences are based on the following beliefs about learning:

1. Learning is an active process.

We will immerse ourselves in reading and responding to professional readings and children's literature and in exploring art as a meaning-making system through studio experiences.

2. Learning is a social process of collaborating with others.

We will explore our thinking about our reading and art experiences through dialogue in small groups. We will engage in inquiry with others who have similar questions and concerns.

3. Learning occurs as we make connections to our own experiences.

Responses to literature and to art will focus on personal responses and connections to our lives and teaching experiences. We will share ideas and concerns from our teaching and professional experiences and will design projects that fit our current needs and interests. We will search for connections between our experiences as readers and artists and our experiences as educators.

4. Choice allows learners to connect to their experiences and feel ownership in their learning.
We will have choices in the books we read, the art experiences in which we engage, our responses to reading and art, and the specific focus of projects and small group activities.
5. Learning is reflective as well as active.
We will have many opportunities to reflect on what we are learning through writing, talking, sketching, and self-evaluations.
6. Learning occurs in a multicultural world with many ways of knowing.
We will search for literature and art that reflects diversity in experiences and ways of expressing those experiences.
7. Learning is a process of inquiry.
As learners we need to search out the questions that matter in our lives and develop strategies for exploring those questions and sharing our understandings with others.

Course Materials:

Martin Salisbury. Illustrating Children's Books. Barrons, 2004
 Molly Bang, Picture This: How Pictures Work. SeaStar Books, 2000.
 Dilys Evans, Show & Tell: Exploring the Fine Art of Children's Book Illustration, Chronicle, 2010.
 Maria Nikolajeva & Carole Scott, How Picturebooks Work. Routledge, 2001/2006. (Recommended)
 Articles and chapters on D2L

Course Organization:

This course is based on learning as a process of authoring, of creating meaning to make sense of the world, and of inquiry, of asking and exploring questions that are significant to us.

To facilitate our authoring and inquiry the following tentative time blocks will be used:

5:00-5:15 Whole class meeting, announcements, read aloud
 5:15-5:45 Discussion of readings/small group meeting
 5:45-6:15 Whole group presentation/demonstration
 6:15-6:30 Break
 6:30-7:00 Literature circles/browsing/studio
 7:00-8:00 Studios
 8:00-8:30 Whole class meeting/reflection/announcements

***** We will begin promptly at 5:00 ******

Course Learning Engagements:

1. Professional Readings

As you read the professional readings for the course, find some way of keeping track of your response so that you are ready to discuss and share your questions and connections during class sessions. You might use post-it notes, write in the margins, sketch a response, or keep a reflective journal. In addition to the class readings, each person will read professional articles/books related to his/her inquiry projects and personal interests. Some of the readings will involve responding in your sketch journal.

2. Visual Journal -- a repository of visual ideas, thoughts and expressions

We will be using a visual journal to push our understandings about art as a way of creating and sharing meaning about our experiences. Purchase some kind of notebook or journal and art materials that you can easily carry with you. Twice a week make an entry in your visual journal. Each week, when you arrive at class, find someone and share one of your entries with that person. You can share with the same person

each week or a different person. There are also times we will use the visual journal as a way to sketch notes and responses from the readings.

This journal is a place to describe your experiences through combining visual images, sketches and words -- observe what is happening around you and try to capture some of those observations on paper through sketches, quotes, thoughts, webs, etc. These observations can come from daily life, nature, experiences in school, readings, professional experiences, class, our studio, etc. Your entries may involve observations of past or present events and images or of particular feelings and emotions. Your entries may involve copying from other pieces of art or trying out particular art media or techniques from our studio. You might sketch objects, nature, or people around you. You might want to make rough sketches of designs for a book, poster, or piece of art you are considering making. Include visual artifacts from your daily life that are collaged in and become a basis for a visual response. You might sketch your emotions or images as you listen to a favorite piece of music. You might play with color or lines, rather than trying to create a realistic image. The focus is process and visual ideas, not finished art pieces.

Ultimately, a visual journal is like a bank---invest in it and you will have a wealth to draw upon! Use this as a repository of your growth and process within the course, a place to visually connect your thoughts and reflections on this class, but also your challenges and desires; indeed all that you are and can be!

