

Unit 3 CP Final Paper

Images and Texts as the Chief Factors in the Success of
Children's Narrative Illustrations.

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MA Drawing

Pimenta and Poovaiah (2010), professors of Industrial Design Center in India, write that narrative illustration is the 'graphic or material state of the visual which has a narrative aspect'. John Vernon Lord (2012), professor of University of Brighton, said that the function of the narrative illustrator is to represent, interpret, and enhance the meaning of a selected passage of text by means of pictures, with the aim of contributing to the reader's appreciation of the narrative in his MA narrative illustration lecture. It seems that the combination of image and text has attraction for the readers. Children's narrative illustration is important for children especially preschool children. Illustration can show the information of a story more intuitively than the language description for the children who do not have a high level of verbal comprehension. Therefore, illustration becomes a way for children to understand the world. Some children's narrative illustration may provide good education and guidelines, and it also can develop children's intelligence. This research will focus on the images and texts of the children's narrative illustration, their functions for children, how they attract readers of different ages and children's taste.

The contents of narrative can be divided into description of details, evaluation of the story and the introduction of characters. The combination of image and text is very important for picture books. Agosto (1999) writes that the texts and images simultaneously tell the same story in a picture storybook and these two 'forms of media concurrently in order to comprehend' the story. Texts and images are very closely correlated. Images enhance narrative as they can express the texts in a more

detailed way and expand stories by including details or events which do not appear in the texts. According to Decheng Xu and Yanshu You (2009) illustrations should rely on the individual visual experience to translate the image into language. The text is not only narrating a story but also providing an explanation for image in narrative illustration. Therefore, images and texts are symmetrical. Golden (1990) believes that 'text carries primary narrative, image is selective; and image carries primary narrative, text is selective.' In other words, texts address the meaning of images; and consequently, images illustrate the content of the text. Therefore, images and texts should be developed with the development of each other. There are different views on the way children's narrative illustration may be understood. For instance, some readers may pay attention to the story while some readers may lay emphasis on the appreciation of illustration's drawing style. In a book where the author and illustrator are not the same persons, it is always that the texts come first. The relationship between image and text also shows that when an author and illustrator work for one project they should be part of the creative process. The text may have many gaps in the descriptive narrative which the writer expects the reader to fill in his minds. A writer may not have to say anything about a character's appearance in a picture book, but an illustrator needs to consider the details of the character. The illustrator will have to specify right down to what the cloth, hair or the facial features of the characters look like. A writer and an illustrator can give inspiration to each other. For example, Joseph Anthony, the author of *The Dandelion Seed*, said that he and his wife Cris Arbo's first collaboration writing and illustrating for children is *The Dandelion*

Seed (Figure 1). This picture book tells a story of a little dandelion seed that is scared and does not want to let go and fly away as it is scared about what may happen. Eventually the seed lets go and then goes on a fantastic journey of growing into a beautiful flower and he discovers that the world can be scary and lonely but amazing and beautiful as well. Anthony wrote the rough story out and gave it to Arbo to look over. Arbo provided a careful critique and honest feedback to him, getting illustration ideas that she added some pages to flesh out the seed's journey. The content of the story starts in winter and Anthony wanted the reality of the death of the little seed's parent plant to be the harshest possible. Therefore, Arbo changed the season to autumn and put more color in the paintings. Finally, not only the images were better but the texts were improved as well.

