

THE CHILD AND THE BOOK CONFERENCE:

# CHILDREN'S LITERATURE

FRACTURES AND DISRUPTIONS



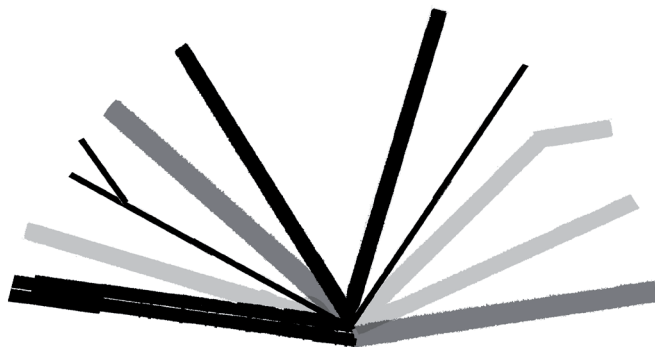
26-28 MARCH 2015

UNIVERSITY OF AVEIRO  
EDUCATION DEPARTMENT





**THE CHILD AND THE BOOK CONFERENCE:**



**CHILDREN'S  
LITERATURE**  
**FRACTURES AND DISRUPTIONS**

**Eleventh Annual Conference**  
University of Aveiro, Portugal, March 26-28



Illustration: Madalena Matoso (Planeta Tangerina)  
Design and layout: Alexandra Ribeiro





### **Organization**

Centre for Didactics and Technology in Teacher Education (CIDTFF)  
Department of Education  
University of Aveiro

### **With the collaboration of the**

Centre for Languages, Literatures and Cultures (CLLC)  
Department of Languages and Cultures  
University of Aveiro

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Ana Margarida Ramos (University of Aveiro, Portugal)  
Cristina Manuela Sá (University of Aveiro, Portugal)  
Maria Teresa Cortez (University of Aveiro, Portugal)  
Sandie Mourão (Independent Scholar / CETAPS: New University of Lisbon, Portugal)

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Sandie Mourão (Independent Scholar / CETAPS: New University, Lisbon, Portugal)  
Sara Reis da Silva (University of Minho, Portugal)



## Presentation

*The Child and the Book Conference* is an international conference, which offers graduate/post graduate scholars the opportunity to present papers on their current research in the interdisciplinary field of children's literature. *The Child and the Book Conference* affords both a space for the review and sharing of knowledge about areas of children's literature studies currently being researched, and a meaningful forum for debate and collaboration between novice and experienced scholars. More importantly, the conference also seeks to bring together approaches to children's literature from around the world.

The inaugural *The Child and the Book Conference* was held at Roehampton University, England, in 2004. Successive conferences were organised at the University of Antwerp, Belgium (2005); the University of Newcastle, England (2006); Boğaziçi University, Turkey (2007); Buffalo State College, USA (2008); Vancouver Island University, Canada (2009); Oslo University, Norway (2011); Cambridge University, UK (2012); Padua University, Italy (2013); and the National and Kapodistrian University of Athens, Greece (2014).

The 11<sup>th</sup> *Child and the Book Conference* (University of Aveiro, Portugal, 2015) proposes to discuss specific aspects related to the topic **Children's Literature – Fractures and Disruptions**. Within the wider paradigm of fracturing themes, studies related to violence, war, sexuality or politics deserve special attention. Fracture and disruption can also be seen as a question of genre, through the discussion of hybrid works which flagrantly abuse or misuse styles and techniques, violate unspoken rules or are considered at the cutting edge of literary production. Thus, papers discussing moments or movements of rupture in the literary universe aimed at younger readers are welcomed. Other approximations to the theme of the congress are welcomed, in particular in the fields of reception, education, translation, illustrator/author and publisher studies are equally valued.



The call for papers opened its doors to a wide range of proposals within the main conference theme:

1. Questions of fracture and disruption which include: war, terrorism; natural disasters; political issues; sex and sexuality; child maltreatment, sexual abuse, homelessness, orphanhood, poverty; imprisonment, abduction, banishment and exodus, refuge and exile, racism and sexism, alcoholism and drugs; and paranormal experiences.
2. Hybrid and ‘pushing the frontier’ genres in literary writing and/or illustration, such as picturebooks, graphic novels or other challenging genres.
3. Vanguard literature and works of rupture – *Avant-garde* and new illustration; modernist picturebooks; surrealism for children; *avant-garde* and gender issues; anti-authoritarian fantasies; current avant-garde experiments (e.g. interactive fiction, multimedia texts).
4. Translation of fracture and disruption in children’s literature – manipulation and purification of “unusualness” in fiction; translation of aesthetic ruptures; culture-specific translations; reception and transfer case studies; educational approaches and publishing case studies.
5. Fracture, disrapture and crossover fiction.
6. Banned books in schools and libraries.

The accepted papers cover many of these topics and address issues of fracture and disruption in children’s and young adult literature from different perspectives. We therefore hope that this conference will offer a space for productive dialogue that opens new horizons for future research.







## 26 MARCH

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**10.00 – 12.00**

Registration | Rectory



**14.00 – 14.30**

Formal opening | Rectory Auditorium



**14.30 – 15.30**

**Plenary** | Rectory Auditorium

**David Rudd (Univ. of Roehampton, UK)**

Forever fractious: Probing children's literature's faultlines

5 min break



**15.35 – 17.05**

**Plenaries** | Rectory Auditorium

**Ana Saldanha**

Certificate 16 — the boundaries of literature for children and young people

**Richard Zimler**

Awakening passion

**Planeta Tangerina**

Everything is open: What do we have in mind when we are creating a picturebook?



**17.05**

Children's Musical Performance by the Conservatório de Música de Aveiro Calouste Gulbenkian



**17.30**

Welcome Drink



**18.00**

Book Exhibition *Portuguese Authors Translated - A show of books*

Atrium of the University of Aveiro Bookshop

## 27 MARCH



**09.00 – 10.00**

**Plenary** | Auditorium 5.2.22

**Hans-Heino Ewers (Goethe-Univ. Frankfurt am Main, Germany)**

Children, young adults and adults as readers of children's literature: Crossover as a global phenomenon

5 min break



**10.05 – 10.55**

**Parallel Sessions**

**1. Picturebooks I**

Room 5.3.3 | Åse Marie Ommundsen

**JoAnn Conrad (Univ. of Berkeley, USA)**

Modernist experiments with picturebooks 1920-1960: From utopian dreams to consumerist fantasies

**Jennifer Farrar and Emma McGilp (Univ. of Glasgow, UK)**

Disrupting "what counts" as reading: The power and potential of picturebooks

**2. Refugees and Exile I**

Room 5.3.5 | Tzina Kalogirou

**Cansu Oranc and Ilgim Veryeri Alaca (Koc Univ., Turkey)**

The case of *Tarik and the White Crow*: Refugee children bridging gaps via picturebooks

**Osman Coban (Univ. of Glasgow, UK)**

Representations of refugee children's common problems when arriving in the UK in contemporary children's texts

**3. Canon and Genre I**

Room 5.3.7 | Cristina Sá

**Maciej Skowera (Univ. of Warsaw Poland)**

Fracturing the Canon. Towards post-children's literature

**Maria Madalena Teixeira da Silva (Univ. of Açores, Portugal)**

Transgressing in order to conquer: The questioning of/in literary writing as a means of breaking paradigms



**10.55 – 11.15**

Coffee break



**11.15 – 12.05**

**Parallel Sessions**

**1. Picturebooks II**

Room 5.3.3 | Åse Marie Ommundsen

**Xiaofei Shi (Univ. of Cambridge, UK)**

Crossover in picturebooks: Not just breaking the age boundaries

**Janet Evans (Independent scholar, UK)**

Fracturing the norm and disrupting the *status quo*: Controversial crossover picturebooks that challenge and disturb

**2. Refugees and Exile II**

Room 5.3.5 | Tzina Kalogirou

**Julia Hope (London Univ., UK)**

"It could happen to anybody... pretend there's a big war in the whole of London, people would have to go to another country." Looking at children's responses to fiction about the refugee experience

**Maria da Fátima Pais (Univ. of Aveiro, Portugal)**

Longing for the papaya tree - a child's view of a 180 degree turn in family life

**3. Canon and Genre II**

Room 5.3.7 | Cristina Sá

**Janice Bland (Univ. of Vechta, Germany)**

Verse Narrative: Compelling and powerful

**Dora Batalim SottoMayor (Autonomous Univ. of Barcelona, Spain)**

How to tell a story that is not a story? Argumental variations in books for children

5 min break



## 27 MARCH



### 12.10 – 13.00 Parallel Sessions

#### 1. Picturebooks III

Room 5.3.3 | Mel Gibson

**Silvana Gili (Federal Univ. of Santa Catarina, Brazil)**

Social invisibility in contemporary Brazilian picturebooks

**Karla de Gamboa Vázquez (Autonomous Univ. of Barcelona, Spain)**

Break up with the happy endings through picturebooks

#### 2. Gender I

Room 5.3.5 | Susanne Reichl

**Etti Gordon Ginzburg (Oranim and Gordon Academic Colleges of Education, Israel)**

Violence and gender violations in the Victorian nursery? The ferocious rhymes of Laura E. Richards

**Mel Gibson and Kay Sambell (Northumbria Univ., UK)**

The Excelsior Award. Disrupting professional notions about reading and gender

#### 3. Digital Experiments I

Room 5.3.4 | Sandie Mourão

**Dulce Melão and João Paulo Balula (Polytechnic Institute of Viseu, Portugal)**

Fractures and disruptions in children's literature: From print to screen and back with Isabel Minhós Martins

**Ana Maria Machado (Univ. of Coimbra, Portugal)**

Fictional characters in electronic children's literature. The case of *Inanimate Alice*

#### 4. Fiction and Reality

Room 5.3.7 | Ana Margarida Ramos

**Diana Navas (Pontifical Catholic Univ. of São Paulo, Brazil)**

Metafictional strategies: Disruptions in Brazilian contemporary children's literature

**Sara Reis da Silva (Univ. of Minho, Portugal)**

The game of narrative for children: On the "rules" of a new fiction



### 13.00 – 14.00 Lunch



### 14.00 – 15.15 Parallel Sessions

#### 1. Politics and Ideology

Room 5.3.3 | David Callahan

**Gabriela Fragoso (New Univ. Lisbon, Portugal)**

Colonization taught to youngsters: Literature of the Enlightenment and of the German Empire

**Julia Lin (Univ. of Sydney, Australia)**

State censorship and the translation of children's literature: *The adventures of Huckleberry Finn* in Francoist Spain

**Fernando Azevedo and Ângela Balça (Univ. of Minho and Univ. of Évora, Portugal)**

Political and ideological thinking on children's literature: The idea of democracy in the work of António Torrado and José Jorge Letria

#### 2. Gender II

Room 5.3.5 | Diana Navas

**Katy Day (Univ. of Cambridge, UK)**

"The subversive idea that girls are people too": Script disruption as a positive cognitive tool

**Ann Lazim (Centre for Literacy in Primary Education, UK)**

The women's suffrage movement in literature for children and young people

**Maria Dunne (Independent Scholar, Ireland)**

The novels of Melvin Burgess: A critique of second wave feminist discourse of the 1970s and 1980s

#### 3. Digital Experiments II

Room 5.3.7 | Teresa Cortez

**Neus Real and Cristina Corroero (Autonomous Univ. of Barcelona, Spain)**

Digital literature for little children: Between rupture and tradition

**Nuno Miguel Neves (Univ. of Coimbra, Portugal)**

Children's literature: Children's books in the digital age

**Aline Frederico (Univ. of Cambridge, UK)**

Changes in picturebook aesthetics: Performance in picturebook apps

## 27 MARCH

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**15.15 – 15.35**

Coffee break



**15.35 – 16.35**

**Plenary** | Auditorium of the Biology Department

**Sandra Beckett (Brock Univ., Canada)**

Boundary-breaking crossover picturebooks



**20.00**

**Evening event**

Dinner (Casa de São Sebastião)

## 28 MARCH



### 09.00– 09.50 Parallel Sessions

#### 1. Religion

Room 5.3.3 | Gabriela Fragoso

##### **Kana Oyabu (Kanazawa Univ., Japan)**

Praying for the culprit: Forgiveness in Amish-themed children's literature

##### **Gunnar Haaland (Oslo and Akershus Univ. College Norway)**

Constructions of the Jewish other in Christian children's Bibles

#### 2. Migration and Displacement I

Room 5.3.5 | Fanuel Hanán Díaz

##### **Rebecca Long (Trinity College Dublin, Ireland)**

Children of their time: Disrupted childhoods and the potentiality of displacement in children's literature

##### **Brigita Dimavičienė (Vytautas Magnus Univ., Lithuania)**

Emigration: A new generation of lonely children

#### 3. Loss and Trauma I

Room 5.3.7 | Sara Reis da Silva

##### **Nefeli Gkatsou, Vasileia Psychogyiou and Athanasia Psychogyiou (National and Kapodistrian Univ. of Athens, Greece)**

Loss as a fracture in childhood: The case of *Granda left us alone*

##### **Ben Screech (Univ. of West of England, UK)**

"Like things that don't fit": Homelessness in the fiction of Kevin Brooks

5 min break



### 09.55 – 10.45 Parallel Sessions

#### 1. Educational Approaches I

Room 5.3.3 | Renata Junqueira

##### **Martha Mavridou (Univ. of Thessaly Greece)**

*The Boy in the Striped Pajamas*: From a written page to a drama lesson

##### **Andrea Ramos (Canterbury Christ Church Univ., UK)**

An arts-informed study of the relationship between representation in picturebooks and the cultural identities of primary school children

#### 2. Migration and Displacement II

Room 5.3.5 | Fanuel Hanán Díaz

##### **Fanuel Hanán Díaz (Independent Scholar, Venezuela)**

Crossing borders: Migration and violence in Latin American children's books

##### **Cheryl Cowdy (York Univ., Canada)**

Disrupting diasporic adolescence: Cross-cultural translation in Hiromi Goto's *Half World*

#### 3. Loss and Trauma II

Room 5.3.7 | Sara Reis da Silva

##### **Fabiana Tavares (Independent Scholar, Brazil)**

High-heeled shoes at the age of ten: Economic inequality, child work, abuse, and prostitution in Lygia Bojunga's *Sapato de Salto*

##### **Tzina Kalogirou (National and Kapodistrian Univ. of Athens, Greece)**

Dis-locating dys-topia: A close reading of *Rules of Summer* by Shaun Tan



### 10.45 – 11.05 Coffee break

## 28 MARCH



### 11.05 – 11.55 Parallel Sessions

#### 1. Educational Approaches II Room 5.3.3 | Ann Lazim

**Luísa Álvares Pereira and Luciana Cabral Pereira (Univ. of Aveiro and Univ. of Trás-os-Montes e Alto Douro Portugal)**  
Children's books and teachers' books: continuity or fracture?