Be playful with your ideas. This journal is more about **PROCESS** than **PRODUCT**!

You may also want to use your visual journal as a place to store the pieces that you explore and create during studio each week in class. In addition to your studio experiences, you are asked to make two entries a week in your journal. Evaluation of the visual journal will be based on completing these entries on a regular basis.

3. Children's Literature Readings

You will read many children's picture books throughout the course. Devise some type of record keeping system so that you can keep track of the books for later use. This system is for your use so the format and extensiveness of the record is your decision. Think about what kinds of information, particularly in relation to illustrations, that you want available for later use.

4. Illustrator Study

In groups of 2-3, choose an illustrator whose work interests you and whom you want to know more about, either as a person or their illustration processes (excluding illustrators in Evans).

- Gather biographical information and any articles about that illustrator or interviews of the illustrator (Something about the Author and on-line sources)
- Gather and study a collection of books by the illustrator
- Copy several of the illustrator's illustrations in your visual journal
- Play with the media and techniques used by the illustrator in your visual journal.
- Analyze the illustrations using the areas discussed in class - elements, media and technique, style, format, book design.
- Write a reflection on what you have learned from this research, focusing on the illustrator's processes and strategies in creating illustrations for picture books. **Due October 31.**
- Create a visual display, handout, and studio experience for **October 31.**

5. Inquiry Project

Choose an issue, topic, or question that you want to explore related to illustration, art, picture books, or visual literacy. The project involves developing a plan for exploring that topic, engaging in your inquiry, and sharing the results of your inquiry with others. **The inquiry plans are due on October 24.**

Your inquiry can be done with a group or partner or individually. We will form small groups to support individuals involved in related inquiries. Inquiry projects can take a variety of forms:

- a. Classroom or field-based inquiry where you work with children to investigate a question or issue that intrigues you. You might try illustrator studies or classroom experiences that focus on styles of illustration, techniques, artists, elements of art, design, or bookmaking. You might integrate art experiences into a theme or inquiry or work with children in writing, illustrating, and publishing their own picture books. You examine children's responses to art or illustrations in literature circles. These experiences can occur in the classroom, library, school-wide program, or home setting. Keep track of your "planning to plan" and what actually occurs as you explore with children through field notes, teaching journals, transcripts, interviews, student artifacts, etc.
- b. Theoretical research or a literature review of a question or issue explored primarily through professional readings such as visual literacy, the role of imaging in learning, sign systems, cultural authenticity, or the history of illustration.
- c. Critical analysis of a particular body of children's picture books, such as picture books from a specific country, culture, genre, or topic.
- d. Development of a curricular framework or plan for how to organize the integration of illustration and creating meaning using art throughout your curriculum in the classroom, library, or school. This could include gathering resources and information on illustration, illustrators, and/or different aspects of art, organizing them, and creating a "plan of possibilities" for their use in your curriculum. These plans might involve planning a professional development workshop, course, or set of materials.
- e. Learning something new. Choose an area or topic such as a particular art media that you know little about but are interested in and develop a plan for learning about that topic. Keep a journal about what you are learning and how you are going about learning.
- f. Illustrate your own book.
- g. Your proposal

As part of your inquiry, keep track of your process of research including all notes, rough drafts, artifacts, etc. Some type of written "product" will be turned in at the end of the course such as a paper, curriculum notebook, draft of a picture book, or learning log and reflections. In addition, each project will be shared with other class members on **December 5 and 12**. You will also write a self-evaluation of the process and product for your inquiry project.

5. Class participation and attendance.

Participate in class sharing times, literature circles, written responses, small group projects, studio time, and curricular invitations. Class sessions involve many discussions and collaborative engagements. If you are absent or not prepared for a class session, your actions will have a significant impact on others in the class as well as on your own learning.

If you absolutely must miss a class session due to illness, leave a message for Kathy in advance at the LRC office (621-1311) or on e-mail. Contact a class member so that you are fully prepared for the next class meeting. Bring a written note to the following class session and meet with Kathy after class to make

plans to make up the work of the missed class session. **More than one absence or excessive tardiness/leaving early will affect your grade for the course.** Your attendance and active participation in course engagements is highly valued and an essential aspect of the course.