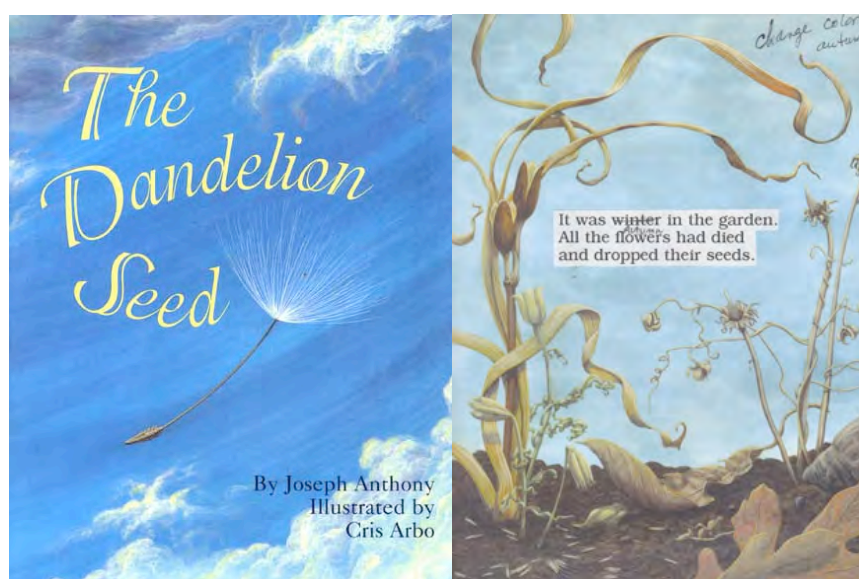


Figure 1. *The Dandelion Seed*. Joseph Anthony and Cris Arbo. 1997.

Sometimes children need the guidance of adults to understand the information of the narrative illustration. Salisbury and Styles (2012) believe that picture books are simultaneously art objects and the primary literature of early childhood, offering

compelling drama for readers through the interaction of the visual and verbal narratives. Picture books also provide lessons for children in reading, and evaluating, visual texts. Lee Galda (1993) writes that 'picture books offer a unique opportunity for children to develop visual literacy because they are able to return to the visual images in books to explore, reflect, and critique those images.' When children explore illustrations and develop the ability to read images, they will get deeper meanings from literature. Reading picture books is not only reading texts, but also reading the story from images and appreciating images. Even children who do not have ability to read texts can read images. When children do not have a good reading ability to read a picture book they will often pay attention to the images without attending to the texts. Therefore, Matsui Tadashi (2009), one of the most famous Japanese authors, believes that the best way for children to read picture books is that children are looking at the images while listening to their parents reading the texts. If adults read picture books with children, children will appreciate images when they listen to the texts and understand the texts or literature when they look at the images. The happiness, joyfulness and aesthetic of the narrative story will be represented when parents or teachers perform the texts of stories with their emotions. The content of the narrative story will be listened to children with their familiar voice, which will give children a deep impression of the story. For example, Michael Rosen, a British children's novelist, has a TV program Teacher TV-Michael Rosen on Literacy. He tells a story to children in a loud voice and with some theatrical body language in the TV program. His story-telling way makes the story more exciting and children pay more attention

to the story. When children read picture books with adults, they are not only listening to a story of others, but also merged with the characters to experience the story. Reading picture books for children and conveying good or healthy contents to children are the privilege of story toddlers. Picture books become more valuable because of the interaction between children and adults. I always read children's book with my mother when I was a child. I still remember the contents and emotions of these stories even now. My favourite children story is *How the Turnip Came Back*, written by Yiqun Fang in 1950s. The content of this Chinese story is about a rabbit finding two turnips in a cold weather and he sends the biggest one to one of his friends, but finally this turnip has been sent back by another friend. It is a warm story, encouraging children to help others. My mother read this story to me in a soft voice, which let me feel the sweet atmosphere of the story and imagine the plots of it. I am drawing this story because I yearn for my childhood and the scene of my mother reading the story to me. In addition, some images of this work are what I imagined when I was a child (Figure 2).