**Renata Junqueira de Souza and Flávia Brocchetto Ramos (São Paulo State Univ. and Univ. of Caxias do Sul, Brazil)**  
Children's literature: Relations between a wordless book and children's meaning making

#### 2. YA Fiction I Room 5.3.5 | Ana Maria Machado

**Amanda Rodrigues (Harvard Univ., USA)**  
Fracture and the artistic temperament in Willa Cather's fiction

**Elena Staniou, Tasoula Tsilimeni and Anastasia Patera (Univ. of Thessaly, Greece)**  
Trends in the contemporary Greek historical juvenile novel: The case of Loty Petrovits-Androutsopoulou

#### 3. War and Violence I Room 5.3.7 | Cláudia Mendes

**Maria Pujol-Valls (International Univ. of Catalunya, Spain)**  
Violence in the distance: Preserving the collective memory in Catalan children's and young adult fiction

**David Callahan (Univ. of Aveiro, Portugal)**  
Writing East Timor for children: Mobilizing sympathy

5 min break



### 12.00 – 12.50 Parallel Sessions

#### 1. Identities I Room 5.3.3 | Teresa Cortez

**Xavier Mínguez-López and María Alcantud Díaz (Univ. of Valencia, Spain)**  
"Such a frightening people!" Encounters with the other in Catalan children's literature

**Iris Schäfer (Goethe-Univ. Frankfurt am Main, Germany)**  
Disrupted identity in adolescent-literature

#### 3. YA Fiction II Room 5.3.5 | Ana Maria Machado

**Raquel Cristina Souza (Federal Univ. of Rio de Janeiro, Brazil)**  
"Impure fiction": Image as a literary device in Brazilian contemporary youth narratives

**Dorota Michulka and Bugumiła Staniów (Univ. of Wrocław, Poland)**  
Marcin Szczygielski's *Czarny Młyn* (2011): Between magic realism and a horror novel for children

#### 2. War and Violence II Room 5.3.7 | Ana Margarida Ramos

**Holly Walrath (Univ. of Denver, USA)**  
War in children's literature: Significance, suitability, and accuracy in *In Flanders Fields*, *My Hiroshima* and *The Butter Battle Book*

**Claudia Mendes (Federal Univ. of Rio de Janeiro, Brazil)**  
War by Roger Mello: Exploring a disruptive theme through disruptive visual narratives



### 12.50 – 14.00 Lunch

## 28 MARCH



### 14.00 – 15.15 Parallel Sessions

#### 1. Identities II

Room 5.3.3 | Gunnar Haaland

##### Sabrina Kamal (Univ. of Cambridge, UK)

Identity, ideology and imagination in early 20th century Bengali children's literature: An assessment of Rabindranath Tagore's contribution

##### Ana Isabel Evaristo (Univ. of Aveiro, Portugal)

Identity, conflict and marginality in *Alex, o amigo francês*

#### 2. Fairy Tales and Fantasy

Room 5.3.5 | Cristina Sá

##### Kate Pfeffer (Univ. of Cambridge, UK)

Overwriting *The Princess Bride*: The rejection of postmodernism in children's literature and fairy tales

##### Weronika Kostecka (Univ. of Warsaw, Poland)

Fractured fairy tales: New subjects, disrupted principles

##### Zhiwen Luo (Univ. of Warwick UK)

Disrupting the unitary monologue: "Novelisation" of the epic chronotope in Alan Garner's *Elidor*

#### 3. Sexuality and Childhood

Room 5.3.7 | Dorota Michułka

##### Valeria Illuminati (Univ. of Bologna, Italy)

"Speak to me in capital letters!": Same-sex parenting, new families and homosexuality in Italian and translated picturebooks by Lo Stampatello

##### Robert Bittner (Simon Fraser Univ. in Vancouver, Canada)

Reading against the gay: How trans\* characters fracture LGBT fiction(s)

##### Agata Dziadul (Univ. of Warsaw, Poland)

Fractured childhoods: On objectified bodies in children's literature

#### 4. Art and Graphic Design

Room 5.3.4 | Janice Bland

##### Susanne Reichl (Univ. of Vienna, Austria)

Turning Brian Selznick's pages: A multimodal celebration of the visual

##### Gabriela Sotto Mayor and João Manuel Ribeiro (Univ. of Minho and Univ. of Coimbra, Portugal)

What colour are fracturing themes?

##### Louise Gallagher (Trinity College Dublin Ireland)

"THE MIND IS A PLACE OF WONDER!": Experimental typography as a window into the mind of young narrators in David Almond's *My Name is Mina* and Patrick Ness's *Chaos Walking* series



### 15.15 – 15.35 Coffee break



### 15.35 – 16.35

**Plenary** | Auditorium 5.2.22

#### Åse Marie Ommundsen (Oslo and Akershus Univ. College, Norway)

Challenging and controversial crossover picturebooks: Fracture, disruption and a question of audience



### 16.35 – 17.00

Closing







**26th March: 14.30 - 15.30**

**David Rudd (Univ. of Roehampton, UK)**

**Forever fractious: probing children's literature's faultlines**

This paper begins by examining examples of children's literature texts that are seen to be 'pushing the envelope'; e.g. confronting genocide, sexual abuse, poverty, homelessness and ecological disaster. However, as this brief list suggests, there is often the inference that, in order to be 'disruptive', such texts must be iconoclastic, opening children's formerly blinkered eyes to the world's horrors. Whereas, of course, texts for children can also be disruptive in far more positive ways: opening up spaces for gender equality, normalising disability and celebrating cultural diversity. Clearly, *one* person's disruption (positive) can be *another's* discomposure (negative), as the foregrounding of homosexual issues has demonstrated (even when it concerns penguins!).

Though I would want to celebrate the widening range of topics that children's books now discusses, it would be a mistake to forget that children's literature has a far longer history of being disruptive, but, in many ways, this is because it has been fractured from the outset. It is ontologically riven at its heart, forever seeking to heal the faultlines across which it operates; the problem, that is, of who has possession in that possessive phrase, 'children's literature': adult or child? It has therefore always struggled between the poles of instruction and entertainment, seeking to engage a being that might often not want to listen (the 'beast in the nursery'), seeking to turn him/her into a biddable citizen. This, it will be argued, is the radical fracture that the literature tries, in its different ways, to conceal.

**Dr David Rudd** is formerly Professor of Children's Literature at University of Bolton and now has this title at the University of Roehampton, where he is also director of the National Centre for Research in Children's Literature (NCRCL). He has published around one hundred articles and three monographs on children's literature: a look at Roald Dahl's *The Twits* and children's responses to it (*A Communication Studies Approach to Children's Literature*, 1992), an examination of the enduring popularity of Enid Blyton (*Enid Blyton and the Mystery of Children's Literature*, 2000) and, most recently, *Reading the Child in Children's Literature* (2013), which argues for a fresh, more vibrant approach to studying children's literature. He also edited *The Routledge Companion to Children's Literature* (2010) and co-edits the international journal, *Children's Literature in Education*.

**26th March: 15.35 – 17.05**

**Ana Saldanha (Writer, Portugal)**

**Certificate 16 — the boundaries of literature for children and young people**

Children's literature is the only genre explicitly defined by its target audience. This creates expectations about its themes, approaches, messages, and objectives. A tendency has developed in books for children and young people to tackle more fracturing topics — sexuality, drugs, violence, racism, and death. But these books are expected to have a clear agenda, which includes promoting awareness, helping young people to deal with the stark realities of their environment, and providing models that the adult world considers desirable. To defy those expectations and the conventions of the genre, either in content or form, and thus to appear to break the contract implicit in the genre's



profile, has its perils — and its rewards.

Concentrating on my novel for young people, *Para maiores de dezasseis* (*For Sixteen and Over*), and on my poem for younger children, *Gato procura-se* (*Missing Cat*), illustrated by Yara Kono, I intend to explore how far and to what purposes the boundaries may be pushed, and the potential consequences of doing so.

**Ana Saldanha** is one of Portugal's leading contemporary writers for children and young people. She has over 30 books currently in print and has won several literary awards. She is best known for her young-adult novels, tackling difficult rite-of-passage issues, which have become established school texts. Ana is also a translator of modern fiction, including Booker and other international-prize lists. She did her Masters degree at Birmingham in the UK, followed by a literature doctorate at Glasgow University. She is now resident again in Porto, her home town, where she is involved in the local literary community, promoting writer-evenings and books for the blind with the central library, and reading-therapy for children with the city hospital. Her extended Porto family, currently spanning nine decades, has inspired much of her work. She keeps her UK links via her partner, who lives in Brighton.

## **Richard Zimler (Writer, Portugal)**

### **Awakening passion**

Back in 1990, when I first moved to Portugal, I discovered that my university students were far more passive than their colleagues in America. I taught for 16 years, the last five at the University of Porto, and it was always very frustrating for me to try to motivate my students. Most of them seemed to have lost their enthusiasm and curiosity. When I stopped teaching, in 2006, I decided to do my best to turn this situation around, but I also realized that students already in their twenties were probably too set in their ways – too used to their own passivity – to change. So I decided to start with young children, hoping with my books to stimulate their imaginations, enhance their curiosity and communicate to them – in between the lines and with the illustrations – that the world needs their passion and enthusiasm. I also wrote a novel for adolescents entitled *Strawberry Fields Forever* (*Ilha Teresa* in Portuguese) in which I tried to broach topics not usually explored in novels for young adults, including immigration and homosexuality. In part, I was trying to communicate to teenagers that they have the right to be themselves – that their life doesn't belong to their parents or teachers. I would like my young readers to understand that they may have only one chance to live an authentic and fulfilled life. So why waste it being passive, inattentive and bored?

**Richard Zimler** was born in New York but has lived in Portugal for the last 24 years. His novels have been translated into 23 languages and have appeared on bestseller lists in many different countries, including the USA, England, Australia, Portugal, Brazil and Italy. Four of his books have been nominated for the International IMPAC Dublin Literary Award, and he has won literary prizes in America, France, Portugal and the UK.

*Strawberry Fields Forever*, his tenth novel, is his first foray into the field of Young Adult fiction. It explores the difficulties faced by a Portuguese teenager named Teresa who moves from Lisbon to suburban New York. Unprepared for life in America – and, in particular, the vicious teasing she encounters at school – she finds solace in her books, her unstoppable sense of humor and her



father's playful affection. Her only friend, Angel, is a gifted but awkward 16-year-old from Brazil who worships John Lennon and his music. When her beloved father dies, Teresa's world comes undone.

Zimler has also written two picturebooks that have been published in Portugal and Brazil: *Dança quando chegares ao fim* and *Hugo e Eu e as mangas de Marte*. His website is [www.zimler.com](http://www.zimler.com)

## **Planeta Tangerina (Graphic Design and Publishing House, Portugal)** **Madalena Matoso and Isabel Minhós Martins (Artists and publishers)**

### **Everything is open: what do we have in mind when we are creating a picturebook?**

Reading a picturebook is about reading words and images, reading sequences instead of reading pages; reading covers and endpapers, rhythms and rhythm changes, reading scenes, details and different representations. Reading a picturebook involves constantly making connections between elements, appreciating the movement, the sounds, the pauses and the silence of the pages. Creating picturebooks to enable this is what we do. We take different types of ingredients and make the most of the thousands of ways we could mix them. We try not to follow a fixed recipe. Everything is open; everything is possible. Picturebooks are one of the most challenging areas of freedom and experimentation. We try to make our way through this huge, fascinating territory with respect. We commit ourselves at every stage of a picturebook's production. We have two house rules: we refuse formulas and we challenge our readers. Our readers are not only children but also parents and adults who enjoy picturebooks and their unique way of telling a story. We like to think that a picturebook is a meeting point for readers of different kinds, that some readers will open doors for others, that big and small readers will find their own keys to the discovery of a book. In our talk we will share the stories behind some of our Planeta Tangerina titles.

**Madalena Matoso** (Lisbon 1974) studied Communication Design at Lisbon College of Fine Arts and has a post-graduate degree in Graphic Editorial Design from the Faculty of Fine Arts in Barcelona. She co-founded Planeta Tangerina – illustration and graphic design in 1999. In 2004 Planeta Tangerina began publishing picturebooks. With the books *A mesa é uma mesa, será?* (Is a Table Really a Table?) 2006, *Quando eu nasci*, (When I was Born) 2007 and *Andar por aí* (Wandering Around) 2009, she received a Special Mention Award in the National Prize for Illustration. In 2008 she received the National Award for Illustration for the book *A charada da bicharada* (The Riddle of the Animals), published by Texto Editores with words by Alice Vieira.

**Isabel Minhós Martins** was born in Lisbon in 1974. She always loved to read and also to listen all kinds of stories... stories told by her grandparents, her neighbours, her aunts and her friends. Her favourite mystery has always been words: what we can do with words and what words can do with us. Although she leaned more towards journalism than literature, she decided to follow a different path (and also to follow her friends...) and study Arts. She graduated in Communication Design from Lisbon College of Fine Arts and after working for communication agencies she co-founded the graphic design and publishing house Planeta Tangerina. In 2004, Planeta Tangerina published *Um Livro para todos os dias* (A Book for All Days) the first book of their catalogue, written by Isabel and illustrated by Bernardo P. Carvalho. Since then, she has written many other books, most of which have been published by Planeta Tangerina. Isabel won an Honorable Mention in the



First International Prize for Picture Books of Compostela, she was also nominated for the Author Awards of the SPA / RTP in the category children's literature and, in 2012, her book *A manta* (The Quilt) illustrated by Yara Kono, was selected for White Ravens Catalogue. Her favourite prize is a collective one, when Planeta Tangerina won Best Children's Publisher of the Year at the 2013 Bologna Children's Book Fair.

**27<sup>th</sup> March: 09:00 – 10:00**

**Hans-Heino Ewers (Goethe-Univ. Frankfurt am Main, Germany)**

**Children, young adults and adults as readers of children's literature: crossover as a global phenomenon**

Since the beginning of the 21st century, at least in western countries, children's and young adult literature has crossed borders and is increasingly seen as reading material for adults also. The artistically ambitious picturebook, for example, has become an adult's collector's item as the mature reader rediscovers the pleasure that originates from the interplay between the words and illustrations. Many literary genres, which were preserved for the field of children's literature like fairy tales, legends, fables, exempla or problem novels are being rediscovered and valued by adult readers. The same has occurred with modern youth or adolescent novels like *The Neverending Story* (Michael Ende) and the *Harry Potter* sequels (J.K. Rowlings). Adults have always been involved in children's literary communication as mediators, not only reading to and with children, but also being responsible for deciding whether it was suitable reading material. As real crossover and all age literature, children's and young adult literature has acquired a higher cultural position and in my presentation I will present the argument that authors and illustrators should be taking its increasingly sophisticated readers into account, without losing sight of its primary target audience, the child.

Since 1989 **Hans-Heino Ewers** has been Professor of German literature with a focus on children's literature at the Johann Wolfgang Goethe-University of Frankfurt am Main and Director of the 'Institut für Jugendbuchforschung' (Institute for Children's Literature Research). He is the initiator and co-editor of *Kinder- und Jugendliteraturforschung* (Yearbook of Research in Children's Literature), which has been published since 1995, and author of numerous studies on the theory and history of children's literature, as well as contemporary literature for children and young adults. In 2000 he published *Literatur für Kinder- und Jugendliche*, an introduction into children's literature research, and in 2009, *Fundamental Concepts of Children's Literature Research: Literary and Sociological Approaches*. Homepage von Hans-Heino Ewers: <http://www.hhewers.de>

**27<sup>th</sup> March: 15.35 – 16.35****Sandra Beckett (Brock Univ., Canada)****Boundary-breaking crossover picturebooks**

Crossover picturebooks cross boundaries between young and older readers, between children's fiction and adult fiction. They break age boundaries and attract a cross-generational audience to a genre traditionally seen as only for children because they challenge the conventional codes and norms of the genre. In their push at generic boundaries, crossover picturebooks challenge the conventional 32-page format that became the industry standard simply due to its cost-effectiveness. Picturebooks now range from a few pages to more than a hundred pages. Innovative formats include a variety of book-objects that completely defy classification. Generic boundaries have become increasingly blurred between the picturebook and the comic book, the artists' book, the graphic novel, and so forth. This paper will examine the ways in which crossover picturebooks challenge the conventional codes of the picturebook genre in order to create narratives that transcend age boundaries. Crossover picturebooks in many countries demonstrate clearly that the picturebook is an art form suitable for all ages and capable of forging new paths for crossover narratives.