6. Evaluation

Self-evaluation and reflection are essential to learning. For each major project, you will write a self-evaluation of your goals, process, and product and we will add our evaluative comments based on your statement of goals. You will also write a self-evaluation of your learning at mid-term and at the end of the course.

Your final evaluation will be holistically based on both our and your own evaluation of your growth and learning, the quality of your work, and your attendance, participation, and preparation for class sessions. We assume you will complete all of the projects listed on the syllabus to fulfill course requirements, unless you have negotiated another option. Your final grade will be based on the thoughtfulness and quality of this work with a B reflecting the completion of all course projects at a satisfactory level. Incompletes will not be given for the course except in extreme situations and only with prior approval.

Statement of Principles on Multicultural Education, Language, Reading & Culture

The term "multicultural education" expresses the essential mission of the department and the university. Multicultural education is not just "about" certain subjects; it does not merely offer "perspectives" on education. It is an orientation to our purposes in education - and ultimately an orientation to life, one that values diversity of viewpoints and experiences and sees people as valuable contributors to the experience of school and society. Life in universities is a self-consciously multicultural.

Learners bring a variety of linguistic and cognitive strengths from their families, communities and nations into the classroom; these strengths are resources to be appreciated as such by educators. Education must expand on the linguistic and cognitive strengths that learners already possess and bring with them to the classroom, rather than ignore or try to replace them with others. Respect and appreciation for cultural and community knowledge means that universities serve the interest of education when they allow for an exchange of views, rather than rely exclusively on a transmission model of instruction. We recognize the existence of a variety of communities - each with its own voice and interests - both within and outside the university; a broad education offers the opportunity to hear and study as many of these voices as possible. Such an accommodation must include those communities which have traditionally been excluded or under-represented in the university. Recognition of the validity of these general principles must be reflected in our courses, our relations with students, staff and other faculty members, and in the community life of the Department.

Tentative Course Schedule

August 22	Introduction to the course What is art?	Bring artifact
August 29	What is a picture book?	Bring time line The Monument Stephens, Eisner, Kirby
September 5	Exploring art through visual journals	Salisbury, C. 1 Nikolajeva, Introduction & C. 1 Sanders-Bustle
September 12	Illustrator Strategies and Processes	Raschka Salisbury, C. 2 and 3 Caldecott book and speech
September 19	Exploring Media & Technique	Salisbury, C. 6 Horn Book Studio Views Evans - Denise Fleming, Bryan Collier
September 26	Elements and Principles of Art	Bang Evans - Trina Schart Hyman
October 3	Elements and Principles of Art	Bang Evans – Hilary Knight, Betsy Lewin, Brian Selznick, Petra Mathers, David Shannon
October 10	Style/Art Appreciation	Smolkin & Suina, Mo & Shen
October 17	Book design/Bookmaking	Scieszka, Gantos , Shulevitz Evans - Paul Zelinsky, Lane Smith. Mid-term reflections due
October 24	Integration of print and visual image Setting and Characterization Aesthetics	Salisbury, C. 4 Nikolajeva, C. 2, 3 Project plans due
October 31	Illustrator Strategies and Processes	Evans – Harry Bliss Illustrator Studies due
November 7	Museum Visit/Aesthetic Scanning * Note: Class will begin at 4:15 on this evening and end at 7:30.	Hewett & Rush
November 14	Postmodern Picture Books Visual Culture	Nikolajeva, C. 7, Goldstone Evans - David Wiesner Salisbury, C. 5 and Barrett

November 21	Classroom Connections Writing and Publishing	Olshansky, Katie Wood Ray
November 28	Classroom Connections Response to Literature Art as a Tool for Inquiry	Gallas, Whitin Short, Kauffman and Kahn Short & Kauffman
December 5	Classroom Connections Illustrator Visit/Studies Getting Published	Projects and project self-evaluations due Salisbury, C. 7
December 12	Share projects Curricular Thinking	Final self-evaluation due