Figure 2. *How the Turnip Came Back*. Xiaobo Ma. 2013

Children's narrative illustrations which are suitable for different ages have different levels of images and texts. Children's intellectual development is rapid during the infant period. S.R. Hooper and W. Umansky (2009) who research the Study of Development and Learning at the Child Development Institute write that infancy describe the 'growth and development of the child from about the fourth week through the second year of life'. The infant experiences rapid physical growth during this time. This development is going with the process of natural growth. Children of different ages have different levels of reading ability and different tastes of illustration. A research of how to define different Ages of Picture books undertaken in 2010 by Yiran shows that children who are 0-2 year old develop their vision and sensation during that period. However, they cannot pay attention to complicated illustrations nor can they understand complex language. Furthermore, babies cannot use language to express their feelings clearly during this stage. As a result, the texts of 0-2 year old children's narrative illustration do not need the complex contents and the language which is far away from daily living. The syntactical structure should be sample such as noun and verb, noun and adjective. The simple geometry, contrasting colors, the image of animal or the object which usually appear in daily life may have more attractions for 0-2 year old children. Yiran (2010), a Chinese author of children's picture books, believes that 2-4 year old children are during the developing period of understanding and the sensitive period of language, and they can express likes and dislikes in language. The expressing ability of 2-4 year old children needs to be developed, as they can only concentrate for short periods of time. Therefore, the texts

of children's narrative illustration for 2-4 year old children work better with less complex sentences and its length should be controlled within five to ten minutes. Children during this stage like to see the images when they listen to toddlers reading the texts and they like bright colors and simple lines (Yajie Zhang and Kangning Zhang, 2010). Reading comprehension ability and verbal communication skill of 5-6 year old children develop fast. These children have devouring curiosity so that they like observe and research everything. The imaginations of 5-6 year old children also develop fast. However, they still need guidance to concentrate on something for a long period of time. Therefore, the 5-6 years old readers' illustration is better to have some imaginary plots. The story can be more complex, but it still needs to avoid long texts, complex emotions and slow storyline. Children during this stage like unique images of characters, imaginary drawing and interesting details. Consequently, the images of children's narrative illustration should have more bold colours and it is better to have interesting images of characters. Tucker (1981) writes that while children are still learning to read images so 'they tend to like more simplified types of art works'. For this reason, realism in images, close attention to details and naturalistic colours may not be preferred by very young children. For example, the main colors of *Tamago Nichan*, which is a popular Japanese children's illustration for young readers, are contrasting such as red, yellow and green. The characters are egg and chickens which are made of simple lines and common colors. The concept of this narrative illustration is growth. The main character egg does not want to grow up and wants to stay in the warm eggshell forever, but the growth of him makes the egg

realizes that growing up is great. This book has large images and few texts. In addition, the sentences are easy to be understood by children such as ‘ It is better to grow up’ and ‘No, Mom’ (Figure 3).



Figure 3. *Tamago Nidan*. Akiyama, T 2008

It is interesting that sometimes children and adults have different tastes for narrative illustration. For instance, one of my researches about on the most popular favourite picture book in a Chinese kindergarten shows that the most popular picture book for these children is *Pleasant Goat and Big Big Wolf* series, which are adapted form a Chinese animated television series (Figure 4). The content is about a group of goats living on the Green Pasture, and the story revolves around a clumsy wolf who wants to eat them. The wolf is comprehensively beaten by goats in the end of the books. In the view of adults these stories are boring and old stuff. However, the kindergarten children who participate in my research think the content is interesting. In addition, from the table of the research there are seven children who think the colour of the

book is pretty and eight children who think the image of the character are lovely (Figure 5). The images of characters are simple and they do not have sophisticated colours. Children are absorbed by this drawing style. Some adults talk about this illustration in a Chinese online art website that they admit it is a successful illustration for children but they do not like the images. Therefore, children and adults have different levels and tastes of appreciating narrative illustration. It is better to refer to children's taste when adults help children choose picture books.