**Sandra L. Beckett** is Professor Emeritus at Brock University (Canada). She is a member of the Royal Society of Canada and a former president of the International Research Society for Children's Literature. She has authored numerous books, including *Revisioning Red Riding Hood Around the World: An Anthology of International Retellings* (2014), *Crossover Picturebooks: A Genre for All Ages* (2012), *Crossover Fiction: Global and Historical Perspectives* (2009), *Red Riding Hood for All Ages: A Fairy-Tale Icon in Cross-Cultural Contexts* (2008), *Recycling Red Riding Hood* (2002), *De grands romanciers écrivent pour les enfants* (1997), and three books on Henri Bosco. Her edited books include *Beyond Babar: The European Tradition in Children's Literature* (2006), *Transcending Boundaries: Writing for a Dual Audience of Children and Adults* (1999), and *Reflections of Change: Children's Literature Since 1945* (1997). She serves on the boards of several international journals.



**28th March: 15.35 – 16.35**

**Åse Marie Ommundsen (Oslo and Akershus University College, Norway)**

**Challenging and controversial crossover picturebooks: fracture, disruption and a question of audience**

When reading contemporary Scandinavian picturebooks, one may often wonder who they are aimed at. The blurring of the boundaries between children's and adult literature is one of the ways in which late modern literature reflects a society where limits are constantly challenged, and where the borders between childhood and adult life are changing and partly erased. However, as there still is a difference between being a child and being an adult, I suggest that there is a border for what is children's literature, or rather what is literature *also* for children.

The two crossover picturebooks to be discussed in my keynote are the Danish book *De skæve smil* (*The Crooked Smiles*) (2008) by Oskar K. and Lilian Brøgger, and the Norwegian book *Krigen* (*The War*) (2013) by Gro Dahle and Kaia Dahle Nyhus. *De skæve smil* is a challenging picturebook about aborted fetuses, "those who never were born". *Krigen* uses war metaphors to refer to a different kind of war, the war between two divorcing parents.

Both books are existential picturebooks, complex multi-layered texts, illustrated in a naive drawing style. They are challenging both thematically and in terms of their verbal and visual narrative devices. But unlike many other challenging Scandinavian crossover picturebooks, they are also controversial and likely to offend their adult reader. What makes these picturebooks not only challenging but also highly controversial? And who are these picturebooks really for?

**Åse Marie Ommundsen** (1972), PhD, is an Associate Professor in Faculty of Education at Oslo and Akershus University College of Applied Sciences, Norway. She has her PhD on Children's Literature, with the thesis *Litterære grenseoverskridelser. Når grensene mellom barne- og voksenlitteraturen viskes ut* (*Literary Boundary Crossings. Erasing the borders between literature for children and adults*) (2010). Her earlier publications include a book on religious magazines for children from 1875 to 1910, *Djevelfrø og englebarn. Synet på barn i kristne barneblader i perioden 1875 til 1910* (*Devil Seeds and Little Angels: The view upon children in Christian children's magazines from 1875-1910*) (1998). Her current interest is in contemporary Scandinavian children's literature, crossover picturebooks and picturebooks for adults, on which she has lectured and published several articles in Norwegian, English, French and Dutch. Some recent publications: Åse Marie Ommundsen (ed): *Looking Out and Looking In: National Identity in Picturebooks of the New Millennium* (2013), "Tales of the King: Building National Identity in Contemporary Norwegian Picturebooks about the King" (In: Ommundsen 2013), "Picturebooks for Adults" In: Bettina Kümmerling-Meibauer (ed): *Picturebooks: Representation and Narration* (2014), "La crossover littérature scandinave" (2011). Ommundsen has been a jury-member of the Norwegian Literature Award *Brageprisen* 2000-2003 and 2012. She has lectured in international conferences all around the world. She has been a member of International Research Society for Children's Literature (IRSL) since 1997, and of Nordic Network for Children's Literature Research (Norchilnet) since 2002, representing Norway in the board since 2006. In 2011 she arranged *The Child and the Book* in Oslo, and has been a member of the board of *The child and the book* since then. She is a member of the Norwegian research group *Barne- og ungdomslitteraturen i et medialisert tekstunivers*, and the leader of the research group *Barnespråk og barnelitteratur: mangfold og verdier*. In 2013 Ommundsen was awarded *The Kari Skjønberg – award* for her research on children's literature.



27<sup>TH</sup> MARCH  
PARALLEL SESSIONS





## 10.05 – 10.55 PICTUREBOOKS I

**JoAnn Conrad (University of Berkeley, USA)**

### **Modernist experiments with picturebooks 1920-1960: utopian dreams to consumerist fantasies**

Picturebooks emerged in the 20<sup>th</sup> century from the nexus of modernist impulses in politics, art, pedagogy, technology, and new modes of production. As the construction of the Child is both the object and subject of picturebooks, they are some of the most ideological of cultural productions. And yet, because they are ‘for children’ and rendered immediately ‘just for fun’ and ‘innocent’ they circulate without scrutiny. It is precisely because they have circulated without notice that they operate as some of the most powerful instruments of enculturation. This is doubly so due to the nature of our engagement with the form – direct, visceral, emotional, embodied. Our holistic perception of the picturebook precedes intellectual decoding, and is the result of experiments in modernist art. Picturebooks have thus created new ways of seeing and new ways of being and making sense of the world for a new generation of citizens and consumers.

But picturebooks, once produced, continue to circulate across generations, unmoored from their initial contexts. This paper argues that it is impossible to disregard contexts and networks when analyzing picturebooks, and is an ‘excavation’ into the Modernists’ experiments with the picturebook: From the early 1920s and the Soviets’ utopian projects; through the European capitals of Berlin and later Paris in the 1930s where many now-exiled Russians artists found work in new children’s book publishing ventures; to the U.S., in the 1940s where the newly formed Little Golden Books -- cheap, mass-produced picturebooks -- employed émigré European artists to illustrate their explicitly commercial enterprise. Thus picturebooks of the post-war U.S. held within them a subversive current that inheres in the more utopian aspirations of the early avant-garde, resulting in a space of rupture between the message and the medium.

**JoAnn Conrad** is a Folklorist and Anthropologist (UC Berkeley, 1999), working at the intersection of Folklore and Children’s Studies. Past work dealt with public perceptions *about* children, whereas her current work is more about the ways picturebooks *interpellate* children into a particular ideological world. JoAnn teaches at a number of colleges and universities in the San Francisco Bay Area, and is currently researching the role of émigré artists in picturebooks after WWII. Dr. Conrad has published in *Childhood*, *Marvels & Tales*, *The Journal of American Folklore* and elsewhere.

### **Jennifer Farrar and Emma McGilp (University of Glasgow, UK)** **Disrupting ‘what counts’ as reading: the power and potential of picturebooks**

Contemporary picturebooks can disrupt and fracture school-based assumptions about ‘what counts’ as reading in the primary classroom, and our paper will show how these texts can encourage reader responses that are multimodal, multilingual and critical.

First we will consider how picturebooks can disrupt traditional notions of reading: the increased emphasis on visual language and literacy; the synergy between words and images (Sipe 2008) and the boundary-breaking playfulness of postmodern devices.





Emma McGilp will then discuss her research with learners using international picturebooks alongside online translation tools to explore visual language across cultures and develop multimodal and multilingual responses that issue a challenge to dominant, monolingual notions of reading in the classroom.

Jennifer Farrar will then draw on her research with five and six year old pupils to describe how metafictional picturebooks may help to promote critical literacy practices by encouraging readers to consider texts as deliberately constructed objects rather than neutral entities.

Finally, we will consider how disrupting 'what counts' as reading in the early years may form a vital part of wider efforts to reframe literacies - both in the home and at school - as multiple and ideological.

**Jennifer Farrar** is an ESRC-funded, second year PhD candidate from the University of Glasgow's department of Children's Literature and Literacy. Her project inquires into the types of responses that may be embodied in the literacy practices of young children and their parents when they share a metafictional picturebook at home. This project builds on Jennifer's previous classroom-based research, which mapped young readers' responses to metafictional devices onto key critical literacy practices. Jennifer is a secondary English teacher whose interest in critical literacy in the early years stage has been sparked by her experiences as a parent to two young children.

**Emma McGilp** is also in the second year of a University of Glasgow funded PhD. Her PhD builds on her Masters research using picturebooks with children learning English as an Additional Language (EAL) to validate and make visible the children's first language and culture in the classroom. Her project focuses on EAL learners' responses to picturebooks in a range of languages where, with the support of online translation tools, the children draw on their funds of knowledge to translate both the verbal and the visual. Emma was a linguist before becoming a college literacy teacher. Her interests include multiliteracies, language acquisition and translated children's literature.

## REFUGEES AND EXILE I

**Cansu Oranc and Ilgim Veryeri Alaca (Koc University Turkey)**

### **The case of Tarik and the White Crow: refugee children bridging gaps via picturebooks**

This paper discusses the refugee experience of children and the process of making picturebooks. Given that forced displacement from one's own country is a traumatic experience with life-long negative consequences, especially for children, introduction of storytelling in relation to that distress via picturebooks can be a remedy. This study analyzes the impact of collaboration, art and storytelling in order to understand the refugee issue from the perspective of children.

Besides studying picturebooks about refugees written and illustrated by adults, (e.g. *Brothers in Hope*) or by a single child (e.g. *Rainbow Bird*), this paper looks at those books created with the input of a collaborating group of refugee children. Making a picturebook together gives children the opportunity of narrating their perspective of the refugee experience and sharing it with others in a creative and imaginative manner, through both text and visuals. By addressing three published picturebooks created by refugee children from different countries as case studies (*Donkeys Can't Fly*, *My Name is...*, and *Tarik and the White Crow*), this paper makes a statement about the importance of bookmaking for children with traumatic experiences.



**Cansu Oranc** is a PhD candidate in the Design, Technology and Society Program at Koc University, Turkey. Holding a B.A. in Psychology from Bilkent University, Turkey and a MSc. in Behavioral Science from Radboud University Nijmegen, the Netherlands, she currently explores the interaction between children's picturebooks and cognitive as well as social development.

**Ilgim Veryeri Alaca** is a practicing artist and an Assistant Professor at Koc University, Department of Media and Visual Arts. She holds a MFA from University of Illinois at Urbana- Champaign and a PhD from Hacettepe University. She received post-doctoral fellowship from the Turkish Cultural Foundation to study picturebooks. She was the jury of the best picturebook in 2014 organized by IBBY Turkey.

### **Osman Coban (University of Glasgow, UK)** **Representations of refugee children's common problems when arriving in the UK in contemporary children's texts**

This paper focuses on the depiction of problems of refugee and asylum seekers in two children's texts: *The Other Side of Truth* by Beverley Naidoo and *Meltem's Journey: a Refugee Diary* by Anthony Robinson. The former book is fiction and the latter is non-fiction and both are based on true stories. Although the theme of both books is the same, their suitable age group, genres, narrators and points of view are different. *The Other Side of Truth* tells the story of Sade and her younger brother, who flee from Nigeria to London after their father is shot. *Meltem's Journey* is about a Kurdish refugee girl who moves from Turkey to the UK as her father has problems with the Turkish army.

I will uncover similarities and differences between the refugee experiences presented in the texts. I will also mention how narrator's voice can affect the story. For the analyses, I will use narrative theory, especially focalization techniques, to show the implications of narrator and focalizer types in the construction and presentation of the stories.

**Osman Coban** graduated from Ataturk University where he studied Turkish Language and Literature Teaching. He taught literature in Turkey for six years before moving to the UK to complete an MEd in Children's Literature at the University of Glasgow in 2013. He is now in the second year of his PhD under the supervision of Dr. Evelyn Arizpe and Dr. Maureen Farrell. His interests include the reading habits of young readers, picturebooks, inclusion in children's literature, and using children's literature to increase tolerance in multicultural societies.

## **CANON AND GENRE I**

### **Maciej Skowera (University of Warsaw, Poland)** **Fracturing the canon: towards post-children's literature**

Contemporary texts referring to children's literature classics are often addressed to adults. These new versions intentionally utilize the most important and recognizable elements of the canonical stories, such as their plots, characters, places or even titles. Nevertheless, they make use of what we do not usually link with the ideas of childhood and children's literature itself: violence, cruelty, perverse sexuality, questions of politics towards minorities, etc.

The aim of this paper is to demonstrate that such contemporary texts for adults can be seen as a discontinuation of the way adults generally imagine a child, childhood, and children's literature



itself – a phenomenon I will call ‘post-children’s literature’. I will present this idea using several palimpsest works: e.g. Gregory Maguire’s *The Wicked Years* series, Neil Gaiman’s *The Problem of Susan*, and Andrzej Sapkowski’s *The Golden Afternoon*. These fractured, reimagined stories, in my opinion, modify their hypotexts in a way that is clearly opposite to the vision of childhood we link with the classical texts. The analysis will be conducted with application of the theories introduced by for example: Gérard Genette, Jack Zipes, Peter Hunt and Julia Kristeva.

**Maciej Skowera** holds an MA degree in cultural studies, and is a PhD student at the Faculty of Polish Studies at the University of Warsaw. His interests include children and young adult literature, postmodern transformations of fairy tales, and popular culture. He has published a significant amount of works on the topic, including over a dozen articles in monographs and peer-reviewed journals. He is also a co-editor of a collection of essays entitled *Harry Potter. Social and Literary Phenomenon – Pop Culture Icon* (2014). In his PhD research he examines intertextual connections between children’s literature’s classics and their contemporary rewritings, introducing the author’s theory of ‘post-children’s literature’.

### **Maria Madalena Teixeira da Silva (University of Açores, Portugal)**

#### **Transgressing in order to conquer: the questioning of/in literary writing as a means of breaking paradigms**

Literature for children and young people is by its own definition marked by fractures both in what concerns the gap between readers and writers and in what relates to the experience of time and reality. Historically, awareness of these fractures has taken several forms. The first books addressed to children contained a textual voice which took upon itself the role of an authority charged with the duty of imparting deeper and more thorough knowledge of the world.

One way of breaking this paradigm consists in silencing the authorial voice in order to give vent to the leading character’s say-so, as it will more easily generate the readers’ empathy and interest. Another – and more elaborate – form of transgression consists of exploring the play of inequalities within the very core of children’s literature: the same reality is created and recreated from several converging or diverging perspectives. Thus, an open work is composed, offering different layers of reading, breaking frontiers (of gender, age and culture) and even casting doubt upon the very concept of reality. The object of this paper will be the means used in order to question the conditions of literary writing addressed to children and young people, from a *corpus* constituted by some of the latest titles written by Portuguese authors.

**Maria Madalena Teixeira da Silva** is professor of Contemporary Portuguese Literature and Children’s Literature at the University of the Azores. She is an integrated researcher of the Centre of Portuguese Literature at the University of Coimbra, collaborator of CHAM, Member of ELOS (Galician-Portuguese Association of Infantile and Juvenile Literature), and is a member of the Scientific Committee of the magazine *Malasartes*. Her area of interest is modern and contemporary Portuguese literature and literature for children and young people.



