Abstract
Boston University’s English Department, though undoubtedly prestigious, is currently lacking in one important aspect of the study of literature: what brought its students and teachers to the study of English and literature in the first place. An examination of the children’s books that first engendered an interest and love of this topic in today’s students, teachers, readers and writers, is vital to an understanding of the works these people create and study as adults. Therefore, this research was dedicated to beginning the creation of a class on Children’s Literature to be taught by Professor Henchman during the Spring 2016 semester.

Themes and Motifs
- Fear/the bizarre = green
- Independence/isolation/responsibility = red
- Magical practitioners = purple
- Fairies = blue
- Intelligent animals = black

Method
Over the course of this summer, all the materials were collected needed to put together a basic class on Children’s Literature. These were found at various local public and university libraries, as well as online. One hundred short novels, poems, picture books and more, were read, annotated, compared and contrasted, while comparisons and overlaps were drawn between them. Various definitions of important terms in Children’s Literature and interesting syllabi from other classes on the topic were also collected, as well as a list of relevant critical works on Children’s Literature, from books to short articles. All of these materials in conjunction, as well as the connections drawn between the various works, will be the foundation of the class.

References

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Sequencing Time Within a Comics Panel
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Abstract
Comics is a genre that exists at the juncture of word and image. And, unlike movies or plays, comics is a static form—it doesn’t move. As a result, comics has formal properties that don’t exist in novels, movies, or plays. I studied the complex and subtle signals that comic creators use to indicate the passage of time within individual panels. But how do panels represent time? Since panels are static images, they cannot represent time by showing something happen—as a movie does—or by describing time unfold—as a novel does. Instead, panels use verbal and non-verbal symbols, such as speech bubbles and sound effects, to represent the passage of time.

Superficially, individual panels often appear to be instantaneous, like a still from a movie. But close analysis shows that a comics panel can represent lengthy durations of time. I found that a series of speech bubbles can signal a linear sequence of time, an ambiguous sequence of time, or multiple co-existing timelines. I further found that sound effects’ primary function is not to integrate sound into a comics panel, as their name might suggest. Instead, sound effects allow comics to expand or compress durations of time spatially, an effect akin to slowing down or speeding up time in a movie. By zooming in on the techniques comics use to represent time in a single panel, I have provided a framework that will deepen the current critical discussion about comics.

Conclusion
So why confuse us? This panel takes sequencing cues that normally order a panel clearly (as we saw in the panel with the man taking a picture) and makes them ambiguous. In doing so, the post-election panel portrays an un-orderable group of events that captures the weird sense of time when you’re stuck on the edge of your seat bombarded with information, but unable to create a coherent sequence of events for 35 days to figure out who will be the next president.

Future Directions
This exploration of how time is sequenced in a single panel has developed into an Honors Thesis exploring how comics panels represent time in general. By figuring out the logic of how comics panels represent 1) the duration of an event and 2) a sequence of events, we can figure out the underlying logic of how comics create and order narratives.

References
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