Figure 4. *Pleasant Goat and Big Big Wolf Series*. Tongqun.2007

Reason	Number of children
the colour is beautiful	7
the images of characters are lovely	8
the story is interesting	11
	26

Figure 5. Table- the reason of why they like *Pleasant Goat and Big Big Wolf Series*. Xiaobo Ma. 2013

The image is a main factor of children's narrative illustration. Tucker (1981) believes that even the young reader unskilled in reading words can still understand certain

types of images. Nodelman (1996) also writes that young children need the images of books because they find images are ‘easier to be understood than words’. Images of children’s narrative illustration can bring out and emphasize the points of the narrative story. According to Zhihui Fang (1996) the images in narrative illustration have some important functions such as ‘establish setting, define and develop characters and extend or develop plot’. In narrative illustration, setting is used to establish a story’s time and place, create a mood and clarify background. Therefore, narrative illustrations sometime rely on images to serve these functions of a setting. For instance, the colors of images can create different moods just as Jimmy Liao uses grey and blue to create the lonely mood in *The Sound of Colors*. (Figure 6) The images can help to develop the characters. They can supplement characterization in the text by showing the character’s actions and reactions in narrative illustration. The plot of a narrative story can be extended by images. In *The Sound of Colors*, the plot is developed as the character’s imagination goes wilder. The text only tells that the character wants to pick some apples; the image grows larger as the character climbs up a big apple tree and uses crutch to pick apples.



Figure 6. *The Sound of Colors*. Liao, J. 2006

The image of children's narrative illustration is also important for young readers in that it can promote the development of children's imagination. Japanese author of children's books Tadashi Matsui (2009) believes that children are not born with rich imagination and it is got by the direct or indirect experiences. In other words, children will have more imagination if they have more experiences. Images provide opportunity for children to have imagined experiences. The images of children's narrative illustration play an important role in enriching children's imagination. 'Children can imagine the picture in mind when they watch illustration' (Tadashi, 2009). When children read narrative illustration, they will learn to use their imagination to interpret and create a mental representation of the story. Zhihui Fang (1996) believes that children often associate images with their life experiences or familiar images, and 'construct meaning based on their existing schemas or schemata'. The images of children's narrative illustration supply a space for children to imagine and explore. Therefore, the quality of children's imagination can be affected by the image of children's narrative illustration. 'If the image of children's narrative illustration has a high artistic quality, the imaginary picture of children can be better. Conversely, the picture in children's mind will be poor and weak.' (Tadashi, 2009) A study of the artistic charm of children illustration done in 2008 by Yuan showed that a distinguishing feature of young children's imagination is that children are dependent on images and graphics. In fact the images of children's narrative illustration provide vivid pictures and characters which are the concrete abstract objects for children's imagination. Children often come up with a unique and creative interpretation of the

setting, characters and plots when they read picture books. For example, illustration is not like animation in that it uses static pictures to narrate a narrative story. Illustration should convey the complete story by the images of key plots. The gaps and connections between each image need children to imagine and fill. Children have to use their own imagination to predict and interpret what is going on in the story. In addition, each image presents a moment, and the representation of motion also requires children's imagination. Therefore, the images of children's narrative illustration can attract children's interest to imagine the details of the illustration and the story. The text of this image of Jimmy Liao's illustration *Blue Stone* is that 'on Christmas Eve, carols float on the wind. The stone cat sees candlelight glowing from each house' (Figure 7). Jimmy drew snow, big window and its shadow in this image. When children see this image they may imagine how snowflakes floating down and what is the real scene of 'candlelight glowing from each house'. Western children may imagine what the sound of carol is, and some eastern children who do not celebrate Christmas may be curious for what is carol. Therefore, image is an important element of children's narrative illustration, and it has a positive effect on children's imagination such as attracting children to imagine the scene of the story.