**11.15 – 12.05**

**PICTUREBOOKS II**

**Xiaofei Shi (University of Cambridge, UK)**

**Crossover in picturebooks: not just breaking the age boundaries**

This paper is based on my doctoral project of crossover picturebooks. 'Crossover picturebooks' are generally employed to denote picturebooks that push at the borderline between adult readership and child readership. Relevant studies have focused on how crossover picturebooks transcend age boundaries, and improve intergenerational communication. My paper however delves deeper into the transcending of age boundaries encouraged by crossover picturebooks. My argument is: crossover picturebooks achieve their wide appeal through evoking an implied reader of multileveled cognitive and affective development; since many of these cognitive and affective demands crossover picturebooks put on readers are age-related, crossover picturebooks may appear to be essentially related to a transgression of age boundaries; yet at the core of crossover picturebooks is a transgression of cognitive and affective boundaries. My study is situated within the theoretical framework of cognitive criticism, an interdisciplinary field that draws connections between literary studies, cognition and psychology. My study also employs the notion of 'implied reader' developed by conventional reader-response theorists. I will illustrate my argument with a close analysis of a specific crossover picturebook, which, moreover, testifies to the great potential and benefit of drawing on cognitive criticism.

**Xiaofei Shi** is currently in the second-year of a PhD in children's literature at the Faculty of Education, University of Cambridge. Xiaofei obtained the Bachelor of Arts in English Literature from Peking University, China in 2011, and the Master of Philosophy in Education (Distinction) from the University of Cambridge, UK in 2013. Her special research interests are in picturebooks, crossover, cognitive criticism, and visual literacy. As an early-career researcher, she has started to be actively involved in the field of children's literature research. She is on the Editorial Board of the Cambridge Open-Review Educational Research e-Journal. She is also a member of International Research Society for Children's Literature.

**Janet Evans (Independent Scholar, UK)**

**Fracturing the norm and disrupting the *status quo*: controversial crossover picturebooks that challenge and disturb**

*Every so often, books appear that are hard to categorise, because they are not aimed at a particular age group but at readers in general; they do not have monochord themes and plot sequences but are complex; they allow the dizzyingly incomprehensible to become the object of a reader's wonder – books that do not invite rapid and comfortable reading but require effort and contemplation.* Oscar K (2008:46-48)

This paper will begin by looking at some strange, unconventional and challenging picturebooks and some of the issues surrounding them. Issues such as: who they are for?; how do we respond to them?; will they be 'liked' by all readers?; what are the origins of these contemporary visual texts?; are they equally available in all countries?; can wordless picturebooks be challenging?; is it the words, the pictures or a combination of both that create the unconventionality - the sometimes very disturbing, troubling 'look' that these picturebooks can portray?



I will continue by considering how these texts often fracture the norms of society, causing disruption and concern in readers' minds due to their very controversial existence which per se frequently causes the books to be censored. Some children's thoughts about challenging picturebooks will be shared along with their responses to particular texts.

**Janet Evans** is an Independent Scholar, freelance Literacy and Educational Consultant, and former Senior Lecturer in Education at Liverpool Hope University. She has written ten books on children's literature, literacy and maths education. Her current research interests include an exploration of children's responses to strange, ambiguous and unconventional picturebooks and her latest academic book, *Challenging and Controversial Picturebooks: Creative and Critical Responses to Visual Texts*, is due to be published in March 2015 by Routledge. Janet has taught in India, Nigeria, Australia, America, Canada, Chile and Spain. She has presented keynote speeches and papers at many international conferences and has given numerous professional development courses at international schools. In 2010 she was awarded a research scholarship to study at the International Youth Library in Munich.

## REFUGEES AND EXILE II

**Julia Hope (London University, UK)**

**'It could happen to anybody... pretend there's a big war in the whole of London, people would have to go to another country.' Looking at children's responses to fiction about the refugee experience**

In this paper I look at two well-known and widely used books in the UK about the refugee experience – Mary Hoffman's *The Colour of Home* (2002) and Beverley Naidoo's *The Other Side of Truth* (2000). Both are aimed at younger readers, but one is a simple picturebook and the other a much longer chapter book.

After briefly introducing the books, I present data collected in five primary classrooms, where the two books were read to children aged 5, 7, and 11 respectively. Using a mixture of classroom observation, discussion groups, and analysis of writing and drawing, I consider how children responded to the books on a variety of levels.

I suggest that, despite the controversial subject matter and complex concepts alluded to, children understood many aspects of the refugee experience with surprising insight. Using the books as catalysts, they demonstrated great empathy for those who have had to flee their homes and rely on the compassion of strangers, often having to reach across language and cultural barriers as well. Moreover they brought their own knowledge of the world, as well as personal experiences, to the text and used it to offer practical strategies of welcome.

**Julia's** first degree was in English Literature at Sussex University, and in the early 1980s she taught English in a Secondary School in Zimbabwe for over 2 years, returning to train for the Primary PGCE at Goldsmiths College. Her teaching career in schools spanned 18 years, working mainly as a Refugee support teacher and Family Learning tutor. After undertaking an MA in Education at Goldsmiths, she became a lecturer, engaged mainly in Primary teacher training, and more recently in the MA in Children's Literature. Since then she has published in prestigious journals about family learning and children's literature. She is about to submit her PhD, which focuses on children's literature about refugees.



## **Maria da Fátima Pais (University of Aveiro, Portugal)**

### **Longing for the papaya tree: a child's view of a 180-degree-turn in family life**

This article aims at presenting the novel for children and teenagers, *Inside Out and Back Again* (2012) by Thanhha Lai. The author, an American of Vietnamese origin, describes a sort of journey from the aftermath of the Vietnam War to her and her family's adaptation and acculturation to life in the state of Alabama, USA. The text is written in verse, in diary format, with practically every page concerning issues such as tradition, war, revolt, belief, friendship, the state of being a refugee, family life among others, all of these composing a whole that touches any reader, makes him cry or simply feel the tenderness behind the writing. It is notorious that when reading this novel, and besides the acute issues it deals with, one hears the melody and the melopeia of the rhyme and of the poetical flow.

**Maria de Fátima Pais** is a teacher of English and German at secondary level in Portugal. She is a translator and also a PhD student in Cultural Studies, at the University of Aveiro.

## **CANON AND GENRE I**

### **Janice Bland (University of Vechta, Germany)**

#### **Verse narrative: compelling and powerful**

In this paper I discuss the hybrid form of history narratives told in verse, which reveal character predominantly through the imagery and musicality of language rather than through the protagonist's actions and reactions to the story events.

Margarita Engle's *Tropical Secrets. Holocaust Refugees in Cuba* (2009) is a verse novel that tells of Jewish refugees in Cuba during the Holocaust. The story unfolds from the perspectives of four different characters, using the technique of multiple voices: a war profiteer, refugees who have lost their families, and a Cuban girl who volunteers aid. Rita Williams-Garcia's *After the Hurricane* (2009) tells in rhythmical verse the haunting story of Hurricane Katrina, from a 'domed in' perspective:

Stopped. Silent. Scared. Enraged.

My silent words shout.

Jacqueline Woodson's *Brown Girl Dreaming* (2014) is a fictionalised memoir – the verse recreates how the author perceived the era of the 60's and 70's as a child. The poetry is both deeply personal, and simultaneously reverberates with echoes of the African-American experience of US racial history.

I argue that the most compelling verse novels and narrative poems not only offer the vivid depth of feeling that poetry can deliver, they are also convincing as stories that tell us truths.

**Janice Bland** studied English and Drama at Bangor University in Wales. She gathered extensive experience in teaching English at primary and secondary school as well as in adult education in Germany. Janice has been teacher educator at Duisburg-Essen, Hildesheim and Paderborn Universities, and Interim Professor of English Language and Literature Teaching at Vechta University, Germany. Her research interests are language and literacy



development, children's and young adult literature, visual and critical literacy, intercultural learning, ecopedagogy and global issues in literature, drama methodology, and creative writing in language education. Janice's most recent book is *Children's Literature and Learner Empowerment* with Bloomsbury Academic. Janice is joint editor of the peer-reviewed, open-access CLELEjournal: *Children's Literature in English Language Education* <http://clelejournal.org>

### **Dora Batalim SottoMayor (Autonomous University of Barcelona, Spain)**

#### **How to tell a story that is not a story? Argumental variations in books for children**

Contemporary children's books are characterized by their immense variety of proposals: thematic, aesthetic, material... what interests us to reflect upon in this paper lies in one of the topics of this diversity, not often consciously noticed for it is more related to its constitutive essence: the way(s) these books construct their plots to offer their content.

If the traditional model of children's literature prescribes a more or less linear approach, organized in narrative form, many books actually break this model, appearing fragmented or disrupted in other ways that hinder the traditional idea of 'telling a story', in the mediation of these readings.

A typological model for the observation of some of the basic variations will be provided, in order to operationalize its recognition, combining it with the visit of some other associated aspects: the interplay of codes (words no longer have the exclusive drive of the plot, for they share it with the pictures, the design and the own materiality of the book), books without words (which are not necessarily for babies) and some of the meta-fictional traits that still confuse and surprise the adult readers of children's books.

Coming from a background in literary studies, **Dora's** interests in the area of the reader response and the aesthetics identity of books easily led her to the field of children's books. She has completed post-graduate courses in *Sociology of Communication and Culture* and in *Educational Sciences*, specializing in *Books and Reading*. She has two master's degrees: one in *Children's Literature* and another in *Language and Literature's Didactics*. Currently, she pursues a PhD researching books for babies at the Autonomous University of Barcelona. Dora teaches in a *Faculty of Education* and, at the *Catholic University of Lisboa*, where she coordinates the *Postgraduate Course in Children's Books*. She also works with the *Educational Service of the Modern Art Centre of the Gulbenkian Foundation*, connecting stories, books and the arts through educational programs. She translates picturebooks and has been on the jury of the Portuguese National Prize of Illustration three times.

**12.10 – 13.00**

### **PICTUREBOOKS III**

### **Silvana Gili (Federal University of Santa Catarina, Brazil)**

#### **Social invisibility in contemporary Brazilian picturebooks**

When considering literature as a cultural product, one might expect it to mirror the features of a society that creates it. It may also be expected, therefore, that current children's literature portrays issues that are specific to contemporary society. This paper presents two recently published Brazilian picturebooks that deal with the theme of social invisibility in Brazil. These picturebooks aim to promote an encounter between the reader and hidden minorities, in an attempt to make generally



unseen social characters visible. Through a close reading of the selected titles, this paper aims to analyze the way in which characters and character interactions are represented and, therefore, presented to the child reader. The objective is to determine how character development works to present that which is peripheral and unnoticed by the contemporary reader. The analysis focuses on three specific aspects, viz.: visual and written depiction of characters, conflict and tensions of character interactions, and plot *dénouement*. It is possible to conclude that these titles open doors that invite readers to become involved and engaged with the social context in which they live.

**Silvana Gili** graduated in Brazilian, Portuguese and English language and literature from UniCeub (Brasília, Brazil). She holds a master's degree in Education from Framingham State University (Framingham, Massachusetts, USA) and she has recently completed both the master's program in Children's Literature from *Universitat Autònoma de Barcelona* (Barcelona, Spain) and the graduate program in Literature from the *Universidade Federal de Santa Catarina* (Florianópolis, Brazil) with research in Brazilian illustrated books and picturebooks. She has over twenty years of teaching experience. Since 2010, she has participated in the Children's Literature Research Group from local community library *Barca dos Livros*, analyzing and selecting books for the FNLIJ (*Fundação Nacional do Livro Infantil e Juvenil* - Ibby Brazil) yearly awards.

### **Karla Fernández de Gamboa Vázquez (Autonomous University of Barcelona, Spain)** **Break up with the happy ending through picturebooks**

Teresa Colomer (1995, 1998) confirmed that in Spain (as in other post-industrial societies) between the late 70s until the early 90s there was a marked innovation in the characteristics, both educational and literary, of Children's and Young Adult's Literature. So, it is not surprising that along with the change of century these innovations continue increasing.

It can be stated that in the last few decades, despite the rejection of some disciplines as Psychoanalysis, a story can end far away from the 'they lived happily ever after'. Although these endings are less common than the happy ones, it is recognized that there are open, negative or mixed endings. The discussion of moral adequacy and of psychological assimilation and comprehension has currently been linked to the employment of these new *dénouements*.

The aim of this paper is to define what a negative ending in Children's Literature means, and to define this concept in which various perspectives such as Structuralism or the thematic field get involved. To that end, four types of negative endings found thus far in Children's Literature will be explored through an analysis of a sample of picturebooks selected as representative of those closures.

After gaining a B.A. in *Early Childhood Education* and in *Primary Education* from the University of the Basque Country **Karla Fernández de Gamboa Vázquez** gained the MA in *School Library and Reading Promotion* organised jointly by the *Universitat Autònoma Barcelona* (UAB) and the *Universitat de Barcelona*. She also obtained the MA in *Books and Literature for Children and Young Adults* from UAB in agreement with the Banco del Libro and the MA in *Research in Language and Literature Teaching* from the UAB. She is currently pursuing her PhD in Education as a scholarship holder in GRETEL (Research Group in Children and Youngster's Literature and Literary Education from the UAB) led by Professor Teresa Colomer, with a grant from the *Universitat Autònoma Barcelona* for Research Assistants.





## GENDER I

### **Etti Gordon Ginzburg (Oranim and Gordon Academic Colleges of Education, Israel)** **Violence and gender violations in the Victorian nursery? The ferocious rhymes of Laura E. Richards**

Violence has always been a part of children's literature. It has been attractive to both adults and children either due to its role in exerting discipline and establishing cultural norms or for its sensationalism and scary stimulation. However, in the nineteenth century, as romantic views of childhood became more and more dominant, unconcealed aggressive writing became less and less tolerable.

Though little known today, Laura Richards (1850-1943) was a prolific and popular American children's writer at the end of the nineteenth century. A mother of seven, she presented her writing career as an extension of her seemingly ideal motherhood. Indeed, Richards' 'children' poems—where children are the main characters—seem to coincide with prevalent Victorian views of childhood. However, some of her most famous poems are intensely aggressive, and far removed from the idyllic notions of maternity that she so carefully constructed. When it comes to Richards' anthropomorphic poems, where the protagonists are animals, or to poems that deal with 'others' such as Native Americans, African Americans, or Japanese, violence and carnivalesque notions of gender gush through. This paper explores the violent features in Richards' children's poems, in an attempt to account for their unexpected presence in the nineteenth century American nursery.

**Etti Gordon Ginzburg** is a faculty member in the department of English language and literature at Oranim Academic College of Education and in Gordon Academic College, both in the north of Israel. Various aspects of her work about Laura Richards have been presented in many international conferences, including the last Child and the Book conference in Athens in 2014. She is currently writing a book about Laura Richards and American Children's literature in the nineteenth century.

### **Mel Gibson and Kay Sambell (Northumbria University, UK)** **The Excelsior Award. Disrupting professional notions about reading and gender**

Graphic novels are increasingly becoming a focus of attention for librarians and teachers in Britain, disrupting professional notions of a hierarchy of reading. There has been a major expansion in graphic novel publishing and an increasing availability of manga in translation. With regard to mainstream graphic novels publishers often target boys as potential readers. Amongst independent publishers, the aim is to appeal to both boys and girls. Further, with regard to manga publishing in English, girls typically form 60% of the readership.

This paper explores the Excelsior Award <http://www.excelsioraward.co.uk/> in which students aged 11-16 vote for their favourite graphic novel. Kay Sambell and I ran a survey with the staff involved in the 2012 Award and intend to repeat that in 2015. This paper explores the adult lead staff responses to their involvement in the Award and how working with graphic novels disrupted their perspectives on both reading and gender.

In particular, regarding male readers, their engagement with the medium serves to disrupt



professional beliefs around the supposed lack of engagement boys have with reading. In addition, the engagement of girls with manga and independent titles disrupts another notion common in Britain: that being that girls do not read comics.

**Mel Gibson** is a Senior Lecturer at Northumbria University. She researches around children's books, picturebooks and comics and runs a consultancy on literacy and comics.

**Kay Sambell**, based at the same university, researches in Children's Literature as well as learning and teaching in higher education.