Figure 7. *The Blue Stone*. Liao, J. 2006

The images of children's narrative illustration promote the development of children's aesthetics. According to Johnson (1993), aesthetic sensitivity to art and beauty is important that aesthetic is a foundation in children's education and it calls for fostering children's linguistic and visual literacy. Broudy (1977) also considers that 'aesthetic is a primary source of experience on cognition, judgment and action.' An article (He, 2009) on the illustration's elements of children's books shows that human's aesthetic is started in childhood; the children's aesthetic psychology is developed in many artistic appreciations and art creations. Children can develop their aesthetic abilities during the process of art appreciation. Meanwhile children's aesthetic desires and interests are enhanced; aesthetic ideas and emotions can grow in maturity. Children's illustration can let children experience the sense of beauty. Furthermore, it can develop children's abilities to appreciate beauty and create beauty. The image may lead children to produce emotional excitement and acquire spiritual pleasure or satisfaction. The reason is that the image of children's narrative illustration is one of the 'early medias for children to experience the world' (He, 2009). It is a 'perfect vehicle' for children to open their eyes to the beauty and the power of art (Jacobs and Tunnell, 1996, p.34). For instance, the process of children enjoying the images is to share the illustrator's aesthetic imagination, thus promoting the development of children's aesthetic. Zhu and Li (2009), two Chinese children illustrators, believe that emotion is the foundation of aesthetic psychological elements' function; and the aesthetic activities depend on aesthetic emotion. When children read and accept the image of children's narrative illustration, they will have

aesthetic pleasure. Children will look for more similar objects to concentrate and expend aesthetic imagination in this kind of aesthetic pleasure. Images of children's narrative illustration also help the young readers to develop a sense of judging quality. Children choose aesthetic objects and create aesthetic objects according to their own desires in the aesthetic activities. The elements of illustration attract children are 'interesting content, beautiful drawing, emotion and details' (Feng, R, 2010, p45-46). Feng's research on the aesthetic tendency of 5-6 year children choosing picture books shows that 'pretty' is one of the most important standards for children to choose picture books. Her research presents that some children do not like the picture books which they think 'not beautiful' or 'bad drawing'. I also have a research on the reasons for 4-6 year old children who they like reading picture books. It shows that most reasons related to the beauty of images such as beautiful images of characters, the images have children's favorite colours, and interesting images (Figure 8). Therefore, children's taste and appreciation can be expended as they appreciate more images. For example, when I was 5 years old my father bought 2 picture books of *Sesame Street* for me from USA. (Figure 9) Although I could not read English during that time, nor did I know the details of the content and the English names of characters, I still loved to 'read' them. The reasons are that during that time I thought the colors of these drawings were pretty and bright and the images of characters were cute. The cognitive development of children has been the subject of a variety of studies. Children's cognition, which involves thinking, knowing, remembering and perception, are taken from visual, auditory, olfactory, gustatory and tactile means.

Vision is the most direct way for children to apperceive the world. Therefore, the color, line and composition of images can affect children’s aesthetic judgment directly.

Name	Age	Reason
Qiuyu Wang 王秋予	4	Like the character
Jianni Yang 杨在妮	5	The image is interesting
Zhaoyue Wang 王召越	5	The colour is beautiful
Jingwen Cao 曹静文	4	The image of character is beautiful
Yuening Yang 杨悦宁	4	The image is beautiful
Kexin Geng 耿可欣	5	Like the colour
Youhao Chen 陈友浩	6	The story is interesting
Kaicheng Liu 刘凯城	4	Image is interesting and color is beatful
Haishuo Meng 孟海硕	6	Like the story
Yuchunyan Wang 王宇春彦	4	The colour is my favourite colour
Ziyue Bai 白梓月	4	Like the bright colour
Yifei Zhu 朱亦非	4	More images and less texts

Figure 8. Research Form of the reasons of 4-6 year old children liking to read picture books. Xiaobo