## DIGITAL EXPERIMENTS I

**Dulce Melão and João Paulo Balula (Polytechnic Institute of Viseu, Portugal)**

**Fractures and disruptions in children's literature: from print to screen and back with Isabel Minhós Martins**

Recent years have seen a (r)evolution in children's literature in Portugal, with particular emphasis on the picturebook, perhaps echoing the challenges of a society where page and screen are providing us with new ways of seeing and listening to the world. In order to meet these challenges, educators increasingly need to promote multiple literacies, encompassing a myriad of ways to motivate children to become lifelong readers. Isabel Minhós Martins' recent picturebooks (2013) *Este livro está a chamar-te (não ouves?)* (*This book is calling you (can't you hear?)*) and *Uma onda pequenina* (*A tiny wave*) invite the readers to follow such thought-provoking paths, calling them to interact with printed words mingled with a proposed 'digital experience' and to embrace fractures and disruptions that come along. The objectives of this paper are twofold: i) to briefly review the growing importance of the picturebook in education, namely in school selections (*Plano Nacional de Leitura - National Reading Plan*); ii) to explore how the interaction between text and image might create fractures and disruptions, allowing creativity to thrive and thus contributing to increase children's motivation to read. It is hoped that such ways of reading pave the way for many more to come.

**Dulce Melão** holds a Master degree in Portuguese Literature (Universidade de Coimbra, Portugal) and a Master degree in Nineteenth Century Literary Research (Lancaster University, UK). She is currently a PhD student in the Education Department (Universidade de Aveiro, Portugal). She is also a lecturer at the School of Education (Science Languages Department, Polytechnic Institute of Viseu, Portugal). Her research interests include reading, didactics, communication and media studies. She sees herself as an avid reader.

**João Paulo Balula** holds a PhD in Didactics (Universidade de Aveiro, Portugal). He is Coordinating Professor in the Science Languages Department at the School of Education (Polytechnic Institute of Viseu, Portugal), Vice-President of the School of Education, since January 2009, Director of the Master programme in Didactics (Portuguese / Mathematics / Natural Sciences), since 2011, and member of the Centre for the Study of Education, Technologies and Health. He has supervised many reports and master's theses. His main research interests are educating readers, didactics of reading, creative writing and academic writing.



**Ana Maria Machado (University of Coimbra, Portugal)**

### **Fictional characters in electronic children's literature. The case of *Inanimate Alice***

A digital, interactive and multimedia novel or series such as the four episodes of *Inanimate Alice* (2005-2010), written by Kate Pullinger and designed by Chris Joseph (<http://www.inanimatealice.com/>), 'for pre-teen and emerging teen readers'. raises a lot of questions on how new media can change the rhetoric of fiction, reader response and the ethics of reading. In this paper I aim to study possible mutations in the way this particular fictional character and its avatars are conceived throughout their adventures around the world.

The basic text in alphabetic writing and its various options open several windows of (motion) pictures and sound that reveal to the reader/co-character the world Alice lives in, through her own, exclusive perspective. In consequence, the balance between the narrator role and the child/teenager actions strangely tends to erase the main characters' visibility and, instead of what could be expected in a multimodal narrative, the detailed observation of the scenarios do not go along with the characters' physical portraits. In fact, we do not see Alice nor her parents, as if, in their *status* of literary *persona*, they were preserving themselves from the challenges of new materialities of literature. So, we will inquire into the meaning of these omissions and also try to figure out the relationship to the themes these stories develop: loneliness, imaginary friends, technology and mobility to mention a few.

**Ana Maria Machado** teaches Portuguese Literature and Culture of medieval and contemporary times, at the Faculty of Letters at the University of Coimbra and she is researcher at the Centre of Portuguese Literature of the same University. She has published essays on medieval and contemporary Portuguese literature, and co-coordinates Têpluquê a program for the Study of the Book and Children's and Youth Literature. She is now working on the project 'Materialities of the book, illustration and artist book'.

## **FICTION AND REALITY**

**Diana Navas (Pontifical Catholic University of São Paulo, Brazil)**

### **Metafictional strategies: disruptions in Brazilian contemporary children's literature**

Deconstruction, fragmentation and denudation of the fictional process: these are some of the observable tendencies in contemporary children's literature. Tendencies that point to the fractures and disruptions noticeable in terms of the micro- and macro-structures in literature for young readers.

In texts such as *Retratos de Carolina (Portraits of Carloina)*, *Fazendo Ana Paz (Making Ana Peace)* and *Book*, by Lygia Bojunga, an important contemporary Brazilian author, we intend to verify how the use of metafictional strategies can be seen as an instigating resource to the building of the plot and as a challenge to the reader in the process of (re)building the text. To accomplish this, we will be considering the concepts of metafiction developed by Linda Hutcheon and Patricia Waugh.

Considering metafiction as a subversive agent of the canonical form in children's literature, the study aims to show how, through the use of metafictional strategies, the author de-automatizes the traditional form of reading and re-equates the reader's participation. Questioning the traditional structures of literary writing, metafictional texts, besides leading the young reader to understand



the process of construction of the text, enable a questioning of conceptions of reality and fiction, contributing to the formation of critical citizens.

**Diana Navas** is a professor at Pontifícia Universidade Católica de São Paulo (PUC-SP), Brazil, where she lectures classes of Portuguese Literature and Children's Literature on the post-graduation course (strictu sensu) of Literature and Critical Studies. Master in Literature and Critical Studies, by PUC-SP, and PhD in Portuguese Literature by Universidade de São Paulo (USP), Diana Navas has published *Narcisismo Discursivo e Metaficção* (2009) and *Figurações da Escrita* (2013), as well as articles and interviews in the area of Children's Literature. Her recent research includes the tendencies followed in contemporary children's literature.

### **Sara Reis da Silva (University of Minho, Portugal)**

#### **The game of narrative for children: on the 'rules' of a new fiction**

The combination of topics like the game and its relevance in childhood, literature as a ludic expression, narrative as game substrate (as in certain board games), among others, led to a reflection on contemporary narratives whose 'fracturing construction' breaks some of the paradigms of fiction for young readers.

I will analyse picturebooks which, boasting a hybrid, interactive, intentionally playful and challenging format/architecture, partly disrupt the 'traditional narrative rigidity' in what characters – because there is an extra-textual figure who acts on the text, namely the reader – and diegetic succession/actantial linearity are concerned, among other elements. This is what can be observed and what we intend to prove in *O Cavaleiro Coragem! (Courage, the Knight!)*, by Delphine Chedru (Orfeu Mini, 2011), or in *Um livro (A Book)*, by Hervé Tullet (Edicare, 2014), for example. Similarly, I will also focus on three Portuguese examples which allow us to identify some 'rules' of game-narratives: *O que há (What's in there?)* (2012) and *Este livro está a chamar-te (This book is calling you)* (2013), both by Isabel Minhós Martins and Madalena Matoso; *Uma onda pequenina (A Little Wave)* (2013) by Isabel Minhós Martins and Yara Kono, all published by Planeta Tangerina.

**Sara Reis da Silva** has a PhD in Children's Literature and is a Professor in the Institute of Education at the University of Minho (Braga, Portugal). She is a member of: the research projects RED LIJMI (University of Santiago de Compostela, Spain) and Gulbenkian/Casa da Leitura ([www.casadaleitura.org](http://www.casadaleitura.org)); the Portuguese section of IBBY, and of ELOS, a Portuguese-Galaic research association of literature. She has participated in several conferences. She has published widely on children's literature, for example: *Dez Réis de Gente e de Livros. Notas sobre Literatura Infantil* (2005), *Encontros e Reencontros. Estudos sobre Literatura Infantil e Juvenil* (2010) and *De Capuz, Chapelinho ou Gorro: Recriações de O Capuchinho Vermelho* ( ) (2012). She is a regular contributor to the children's literature magazine *Malasartes*.



14.00 – 15.15

## POLITICS AND IDEOLOGY

**Gabriela Fragoso (New University of Lisbon, Portugal)**

### **Colonization taught to youngsters: literature of the Enlightenment and of the German Empire**

Books meant for the young reader were always a preferred means of divulging worldviews which were predominant at a determined time. This paper will analyze eighteenth century and late nineteenth century texts that convey to the young reader behavioural and ideological patterns, having as the main theme European colonization and missionaries.

The books by authors such as Joachim Heinrich Campe or Johann G. F. Pabst, in the second half of the eighteenth century, are of note as they reveal a stern concern regarding the defense of the dignity of the colonized peoples: we can find in them the rejection of conquest wars as well as violence and fanaticism with which they are associated.

Whereas the late nineteenth century young adult literature presents clear signs of the militaristic and nationalist spirit that characterised the German Empire and has its more noticeable manifestation in accounts of adventurous travels through exotic territories – in authors such as Sophie Wörishöffer (1838-1890) or C. Falkenhorst (1853-1913) – in which that same empire started off by establishing commercial hubs, before proceeding to establish an occupation policy.

In the framework of their time, these books offer youngsters entertainment, besides transmitting factual knowledge about other continents. But while authors such as Campe or Pabst develop their texts according to a pedagogy of tolerance and encourage readers to deepen the causes and consequences of the described actions, the texts written in the last decades of the nineteenth century offer a Eurocentric vision of contempt for tribes and races considered to be inferior. Here the primacy is given to colonization and Christianization, according to a defense of nationalism that would reach its peak with the outbreak of the First World War.

**Gabriela Fragoso** studied English and German at the University of Lisbon and taught Portuguese Language, Literature and Culture at the University of Cologne. She is affiliated to the German Department (Universidade Nova de Lisboa) where she also completed her PhD. In 2007 she joined the Research Center for Communication and Culture at the Faculty of Human Sciences, where she is currently one of the senior researchers of the research line Translating Europe Across the Ages. She co-organized the international and transdisciplinary conference on Garcia de Orta and Alexander von Humboldt and has organized various colloquia on Portuguese and German Children's Literature in Portugal and abroad (Germany, Austria). She organized and published the volume of essays *Literatura para a Infância. Infância na Literatura* (2013).

**Julia Lin (University of Sydney, Australia)**

### **State censorship and the translation of children's literature: *The Adventures of Huckleberry Finn* in Francoist Spain**

Children's Literature, established as a distinguished literary genre, possesses some unique characteristics that differentiate it from other literary genres. First, those who write for children are



usually adults, who could hardly identify themselves with their primary readers; second, children's literature is not only judged according to its pure literary values, but also to the social-educational functions that it fulfills. Therefore, books written for children usually aim to entertain and to educate at the same time. And these also apply to the translation of children's literature, except that the translated works belong to a shifted socio-cultural, and even historical context, from that in which the original works were created.

In the current paper, my focus is on the translation of children's literature under state censorship during Francoist Spain, with specific reference to the translations of Mark Twain's *The Adventures of Huckleberry Finn* (1885), produced during the dictatorship. Through close examinations on the different versions of the translations, as well as studying the censor records, I aim to propose that in comparison with books written for an adult readership, books written or translated for children and young adolescent readers are more susceptible to state censorship, and that children's literature is a domain which is subject to active political and ideological manipulations.

**Julia Lin** is an MA student at the Department of Spanish and Latin American Studies at University of Sydney. Her research interests include translation studies and studies of children's literature. More specifically, her current work examines the influences of state censorship on the translation of children's literature produced during Francoist Spain, with specific analysis on the translations of Mark Twain's *The Adventures of Huckleberry Finn* (1885). Through her research, she aims to focus on children's literature as a domain which is susceptible to active political and ideological manipulations from the perspective of translation studies.

## **Fernando Azevedo and Ângela Balça (University of Minho and University of Évora, Portugal)**

### **Political and ideological thinking on children's literature: the idea of democracy in the work of António Torrado and José Jorge Letria**

Europe has been questioning itself from a political point of view and several voices have raised against what they identify as the decline of democracies and the emergence of totalitarian temptations. Professors, intellectuals and philosophers such as George Steiner (2011) do not hesitate to express the common feeling that "politics has become a refuge for the mediocre". George Steiner (2011) also transmits all the anguish present in our age - "It seems to me that our biggest crime today is the lack of hope we leave to young people." Children's literature certainly embodies, by means of the use of realia, a series of possible worlds, where reality is questioned and alternative means are suggested for the collective creation of a society which is politically more committed to those values which humanity cherishes the most.

In this paper, we intend to discuss some paradigmatic literary texts for children by Portuguese authors who are deeply committed to values such as democracy, liberty and citizenship. António Torrado and José Jorge Letria are these authors. In Torrado's work, humour and subtle irony transmit messages and values, giving us an insight into his political beliefs. In Letria's work, historical characters and historical events are presented to children through a play between memory and literary representation. Both of them, seem to be representative of a "Politics of Advocacy" (Sutherland, 1985: 145), seeking to trigger in their readers certain perlocutionary effects.

**Fernando Azevedo** is a professor at the Institute of Education of Minho University, where he is responsible for



teaching post-graduate courses in children's and young adult literature and developing readers. He has a PhD in Literature Sciences and is a member of the CIEC (Children Studies Research Centre), and is also a part of the OBLIJ (Children and Young Adult Literature Observatory) and the RIUL (International Network of Reader Universities). He belongs to the specialist committee for the National Reading Plan. Has published work in the areas of textual hermeneutics, children's literature and developing readers.

**Ângela Balça** is a professor at the University of Évora (Portugal). She works in the areas of Portuguese teaching, children's literature and the training of readers. She is also a member of the Education and Psychology Research Centre at the University of Évora.

## GENDER II

### **Katy Day (University of Cambridge, UK)**

#### **'The subversive idea that girls are people too': script disruption as a positive cognitive tool**

While disruption can often be portrayed in a negative light, I argue that script disruption is a powerful cognitive tool when it occurs while adolescents read. I have analyzed the protagonists from *Alanna: The First Adventure* and *Ella Enchanted*, illustrating the potential cognitive impact these characters can have on adolescent readers through the disruption of scripts. Roberta Trites defines scripts as 'dynamic repertoires comprised of a series of sequences,'—that is, things we have experienced that happen in a usual order. They are the stored memories of events that are so common we do not need to pause to consciously consider them. In a story, readers do not question what they deem ordinary. It is only when something strange happens do they take notice. This is called script disruption. Both texts I analyze provide feminist characters who go against the norm, disrupting scripts and making readers' brains more likely to cognitively engage with the text. This makes the action more memorable and therefore applicable to readers' own lives. If a character thinks, behaves, or grows into an empowered person, readers are more likely to remember and apply that if their brains are already actively engaging. Thus script disruption becomes a positive tool, turning the negative connotation of disruption on its head.

**Katy Day** is a PhD candidate in critical approaches to children's literature at the University of Cambridge. She is interested in young adult fantasy fiction, cognitive poetics, and feminism, and how they can affect readers' everyday lives. Currently, she is on the editorial board for the Cambridge Open-Review Educational Research e-Journal (CORERJ), which is a peer-reviewed journal that showcases on-going and completed work from early career researchers in the field of education. In 2011, she received the Revell Carr Research Fellowship from Williams College to study Virginia Woolf's *The Voyage Out* as part of their Williams-Mystic program. She holds an MPhil from Cambridge, an MLitt in creative writing from the University of St Andrews, and received her BA in English from Kenyon College in Ohio.



### **Ann Lazim (Centre for Literacy in Primary Education, UK)**

#### **The women's suffrage movement in literature for children and young people**

How does literature for children and young people portray women's involvement in political movements, in particular the struggle for the vote? How much do they reflect the reality of the movement? Do writers only focus on the militant actions of the suffragettes in order to create a dramatic narrative or are readers also made aware of the actions of the suffragists? Do any patterns emerge in the type of fictional characters developed, for example, friendships between women from privileged backgrounds and working class women? Do real historical characters play a direct part in these fictional narratives?