Ma. 2013



Figure 9. The characters of *Sesame Street*

The text is another main factor in children’s narrative illustration and it plays an

important role in illustration. A recent study (Matulka, 2008) showed that children's narrative illustrations could be used to help children conceptualize the physical, social-emotional, and cognitive development of children. The texts of children's narrative illustration can show some real social stories for children in a gentle and innocent way. It can describe some real stories or some stories about honesty and bravery by lively and hopeful writing. For instance, my own work *Left-behind Children* describes a story of a boy and his younger sister who live alone in their hometown (Figure 10). The left-behind children are left by their parents, who have to become migrant workers and work in urban areas far away from their homes to earn a living, and these children have to stay in the rural areas. The aim of this project is to show some facts about Chinese left-behind children, which is related with some social issues. There are nearly 58 million left-behind children in China, and 80 percent of them are looked after by their grandparents, while 4.2 million are simply left to fend for themselves. The aim of this project is to let children who live in cities know that there are a large group of children who have a different and difficult lives. The texts of my works like the characters express themselves to readers and there are some sample sentences such as 'I lived in remote mountain village' and 'In order to provide for us, my parents have left home to work in big city' in it. For this reason my new project *Dropout Girls* is about three real stories of three Chinese girls (Figure 11). These girls have positive attitudes for life even though they cannot go to school and have difficult lives because of poverty. The texts of this project describe the daily life of them for readers such as 'she needs to wake up at 5am to carry water, cook and

look after her father who is sick’ and ‘ She can not go to school so that her friends are neighbour’s dogs.’



Figure 10. *Left-behind Children*. Xiaobo Ma. 2012



Figure 11. *Dropout Girls*. Xiaobo Ma.2013

Children’s narrative illustration can promote healthy development of children through the text such as the education of ideology or psychology, the influence of emotion, sentiment and spirit. The reason is that the texts not only reflect the society but also include the authors’ true emotion such as their ‘evaluation of life’ and ‘pursuit of

truth' (Zhong, 2010). The texts depicted the real picture of life or the imaginary world, and they also allow children to understand what good behavior is and help children develop good personality. For example, Jimmy Liao's work *My little Perfect World* is a great children's narrative illustration that parents can read to their children over many times (Figure 12). It has some sample and educational texts such as the sentence 'Don't speak ill of others in their absence'. The texts of this illustration lead children to get some kind of understanding and bring change in their emotion and teach them how to be a man of the highest integrity. In addition, the texts of children's narrative illustration also have the function of entertainment that they let children get pleasure and be educated in amusement. It is important for children to have reading interest because it is a core power for them to start reading and maintain the interest of reading texts. Consequently, the texts should attract children to read. According to Zhong (2010), the particularity of their audience decides that the texts should have entertainment, and the texts should have more entertainment if the audiences' ages are younger. The texts should be close to children's lives and psychology in order to show the feelings of children. The texts of children's narrative illustration are better to be familiar to most children. Sometimes the texts of children's narrative illustration can help children prepare for the future. Tucker (1981) writes that 'a child just before starting full or part-time education will be interested in hearing stories about schools or various other experiences in the future'. (p.52) Texts of this kind of 'situation' illustration will introduce some real situation or existing feelings to children. Therefore, children can know what may happen in different situation. For instance,

one of *Rabbit Tom* serial's picture books *Tom Goes to Kindergarten* describes an interesting story of a little rabbit (Figure 13). The texts record Tom's psychological changes before and after he goes to kindergarten. It is written from children's perspective, showing that children have fear for the unknown world of kindergarten and only love kindergarten after they get accustomed it. The texts of this illustration book have some details which are familiar to children, such as Tom telling his mother that he is sick before he goes to kindergarten and parents buy pencil and schoolbag for Tom. 3.8 million Chinese translations books version of this serial have been sold and there are many parents introducing this book in their blogs. Some parents reported that they read this picture book to their children before they start kindergarten education and it helps their children adapt to kindergarten quickly. Their children do not feel unfamiliar with the life of kindergarten for they already know it through the text of *Tom Goes to Kindergarten*. If the description of ordinary but interesting life stories in children's narrative illustration shows a familiar image of friends for children, it will touch children's soul. If the texts show some real situations happening in daily life, it will guide children's behavior and tell them how to solve the problem when young readers encounter problems same as the characters'. Consequently some texts of children's narrative illustration lead children to be educated through entertainment.