The focus will be on children's literature and the women's movement in the UK although reference will also be made to the USA and delegates will be encouraged to suggest examples of relevant children's books from their own countries.

**Ann Lazim** is Literature & Library Development Manager at the Centre for Literacy in Primary Education in London where she has worked for 22 years promoting literature to teachers and families. She gained an MA in Children's Literature from Roehampton University in 2005. Ann has been involved with IBBY (International Board on Books for Young People) for 20 years and was co-director of its international congress in London in 2012. She is researching and writing a biography of two women involved in the suffrage movement.

### **Maria Dunne (Independent Scholar, Ireland)**

#### **The novels of Melvin Burgess: a critique of second wave feminist discourse of the 1970s and 1980s**

Critical theorists are divided as to whether Melvin Burgess generates an increasingly liberal attitude to sex and sexuality in Children's and Young Adult Fiction, and by extension, in the real world, or surreptitiously reinforces traditional social and sexual norms. This paper posits the existence of a discernible pattern of double address in Burgess's novels. It suggests that the author engages with the specialist reader to critique the fundamentals of Second Wave feminist discourse.

Its approach is to interpret Burgess's novels by reference to the historical progression of a theoretical discourse which seeks to identify the locus of Patriarchy and how that Patriarchy might be undermined, and also considers the nature of gender.

It suggests that Burgess interrogates a particularly British radical activism which advocates the universal amelioration of experience through the destruction of social structures, and especially of familial systems and relationships, which sustain and perpetuate the Patriarchy and its associated gender norms, attitudes and behaviours.

It argues that while Burgess acknowledges both the existence of an outdated social order which subordinated women to men and the need for change, through his representation of the disrupted experiences and fractured lives of his teenaged characters, he disputes any beneficial effect for young people in consequence of Second Wave feminist discourse.

**Maria Dunne** returned to higher education in 2003 after raising her family. She completed her BA in English and Religious Studies at St. Patrick's College, a College of Dublin City University, in 2006, and was awarded the John Killeen Memorial Prize for Excellence in English. She continued her studies at Dublin City University, where she





received an MA in Journalism in 2009. She returned to St. Patrick's College and received an MA in Children's Literature in 2013. Her academic interests include the works of Melvin Burgess, John Irving and John McGahern.

## DIGITAL EXPERIMENTS II

### **Neus Real and Cristina Corroero (Autonomous University of Barcelona, Spain)** **Digital literature for little children: between rupture and tradition**

In the last two decades, electronic literature has become a growing social and cultural phenomenon. But does it really imply a deep rupture, a brand new kind of literary output? This paper aims to explore the limits and possibilities of digital works for little children (up to 6 years old) in order to establish their real differences from printed books regarding textual constructions and reading experiences, and therefore to provide an overview of new ways for literature to support education in digital contexts. Several apps and activities will be examined to show possible changes, ruptures and strategies in the context of renewed forms of pedagogy and literacy education. This paper's final goal is to display how, to date and despite its ultramodern appearance, digital works are not contributing as much as they could to children's literature in terms of literacy education, although they do offer qualities which cannot be ignored by schools and academia. All the results presented come from the R&D project 'Electronic Literature: Texts, Readers and Teaching Practices', funded by the Spanish Ministry of Education and Science and held by GRETTEL (Research Group on Children's Literature and Literacy Education) at the Universitat Autònoma de Barcelona.

**Neus Real** has a BA in Catalan Studies (Universitat Autònoma de Barcelona), an MPhil in Philosophy (Arts) (The University of Birmingham, UK) and a PhD in Catalan Studies (Universitat Autònoma de Barcelona). She is currently a full time Lecturer in the Faculty of Education at the Universitat Autònoma de Barcelona. Member of the research group GELCC (Research Group in Contemporary Catalan Literature) from 1994 to 2008, she focused her work on Catalan women writers of the 20's and 30's. In 2008 she joined the research group GRETTEL (Research Group in Children's Literature and Literacy Education), and is currently doing research on early childhood, literacy education and digital literature.

**Cristina Corroero** has a BA in Philology (Universitat de Barcelona) and a BA in International Finance and Law (Fachhochschule Frankfurt am Main). After completing part of the MA in Teaching in Secondary Schools, Vocational Training and Language Centres at the Universitat Autònoma de Barcelona, she began MA in Language and Literature Teaching Research at the same university, finishing with distinction. She is currently doing a PhD in literature for up to 8-year old children under the supervision of Teresa Colomer. She combines her research duties with her part time teaching in the Faculty of Education at the Universitat Autònoma de Barcelona.

### **Nuno Miguel Neves (University of Coimbra, Portugal)** **Children's literature: children's books in the digital age**

The ontology of the book, if there ever was one, has been challenged, over the last years, in part due to the birth of the digital media formats which have brought new possibilities and new ways to think about the concept of the Book itself. Not only have we witnessed the remediation, to use a concept coined by Bolter and Grusin, of many of children's literature classical works but we have also witnessed the birth of many new works that were written and designed to exist specifically



through digital media. The analysis of several works that fit into this last category – literature designed/written specifically for the electronic media - will allow us to ask several questions: What is the impact of this change in children's literature? What developments has the use of digital media brought to children's literature? What is expected from a digital age children's book? What does the digital format have to offer that is new?

**Nuno Miguel Neves** holds a degree in Social and Cultural Anthropology, from the University of Coimbra and has a postgraduate diploma in Art Studies from the same university. He is a member of A Equi – microcolectivomusculopoetico – which, in addition to regular participation in the Coimbra Poetry Slam and other quasi-performances elsewhere, has published a collection of texts by inmates of the Coimbra prison titled 'Poesia há. Solta!'. He is currently an FCT doctoral fellow in the PhD Program in Materialities of Literature at the School of Arts and Humanities at the University of Coimbra. His research interests focus mainly on issues of voice, sound poetry, noise, avant-garde movements and digital (re)mediation.

### **Aline Frederico (University of Cambridge, UK)**

#### **Changes in picturebook aesthetics: performance in picturebook apps**

Performance is an element entangled in the act of reading, although commonly ignored as in most cases the bodily engagement of the reader is limited and unrelated to the content being read. Traditionally, the picturebook is amongst the text formats most willing to incorporate gestures and performance due to its multimodality and multidimensionality, which may include flaps, pop-ups etc. The shift of the picturebook into the digital mode as picturebook apps has, with the enhancement of its multimodality and multimediality, made new explorations of the performative aspects of picturebooks possible, interfering in its narrative features.

This paper will discuss the different forms through which performance takes place in picturebook apps, showing examples of well-established picturebook apps available for the iPad. Performance will be considered under the spectrum that ranges from explicit, when readers theatricalize the narrative, to implicit, when readers do not enact the narrative, but control through interactivity gestures performed by characters. Also, whether performing implicitly or explicitly, the position of the reader in relation to the narrative may be fictional, as they assume the role of a character while performing, or metafictional as they become participants in the narrative themselves.

**Aline Frederico** is a first-year PhD student at the Faculty of Education of the University of Cambridge, United Kingdom. Her previous degrees include an MA in Children's Literature from The University of British Columbia, Canada, and a BA in Communication with emphasis in Publishing from The University of São Paulo, Brazil. Her research interests lie in picturebook theory, the construction of meaning in picturebooks, visual narratives, Brazilian children's literature and publishing of children's texts. She has also worked as editor, translator and designer of children's books.





**9.00 – 9.50**

## **RELIGION**

**Kana Oyabu (Kanazawa University, Japan)**

### **Praying for the culprit: forgiveness in Amish-themed children's literature**

This paper examines the effect of Nickel Mine school massacre on Amish-themed children's literature. Nickel Mine shooting in October 2006 brought the attention of the world upon the Amish Community. Not only were people shocked by the killing of innocent Amish children at their school by a gunman, but they were also astonished to learn that many of these children offered themselves to be killed to protect their friends, and that the families of victims issued a statement of forgiveness for the gunman shortly after the incident. This paper looks at the concept of forgiveness in Amish-themed texts especially published after 2006. It also compares the texts of *Lizzie* series by an Amish writer, Linda Byler, and *Rachel Yoder* series by a non-Amish writer, Wanda Brunstetter. I would like to argue that individuality and personal suffering feature more strongly in the works of Brunstetter. The texts by these authors were published during the period covering the time of the incident. The paper also touches upon the changes in the treatment of disaster and forgiveness in these texts before and after the time of the incident.

**Kana Oyabu** is a professor at Kanazawa University, Japan. She is interested in religious children's literature including Islamic and Amish-themed books written in English for children of the minority.

**Gunnar Haaland (Oslo and Akershus University College, Norway)**

### **Constructions of the Jewish other in Christian children's Bibles**

In the aftermath of the Holocaust, Christian theologians have pursued new and more constructive ways to understand and relate to Jews and Judaism. New Testament scholars have scrutinized 'the Jewishness of Jesus' and 'the Jewish roots of Christianity' and church leaders have been involved in respectful dialogue with Jewish counterparts.

But to what extent do these developments in scholarship and interreligious dialogue inform Christian preaching and teaching at the grass-root level? What kind of Jews and Judaism do Christian children encounter in their children's bibles?

- How is the term 'Jew' employed?
- What kind of Judaism is Jesus placed within? How are Jewish religious practices reflected? How is 'Jewishness' conveyed visually?
- How is Jesus set apart visually (appearance, dress, etc.)?
- How are debates and confrontations between Jesus and the Jewish leaders recorded?
- How is the trial against Jesus plotted?
- How does the presentation of Jews and Judaism enter into Christian self-definition?

The paper discusses examples of the adaptation of Gospel narratives from a few recent children's bibles. The analysis is informed by post-colonial theory ('Orientalism' and 'othering'; Said), identity theory (Barth) and scholarship on children's Bibles and Christian anti-Judaism.



**Gunnar Haaland** is associate professor of Religion and Ethics at Oslo and Akershus University College of Applied Sciences, Faculty of Education and International Studies, Department of Early Childhood Education and Care. He holds a doctorate in New Testament Studies from MF Norwegian School of Theology in Oslo. His dissertation discusses Flavius Josephus's final work *Contra Apionem* (2006). He has published articles on Josephus, Jewish studies, the inter-play of biblical interpretation and Jewish-Christian relations, etc., and contributed to the 2011 Bible translation of the Norwegian Bible Society. In 2010–2011 he was a Barbro Osher Research Fellow in Memory of Krister Stendahl at the Swedish Theological Institute in Jerusalem.

## MIGRATION AND DISPLACEMENT I

**Rebecca Long (Trinity College Dublin, Ireland)**

### **Children of their time: disrupted childhoods and the potentiality of displacement in children's literature**

Childhood is often contextualised by the spaces in which it is experienced and by the stability of the structures and authorities that frame it. Children whose childhoods are disrupted often find themselves suddenly in the 'wrong' place; they are displaced, often out of the home space, by events beyond their control. The routine and structure of normal life is compromised; childhood itself is disrupted. What happens to these children? How do they recover from this loss of place, agency and stability? How do these disruptive experiences influence the development of their identities? How does this displacement out of every day life resolved?

Through close readings of three key texts; Marita Conlon McKenna's *The Blue Horse* (1995), Cynthia Voigt's *Homecoming* (1985) and Judith Kerr's *When Hitler Stole Pink Rabbit* (1971) this paper will examine the representation of disrupted childhoods in children's literature and the effect of these disruptions on the maturation of the central child protagonists. In each of these texts, the central child figure experiences a crisis moment in their childhood. Beyond these moments their lives change utterly and they must begin a traumatized movement out of childhood and towards adulthood. This paper will argue that this transition is also a movement away from disruption and its consequences and towards a renewed sense of agency and a reclamation of identity. In this context, disruption becomes a cathartic event, imbued with meaning and a potentiality for recovery that must be seized by the child protagonist in order to be realised.

**Rebecca Long** graduated with a First Class Honours Degree in English Studies from Trinity College Dublin in 2010. In 2011 she became part of the first MPhil in Children's Literature cohort and subsequently graduated with a Distinction. Since graduating she has presented numerous conference papers on the subject of children's literature. In 2014 she contributed an essay to a collection entitled *Feast or Famine? Food in Children's Literature* edited by Bridget Harrington and Jennifer Harding and in 2015 will have an essay published in a collection entitled *Neil Gaiman in the Twenty-First Century* edited by Tara Prescott. Having been awarded a Government of Ireland Postgraduate Scholarship by the Irish Research Council, she is now beginning a PhD in Irish children's literature focusing on representations of childhood and the significance of cultural heritage in traditional narratives in Trinity College.



## **Brigita Dimavičiene (Vytautas Magnus University, Lithuania)**

### **Emigration: a new generation of lonely children**

Adolescent literature has become a major publishing phenomenon in the world lately, with

An increasing number of books aimed at the teen audience. One of the reasons for this popularity is that current books for adolescents are more interesting for teens, as they tend to deal with the realities, some very complex and difficult, that young adults have to face nowadays. Emigration has been a serious issue in Lithuania for some time, however young adult writers have started to touch upon this problem only recently. Within the last few years, several books for young adults have been published which explore emigration from different perspectives. Some of them tell the story of abandoned teens whose parents emigrate to foreign countries; while others focus on teenagers deciding whether they should stay in Lithuania or flee the country as well. This presentation aims to discuss the selected contemporary Lithuanian books for teens and compare different approaches to such a delicate issue.

**Brigita Dimavičiene** is in her fourth year of a PhD programme in the English Philology Department at Vytautas Magnus University, Kaunas, Lithuania. Her main research interests include contemporary young adult literature and criticism, literary translation theory and taboo topics and swearwords in young adult literature. The main aim of her dissertation is to analyze taboo subjects in Lithuanian literature for teenagers and young people since 1990 and explore how translated fiction encouraged the rise of Lithuanian writers dealing with new social norms and taboo subjects.

## **LOSS AND TRAUMA I**

### **Nefeli Gkatsou, Vasileia Psychogiou and Athanasia Psychogiou (National and Kapodistrian University of Athens, Greece)**

#### **Loss as a fracture in childhood: The case of *Grandpa left us alone***

*Grandpa left us alone* is a book written by the Greek author Philip Mandilaras. A family struggles to overcome the loss of the recently deceased grandpa. As soon as the family gets informed about the death of the grandfather, everything seems different. Marina has to face the absence of her beloved grandfather. Her parents try to help their daughter cope with the loss of her grandpa, by showing her that she can cherish his memory alive through recalling all the sweet moments they had together. It is the absence of the familiar and the adored that creates a vacancy in every soul. The fracture caused by the loss of the loved is an issue that can be approached through drama therapy by exploring one's inner experience. Releasing children's emotions that can possibly be revealed by the death of a familiar person might stand as an important factor in solving problems and achieving catharsis. This paper aims at taking advantage of literature-therapy by promoting the –free of guilt– expression of feelings and the ability to create empathy in order to release a small amount of children's internal tension.

**Nefeli Gkatsou** is an assistant teacher at the Hellenic American Educational Foundation. She is a PhD candidate of the Pedagogical Department of the National and Kapodistrian University of Athens and a graduate of the MA Program of the National and Kapodistrian University of Athens, entitled 'Teaching Language, Literature, Theatre and Education – Direction: Teaching Language'. She has participated in European programs as a student and as



a researcher in European educational systems in Portugal and Czech Republic.

**Vasileia Psychogiou** is a teacher in a primary school for children with special needs in Athens. She graduated from the Pedagogical Department of the National and Kapodistrian University of Athens and has participated in European programs as a student in the Faculty of education in Plzen, Czech Republic. She is now a student in the Interdepartmental MA degree program of the National and Kapodistrian University of Athens, entitled 'Information and Communication Technology in Education'.