Figure 12. *My Little Perfect World*. Jimmy Liao. 2010



Figure 13. *Tom Goes to Kindergarten*. McBratney, S and Jeram, A (2005)

The texts of some children's narrative illustration have a function that let children know some knowledge. The texts of some children narrative illustration may reflect social life and knowledge as adult literature does, including rich ideological contents, authors' subjective opinions, natural science, social and historical knowledge. Therefore, the texts of children's narrative illustration can lead children to reach the distant land of the knowledge of different aspects. Young readers can increase their knowledge and broaden their horizons through reading and listening to the texts. The

texts of children's narrative illustration help children deal with life and society. It may also encourage children to pay attention to the whole world, and deepen their understanding of life. Young children have limited knowledge about nature and history. If the texts of children's narrative illustration conveying contents are about nature or history have interesting plots, vivid images or lively writing style, they may arouse children's curiosity and aspiration for knowledge. This interest can promote children actively to explore new things and the new world. It is a medium through which children can observe and understand the world.

In conclusion, image and text of children's narrative illustration have attraction for readers and they play an important role in educating and developing children. Image and text have a close relationship with each other in that image express the text and the text provides an explanation for the image. The images and texts in picture books should be developed with the development of each other. Both of them can make readers understand the contents and details of the stories more easily. Young audiences of different ages have different requirements and tastes for the image and text of children's narrative illustrations so that image and text should be suitable for different readers. One good reading way for children who do not have high reading ability is that children read images while listening to adult's reading the texts. The image provides an opportunity for children to have imagined experiences and attracts children to imagine the scene of the story. In addition, children can develop their aesthetic abilities when they appreciate images. The texts of some children's narrative

illustrations can promote healthy development of children such as the education of ideology or psychology, the influence of emotion, sentiment, spirit and personality. It can also lead children to be educated through entertainment to get some kind of understanding and bring change in their behaviors. Some texts of children's narrative illustration can promote children actively exploring new knowledge. The image and text of children's narrative illustration serve as a good medium for children to understand the world.

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Past exam papers for Edexcel Biology International A-Level Unit 3 (WBI03/6BI07). You can find all Edexcel Biology Unit 3 (International Alternative to Practical) past papers and mark schemes below: Grade Boundaries - Edexcel Biology AS A-level. January 2009 MS - Unit 3 Edexcel Biology A-level. January 2010 MS - Unit 3 Edexcel Biology A-level. January 2010 QP - Unit 3 Edexcel Biology A-level. January 2011 MS - Unit 3 Edexcel Biology A-level. January 2011 QP - Unit 3 Edexcel Biology A-level. January 2012 MS - Unit 3 Edexcel Biology A-level. January 2012 QP - Unit 3 Edexcel Biology A-level. January 2013 MS - Unit 3 Edexcel Biology A-level. Januar Guidance on Cryptoassets. Consultation Paper CP19/3* January 2019. CP19/3. The final Guidance will help market participants to understand whether the cryptoassets they employ are within the regulatory perimeter. This will alert market participants to pertinent issues and should help them better understand whether they need to be authorised and what rules or regulations apply to their business. The final Guidance will enable firms to understand whether certain cryptoassets fall within the regulatory perimeter. This should allow firms to have increased certainty around their activities while meeting our own regulatory objectives of consumer protection, enhancing market integrity and promoting effective competition in the interest of consumers. This course's approach to CP Final paper (due March 20) i, Opportunity to explore one of the big questions in greater depth Write to convey i, Argument i, Evidence 3. 35 Introducing the first reading i, Prelude to big questions: States States as main unit of comparison in Comparative Politics States's special kind of organization 35. 36 Introducing the next reading: Tilly i, Charles Tilly, "War-Making and State Making as Organized Crime" Style's metaphors's hiking Analogy between protection racket and state i, Don't let the style detract from distilling the main argument.