**Athanasia Psychogiou** is a teacher of English in a private language school in Athens. She graduated from the Faculty of English Language and Literature of the National and Kapodistrian University of Athens. She is now a postgraduate student in the Hellenic Open University (HOU) doing an MEd in Teaching English to Speakers of Other Languages (TESOL). She has attended many seminars and conferences.

## **Ben Screech (University of West of England, UK)**

### **'Like things that don't fit': homelessness in the fiction of Kevin Brooks**

For Young Adult author Kevin Brooks, homelessness has been a perennial concern and recurring theme in his writing. Brooks explores this in *Lucas* (2002) and *The Road of the Dead* (2006) with reference to young people from traveller communities, where itinerancy is an inevitable facet of this culture. The theme of homelessness continues as a primary concern for Brooks as we arrive at his later novels, many of which are darkened by drug use and alcoholism. In *Candy* (2005), we meet the eponymous teenage heroin addict, who upon encountering her homeless on the streets of London becomes Joe's (the novel's protagonist) own obsessive addiction. Latterly, In *Killing God* (2009), we observe 'home' as a domestic concept disturbingly broken down, as 15 year old Dawn Bundy attempts to come to terms with her father's sudden disappearance. Arguably, Brooks' exploration of homelessness is intrinsically linked to wider concerns in his work relating to drug use, poverty and family breakdown. In this paper, I will trace Brooks' negotiation of these concerns with reference to several of his key novels from the period 2002 to 2013. This paper will also make reference to a recent interview I conducted with Kevin Brooks.

**Ben Screech** is a PhD student working on an interdisciplinary project supervised between the English and Education departments at the University of the West of England. His doctoral thesis, entitled *Peripheral Voices: Constructing Otherness in Contemporary Children's Writing*, explores contemporary British children's authors' constructions of 'otherness' or 'difference' in their writing and positions this against a reader response study based on work completed with children and young people in local primary and secondary schools. Prior to beginning his PhD, Ben was a primary school teacher in Bristol, UK.



09.55 – 10.45

## EDUCATIONAL APPROACHES I

**Martha Mavridou (University of Thessaly, Greece)**

### ***The Boy in the Striped Pajamas*: from a written page in a book to a drama lesson**

*The Boy in the Striped Pajamas* is a book about the Holocaust told by a nine-year old living in a time of war and is one of the most difficult stories that a teenager can ever read. Written by John Boyne, it provides the perfect way to connect an uncomfortable situation and relate it to human rights, friendship, respect, responsibility and caring. It has been translated into 26 different languages and reading guides have also been created.

In this paper I will describe how a group of teenagers from Greece worked with this title for three months through drama activities. The book was the motive for these readers to learn about the Holocaust and through drama work on feelings, thoughts and a way of living. Speech, movement, expression and imagination are some of the activities that contributed to these teenagers developing an understanding of history and suffering.

**Martha Mavridou** is a PhD student from the University of Thessaly in the Department of Early Childhood Education. Her thesis looks at the adaptations of Aesop's fables and how teachers can use Aesopian texts to demonstrate puppet-theater in the classroom. Since October 2009 she has been working as a drama teacher in Municipality of Eordaia. From 2000 to 2010, she partnered with the Laboratory of Language and Culture Center of University of Thessaly led by Emeritus Professor Mr. V.D. Anagnostopoulos. Her passionate interests are the adaptation of literature into plays and creative writing, especially in children's texts. She has dedicated her time to observing and participating in conferences and seminars in Greece and abroad, about Theater in Education, Literature, Adaptation and Writing.

**Andrea Ramos (Canterbury Christ Church University, UK)**

### **An arts-informed study of the relationship between representation in picturebooks and the cultural identities of primary school children: a progress report on ongoing doctoral research**

Belonging and diversity in children's literature are growing topics of discussion in academic and industry circles, as well as, more recently, in mainstream media. Children's literature in English, particularly picturebooks, has historically been the subject of much debate in relation to the limited amount of cultural representation. This paper presents a report on a doctoral study, which seeks to ascertain children's perceptions of the self ('identity') in relation to cultural representation available in picturebooks.

The study parts from Britton's 'third area' of play, where children negotiate their inner needs and the demands of the outside world through narrative play, and Greenfield's neuroscientific analysis of identity. Based on these notions, it explores if and how the picture of the world offered in picturebooks with human characters may affect children's perceptions of themselves and their place in the world as members of a group. The study uses an arts-informed approach, whereby a series of artistic workshops with children and books are used as a means to initiate discussion and lead to further interviews. The paper explores the divide between the world presented in the books





versus the world of self, family and community, branching from initial interpretations of fieldwork observations with children.

**Andrea Ramos** is a PhD student at Canterbury Christ Church University, UK. She has an MA in Children's Book Illustration from Anglia Ruskin University, where she trained under Martin Salisbury and developed a passion for picturebooks and graphic novels. Prior to that, she completed her BA in Illustration in her hometown of Caracas, Venezuela. Her research interests focus on the use of artistic approaches together with academic writing to explore complex topics of belonging, identity and diversity, which she also explores in her own artistic work. She participated in the 2014 Erasmus Intensive Programme: Doctoral Studies in Research Methodologies in Joensuu, Finland; and the 50<sup>th</sup> UK Literacy Association International Conference in Brighton, UK.

## MIGRATION AND DISPLACEMENT II

### **Fanuel Hanán Díaz (Independent Scholar, Venezuela)**

#### **Crossing borders: migration and violence in Latin American children's books**

The need to forcibly leave their home, by poverty, abuse of power, armed conflicts or persecution, forces many people to begin a journey full of dangers and threats. In Latin America, migration flows are constant, from the countryside to the city, from indigenous communities to poverty belts, from the most remote villages of Central America geography to borders with United States. Many children are protagonists of these displacements, witnesses and victims of violence and abuse.

Nowadays, migration is a recurring and necessary theme in children's literature of Latin America. The books that address this issue allow many readers to recognize their own experience in these agonizing trips or keep alive the memory of their origins. For readers outside this reality, these stories can help to build a concept of the Other, the migrant, from tolerance and knowledge of a situation that goes beyond the limits and boundaries between wealth and poverty, welfare and misfortune.

In this paper different contemporary migration histories are analyzed, told from the perspective of child protagonists and their way of coping with violence and changes that these experiences impose.

**Fanuel Hanán Díaz** is a graduate in Literature with an MA in Science and Applied Arts. He coordinated the Department of Selection of Books for Children and Young People of Banco del Libro; has been a member of the jury in the Biennial of Illustration Bratislava and in Hans Christian Andersen Award; has given lectures and workshops in several Latin American and European universities; was awarded the Premio Nacional de Literatura Infantil and has been included in the IBBY Honour List. Fanuel has written several articles and books about picturebooks and Latino American Children's Literature. He received the Internationale Jugendbibliothek Scholarship, which permitted him to develop research about ancient books for children. Editor of Latin American children's literature magazine *Barataria*, he develops research proposals as an independent scholar.

### **Cheryl Cowdy (York University, Canada)**

#### **Disrupting diasporic adolescence: Cross-cultural translation in Hiromi Goto's *Half World***

In both her adult and young adult texts, Japanese-Canadian author Hiromi Goto explores the diasporic experiences of her characters as they attempt to navigate the confusion of living between



cultures, nations, and geographical spaces. In her genre-bending YA fantasy *Half World* (2009) Goto explores the question, ‘how do you reconstruct a world for yourself and a place for yourself when it’s all been torn away in the most painful way possible?’ (‘Writer’s Block’). This is a question that resonates with many young people’s experiences with migration and the fractured sense of diasporic identification that can accompany it: 15-year old Melanie Tamaki is a reluctant heroine called upon to rescue her parents, fracturing in the process a generational cycle of violence and restoring balance to the Realms of Flesh, Spirit and Half World. The latter is a liminal, intermediary place resembling Catholic Purgatory or the Tibetan *bardo*, in which monstrous chimeras are caught up in ‘Half Lives,’ ceaselessly repeating their moments of greatest trauma in a literal transfiguration of Freud’s repetition compulsion. A sophisticated narrative illustrated by Jillian Tamaki, *Half World*’s very ruptures offer readers redemptive moments of cross-cultural translation, weaving together a diversity of artistic and cultural contexts and practices, including Japanese folktales, the Tibetan Book of the Dead, the Book of Revelations, Greek mythology, psychoanalysis, children’s culture, and visual arts.

**Cheryl Cowdy** is an Assistant Professor of Children’s Studies in the Humanities department at York University. Her current research investigates the kinds of experiential and cultural change effected by transmedia texts as they are co-created by and for young readers. In addition, her work explores the psychogeographical, examining the relationship between spaces and subjectivity in English-Canadian texts for adults and young people. She has published most recently in *Jeunesse*, *Bookbird* and *Studies in Canadian Literature*.

## LOSS AND TRAUMA II

**Fabiana Tavares (Independent Scholar, Brazil)**

**High-heeled shoes at the age of ten: economic inequality, child work, abuse, and prostitution in Lygia Bojunga’s *Sapato de Salto***

Lygia Bojunga is a winner of the Hans Christian Andersen Award. Her texts deal with the universe of children and teenagers from the inside, revealing the cracks on a wall of insecurity, and bringing up issues such as disrupted families, abandonment, abuse, maltreatment, and the sense of loss caused. This paper aims at presenting an analysis of the protagonist in *Sapato de Salto*, ten-year old Sabrina, and her path through her mother’s abandonment, maltreatment, abuse, violence, and prostitution, until the moment comes for a possibility of redemption. In doing so, I intend to analyze Bojunga’s narrative showing how economic inequality and class engender Sabrina’s way into that rough reality, and how she also becomes a role-model for a middle-class mother and wife to break up with her well-established but unhappy, familiar structure, so that both of them can try and find some sort of redemption. *Sapato de Salto* is a shocking and yet sensitive text, that not only helps young readers to cognitively map a representative part of the socioeconomic reality of Brazilian children, but also allows them to reflect upon those difficult and deeply demanding discussions, and learn from them.

**Fabiana Tavares** is an independent PhD researcher with all degrees obtained at the University of São Paulo (USP), in São Paulo, Brazil, who focuses on Children’s and Juvenile Literature. Her works approach this area from a historical materialist perspective. Fabiana’s major work presents studies on the process of (de)construction of representations of working class childhoods both in the Brazilian and British literature for children and young



readers, during the twentieth century, as well as bring an analysis of the (re)affirmation of national identity in Laura Ingalls Wilder's books as a way to reassure a nation and help shaping identities during the critical time of Depression.

## **Tzina Kalogirou (National and Kapodistrian University of Athens, Greece)** **Dis-locating dys-topia: a close reading of *Rules of Summer* by Shaun Tan**

The demanding picturebooks by Shaun Tan, widely considered as crossover pieces suitable for readers of all ages, have been read as allegorical fables about the inadequacies of western civilization. Tan's illustrations offer a variety of different artistic styles and moods, ranging from bright colors and airy landscapes to muted hues and sepia-like sober urban spaces. The impact of his books is always very powerful conveying an overall sense of bewilderment and anxiety. The artist harshly criticizes the very structure of the contemporary technocratic civilization and even more the ruthless militarism (as in his book the *Rabbits*) that has transformed reality to an inhospitable and nightmarish place to live. Tan demonstrates a surreal world inhabited by human beings, whimsical beasts, mechanical constructions, and a dazzling panorama of eccentric, useless, surrealistic objects. In most of his books the depicted bizarre and distinctively alien creatures serve to unsettle readers, plunging them into the terrifying experience of being alone in an ironic version of a 'brave new world'.

Drawing upon modern Literary/Critical Theories, this paper offers an in-depth analysis of Tan's latest picturebook *Rules of Summer* (2013), a discomforting and dystopian masterpiece which nevertheless through its masterful illustration and minimalist text offers some glimpses into utopia, to a whole utopian universe that still thrives behind the harsh reality and the otherwise dystopian and bleak vision of the artist.

**Tzina Kalogirou** is Professor of *Modern Greek Literature and Literature Teaching* in the Faculty of Primary Education at the National and Kapodistrian University of Athens in Greece. She has collaborated with the Faculty of Philosophy at the Université Libre de Bruxelles and as a Temporary Senior Research Visiting Fellow with King's College London. She coordinates student and staff mobility Erasmus Programmes in several European Universities. She co-organized the Child and the Book 2014 Conference at the National and Kapodistrian University of Athens. She is the author, editor or co-editor of 14 academic books and more than 150 papers (in Greek, English and French) in international and national refereed journals and conference proceedings. She is currently working on a book (in English) entitled *The Phantom of the Icon: Reading and Teaching Ekphrasis in Poetry*. She is the editor of the Greek edition of L.M. Rosenblatt's seminal book *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work*.



**11.05 – 11.55**

## **EDUCATIONAL APPROACHES II**

**Luísa Álvares Pereira and Luciana Cabral Pereira (University of Aveiro and University of Trás-os-Montes e Alto Douro, Portugal)**

### **Children's books and teachers' books: continuity or fracture?**

This paper aims at presenting data from a survey of Portuguese teachers looking at their selection and use of children's literature in the classroom. It is our intention to discuss how these teachers' selections and preferences correspond, or not, with the book lists presented in the curricular guidelines. Covering a series of relevant questions and topics, the survey provides information concerning the very methods, strategies and activities used and applied by these teachers when dealing with children's literature in the classroom, and which we used to implement a comparative analysis with the activities also suggested by curricular guidelines. In our paper we try to answer such questions as 'Which books are considered the most interesting?' and 'How do they represent or ignore the canon?' 'How should the canon be changed in order to include titles considered more fracturing and disruptive?' What are the advantages/disadvantages of having a canon for the 1st cycle of basic Portuguese education?

**Luísa Álvares Pereira** is a Professor from the University of Aveiro (Education Department), Portugal, and is author of several articles on Didactics of Literature, Language and writing.

**Luciana Cabral Pereira** is a Professor from the University of Trás-os-Montes e Alto Douro (Department of Letters, Arts and Communication), Portugal, and is author of articles on Didactics of Literature and Language.

**Renata Junqueira de Souza and Flávia Brocchetto Ramos (São Paulo State University and University of Caxias do Sul, Brazil)**

### **Children's literature: relations between a wordless book and children's meaning making**

Among the different ways of presenting literary books to children in recent days is the wordless book, which brings the story through visual dimension. Although this kind of book is sometimes considered to be easier to read, there are elements in its formation that imply more complex reading processes, since there are no verbal orientations with regard to the images that compose it. Thus, Ilan Brenman and Renato Moriconi's *Bocejo*, selected by School Library National Program [*Programa Nacional Biblioteca da Escola*], was used in order to compare the meanings inherent to the text with those built by teachers working with children from 0 to 3 years old. Analysis takes into account the images as hints of construction of meaning and as a possibility of interpretation. The title is complex, due to the articulation of different elements and also because it requires reader's prior knowledge so that the achievement of the text occurs. Partial outcomes point out that lots of elements from the book are not meant by the adult readers – kindergarten teachers.

**Renata Junqueira de Souza:** PhD in Language and Arts by São Paulo State University (UNESP). Post doctoral research at British Columbia University and Ohio State University. Coordinator of the Centre of Studies in Reading and Children's Literature at UNESP. Author of articles, book chapters and books about children's literature, strategies of reading, libraries and mediation. Professor in undergraduate, graduate (Master and PhD), and



Education Programs at São Paulo University.

**Flávia Brocchetto Ramos:** PhD in Language and Arts by Pontifícia Universidade Católica do Rio Grande do Sul (PUCRS). Post-doctoral research at Faculty of Education in Universidade Federal de Minas Gerais (UFMG). Researcher from the Group: Education and Language at Universidade de Caxias do Sul (UCS). Author of articles, book chapters and books about children's literature, literary reading and mediation. Professor in undergraduate and graduate programs. Professor in MA and PhD Education Programs.

## YA FICTION I

**Amanda Rodrigues (Harvard University, USA)**

### **Fracture and the artistic temperament in Willa Cather's fiction**

Art in children's fiction is presented in several different ways - as a means to an end, as a hobby, and as an occupation. By exploring the physical motif of fracture in Willa Cather's fiction, I argue in my paper that art is a means of sustenance, a way to keep characters from losing their capacity for happiness. By comparing the artistic trajectory of the characters who remain physically intact in *My Ántonia*, *Lucy Gayheart*, *The Song of the Lark*, and *O Pioneers!* to the characters that deteriorate, I will claim that Cather uses the motif of fracture to convey the internal completeness and thus, the happiness of her characters. The 2013 release of the book *Willa Cather: The Selected Letters* by Andrew Jewell and Janis Stout serves as evidence for my argument. Firsthand access to her personal letters provides tangible support for my claims by relating the motifs in her fiction to the events in her life as they occurred. The article spans different modes of art including performance, artisanship, music, and craft and defines key terms as they relate to Willa Cather, such as happiness, fracture, and the artistic temperament.

**Amanda Rodrigues** is a graduate from Harvard University, where she graduated with distinction. She completed her thesis on Willa Cather under the mentorship of Professor John Stauffer entitled, 'The Frontier of Happiness: Fracture and the Artistic Temperament in Willa Cather.' She was awarded the Shaw Fellowship for her postgraduate year for the purpose of completing a fiction novel on street art set in Barcelona, where she will be living until July 2015.

**Elena Staniou, Tasoula Tsilimeni and Anastasia Patera (University of Thessaly, Greece)**

### **Trends in the contemporary Greek historical juvenile novel: the case of Loty Petrovits-Androutsopoulou**

The Juvenile historical novel is one of the most important genres of young adult fiction. In Greece, this genre is particularly cultivated, not only in periods of crisis but also in current times. Often, writers of the historical novel write about particular historic times of a nation and the wars between neighbouring peoples and they also refer to the devastating consequences they have on people's personalities (Delonis, 1986). Loty Petrovits-Androutsopoulou is a typical example of these writers, famous for her eager activity and rich authorial work which has been translated into many foreign languages. She is an acknowledged writer who has recently been awarded the title of the Emeritus Member of IBBY. In her novels she writes about the wars which have convulsed the Greek nation and are connected to the history of other countries, as well. More particularly, she highlights historic



events that happened during the Greek-Bulgarian war, the coup in Cyprus in 1974, World War II and the historic period between 1823-1913 when the geopolitical map of the Balkans was shaped.

This paper aims to present the way Loty Petrovits-Androutsopoulou utilizes historic elements in order to inform young readers, and also help them promote their critical stance towards historic facts, so as to create a framework of a universal conscience and peaceful coexistence.

**Elena Staniou** has an MA in children's literature from the department of preschool education of the University of Thessaly and a PhD from the same university. She is a kindergarten teacher and has been working in public schools for 16 years. She writes books for children, is the author of numerous about children and young adult literature in academic journals and has also taken part in many congresses.

**Tasoula Tsilimeni** an Associate Professor at the Department of Preschool Education of the University of Thessaly. She has published numerous articles and studies in autonomous books, in collective volumes and in reputable journals. She is the editor of the electronic journal *Keimena* ([www.keimena.ece.uth.gr](http://www.keimena.ece.uth.gr)) for the study of children's literature and she is also an assessor and member of the editing board of other journals. She has also published books for children and educators and written educational books that are taught in Primary Schools (*Anthologio Logotechnikon Keimenon*, A&B class of Primary School [Anthology of fiction texts]) and she is planning the corresponding book for Cyprus.

**Anastasia Patera** is an English teacher. She has an MA from the Preschool Department of the University of Thessaly and is presently a PhD Candidate at the same university. She has taken part in many conferences in Greece and abroad and she is the co-writer of the book *Filanagnosia and social- emotional development of children*.

## WAR AND VIOLENCE I

**Maria Pujol-Valls (International University of Catalunya, Spain)**

**Violence in the distance: preserving the collective memory in Catalan children's and young adult's fiction**

Since the sixties, Catalan literature has followed the European tendency to offer to young readers historical novels that go beyond mere adventure books. Specifically since the eighties, the setting for these stories has often been the Spanish Civil War in order to raise awareness of the recent past among children and young adults. Despite the variety of plots, two narrative points of view are recurrent in most of the stories: a young main character that undergoes the war and explains it from his point of view, or two main characters, one of which has lived the war and recounts it to a child.

This paper explores the effects of narrating historical events in books for children and young adults from the point of view of a child or somebody that becomes aware of them many years later thanks to an aged friend. This can be understood as a strategy to explain the past to the new generations without directly showing its cruelties, as some distance is kept between the reader and the conflict.

**Maria Pujol-Valls** is a lecturer in Children's Literature in the Faculty of Education at Universitat Internacional de Catalunya. Completing her PhD on the Catalan author Josep Vallverdú at Lancaster University allowed her to focus on topics such as the boundaries between books for children and adults, collective memory in literature and the influence of adventure classics on contemporary Catalan authors. Her current research is on the reception of



Catalan poets among children, the narrative perspective in children's novels, historical memory in fiction, as well as reading in English as a foreign language.

## **David Callahan (University of Aveiro, Portugal)** **Writing East Timor for children: mobilizing sympathy**

In Bill Green's satirical novel of Australian political life, *Cleaning Up* (1993), one result of the perceived neglect of East Timor in Australian culture is that outcome desired by those in power who have acted against their people's wishes, the erasure of history through eliminating or ignoring particular themes in official education curricula. Writing for children attempts to counter the desires of authorities to police national stories, or the 'freedom from the obligation to pay attention to much' characteristic of liberal societies as summed up by Lauren Berlant in *Cruel Optimism* (2011), by brokering projects that reconstruct these stories and the priorities they articulate. Despite a contemporary background of revisionist approaches to history, the nationalist focus of such approaches means that certain stories are handled rarely, even those that interpellate the nation in some way. Although novels for children in English and Portuguese which deal with East Timor's recent history of oppression and its problematic post-Indonesian occupation independence have been scarce, this paper examines ways in which support for East Timor is underwritten in these texts, concluding with a brief assessment of the extent to which they realize Herbert Kohl's suggestions of appropriate strategies for what he terms 'Radical Children's Literature.'

**David Callahan** is an Associate Professor of English at the University of Aveiro. His book *Rainforest Narratives: The Work of Janette Turner Hospital* (2009) was the co-winner in 2011 of Australia's McRae Russell Award for the best book of literary scholarship on an Australian subject published in the preceding two calendar years. He has also edited *Australia: Who Cares?* (2007) and *Contemporary Issues in Australian Literature* (2002). His articles on postcolonial issues have appeared in journals such as *Interventions*, *Postcolonial Studies*, *Critique*, *Journal of Commonwealth Literature*, and *Literature and History*, as well as in many books. Recent publications have dealt principally with representations of East Timor.

## **12.00 – 12.50** **IDENTITIES I**

### **Xavier Mínguez-López and María Alcantud Díaz (University of Valencia, Spain)** **'Such a frightening people!' Encounters with the other in Catalan children's literature**

Otherness is one of the main aspects to take into consideration when speaking about intercultural education. The encounter with 'the other', the different person, and the reaction that is showed in this encounter provide information about the relationship established between the participants. Children's literature is a place where many of these encounters happen and they are somehow conditioned by genre.

In this paper we examine a list of Catalan children's books in order to establish how the encounter among characters was given. We chose the books combining different selection procedures, in particular reviews in specialised journals, awards and selection lists. Consequently, we were not looking for books where special encounters appeared, but a list of selected books with a view to



analysing how encounters take place.

The results shows a literature where the encounter is an important part of the process of construction of the plot, since it provides plot points and conflict that help to develop the stories. However, this resource can be read as a way to present the otherness as a *bad thing*. A special case where the encounters become a crash between different personalities is the encounter between boys and girls.

**Xavier Mínguez-Lopez** is Assistant Professor in the Department of Didactics of Language and Literature at the University of Valencia. He completed his PhD on Interculturality in Catalan Literature for Children and Young People. He was Researcher at Yokohama National University in Japan where he carried out research on comprehension of Japanese animation. His other lines of research are Interdisciplinarity in Artistic Education, Literary Education and Animation. He has published a dozen books for children.

**María Alcantud Díaz** has a PhD in English Philology. Currently, she is teaching at the Faculty of Education at the Universitat de València (Didactics of Language and Literature, English area). She is a member of ELCIS, a research group, in which she is working in the creation and enhancement of new technologies, including computational corpus and critical discourse analysis in relation to tales that come from oral tradition. Additionally, she has a long experience designing and directing training courses in digital storytelling as an educational tool. Currently, she is directing the project TALIS (<http://talisuv.wordpress.com>) in which she is developing teaching materials related to ESL through Education for global Citizenship (CLIL) for the NGO Action Aids. Moreover, she is the technical advisor regarding teaching audio-visual bilingual sources within the project Tales of the World for the NGO VOCES.

## **Iris Schäfer (Goethe University Frankfurt am Main, Germany)**

### **The disrupted identity in adolescent-literature**

In young adult literature adolescence is often described as a developmental phase that is distinguished by fractures and disruptions of the self. I would like to point out the complexity of these representations by the example of self-reflection in a variety of adolescent-literature from the late nineteenth century to the present. How irritating and sometimes frightening the confrontation with the self can be, has already been described by Freud in *The Uncanny* (1919). Freud mentions a scary moment when he was confronted with a person without immediately realizing that it was his own mirror image. He uses this observation to ascribe that the uncanny must be something that once was familiar but has now been alienated. This process can also be observed in adolescence, as the sense of self is potentially shaken by physical, mental and cognitive changes. Adolescence is distinguished by the attempt to balance these multiple changes. The challenge of adolescence could also be seen in the attempt to find an emotional balance between the loss of childhood privileges and the exposure to mature responsibilities. This mirror functions as an ideal agent between longing and reality and therefore is often used as a metaphor in adolescent literature.

**Iris Schäfer** studied German and Comparative Literature at Goethe University, Frankfurt/Main and has a PhD from the Institute of Youth Literature of the same University. Her thesis was entitled, *From Hysteria to Anorexia Neurosa. Adolescence and Disease in German Youth Literature between 1880-1913 and 1980-2013*. She has worked as a Teaching Assistant is now a Research Assistant at the aforementioned Institute.

## **YA FICTION II**





**Raquel Cristina Souza (Federal University of Rio de Janeiro, Brazil)**

**'Impure fiction': image as a literary device in Brazilian contemporary youth narratives**

In postmodern society, image has become the main mediator between individuals and the surrounding world. New generations deal naturally with the illusion produced by technology and mass media which is now essential in reality apprehension. Facing this new context, literature has responded in two major ways: by employing image as a narrative technique and by taking image, not the real world, as a referent. Literature no longer aims at representing/recreating reality, but the reality filtered by different semiotic systems, especially the ones in which image plays a fundamental role. This is the case of three Brazilian contemporary narratives for a young audience: Gustavo Bernardo's *O mágico de verdade* (*The real magician*, 2006), Luís Dill's *Todos contra Dante* (*Everybody against Dante*, 2008) and Jorge Miguel Marinhos's *Na teia do morcego* (*Trapped in bat's net*, 2012.) They all deal in different and aesthetically productive ways with TV, internet and comics (respectively), incorporating some of their features. By doing so, these innovative narratives may not only attract the young reader, but also invite him/her to a complex experience of reading, since the boundaries of what is traditionally considered the narrative genre are now disrupted.

**Raquel Cristina Souza** is a PhD student at Rio de Janeiro Federal University (UFRJ), in Brazil, where she researches contemporary Brazilian narratives for young audience under the supervision of the Prof. Dr. Rosa Maria de Carvalho Gens. At the university, she is a member of the Interdisciplinary Group of Studies on Children and Youth Literature (Núcleo Interdisciplinar de Estudos em Literatura Infantil e Juvenil) coordinated by the Prof. Dr. Ana Crélia Dias and Prof. Dr. Georgina Martins. She has presented papers and published articles on this issue around Brazil. She also teaches Portuguese and Literature in Elementary Education at Colégio Pedro II, a federal institution, where she develops projects on literary education and supervises pre-service teachers.

**Dorota Michułka and Bugumiła Staniów (University of Wrocław, Poland)**

**Marcin Szczygielski's *Czarny Młyn* (2011): between magic realism and a horror novel for children**

Published in 2011, Marcin Szczygielski's *Czarny Młyn* (*The Black Windmill*) is a story incorporating external factors of human existence and gestalt psychology, and as such it becomes a part of the wider discourse on existential problems and the social condition of the contemporary child. In the precisely structured portrayed reality, set in a Polish village of 1990s, a group of children – with their everyday choices, problems, and loneliness – tries to solve a mystery of the title's black windmill. Gloomy and barren, the village is a space isolated from the rest of the world by a motorway and swamps. One day, the burnt down and long closed windmill comes to life, while its sails petrify the life of the village and cause a series of tragic events. The 8-year old heroine, representing the figure of 'the other', is given the exceptional role of a silent Cassandra. Mela the midget, handicapped and paralyzed, sees 'more' than others, has a charming smile, and possesses an intuition, which in the end helps her save the village from destruction.

Fractures and disruptions can be seen in the novel on the levels of society (unemployment, economic migration, broken families), genre, and narration. The mysterious story of the black windmill joins aspects of magic realism, horror novel, and radical fantasy, combining subjective and objective narration with a retrospective tale.



**Dorota Michułka** is a children's literature scholar specializing in history of Polish children's literature, comparative children's literature, and literacy education through children's literature in classrooms. As Assistant Professor at the Department of Polish at the University of Wrocław, she has taught courses at the UWr Center for Polish Literature and Language Teaching Methodology, with a stint as a lecturer of Polish literature and culture at the University of Tampere, Finland (2000-2005). A long-time member of the International Research Society for Children's Literature, Michułka has spoken about children's literature at international conferences and seminars. She is the author of 90 articles and book chapters, editor of four books (published also in Finland) and two monographs, the most recent of which (in Polish) is *Ad usum Delphini. On School Literary Education [in Poland]—In the Past and Now* (University of Wrocław Press, Wrocław 2013).

**Bogumiła Staniów** is Associate Professor of information and library science at the University of Wrocław. She is involved in training school librarians and teachers, mainly in pedagogic work, information literacy, and books for children and young adults. Her PhD thesis looked at American books in Poland, her post-doctoral dissertation described Polish literature for children all over the world between 1945 and 1989. She is the author of over 100 articles about school libraries, children's literature, and contemporary librarianship. She is mainly interested in non-fiction books and translations. Her latest book is: 'School Library Today' (ed. 2012).

## WAR AND VIOLENCE II

**Holly Walrath (University of Denver, USA)**

**War in children's literature: significance, suitability, and accuracy in *In Flanders Fields*, *My Hiroshima* and *The Butter Battle Book***

The social context of Children's Literature today is rife with political turmoil, school shootings, poverty, personal violence and most urgently, the subject of war. War is a controversial subject in children's literature, often portrayed in many varying lights. This paper discusses three children's picturebooks and their depiction of the subject of war. *In Flanders Fields* by Norman Jorgensen, illustrations by Brian Harrison-Lever, is the epitome of peace ideology. *My Hiroshima* by Junko Morimoto approaches the subject from the valuable viewpoint of a child in order to express the true harsh realities of war. Dr. Seuss' *The Butter Battle Book* addresses the subject in the vein of satire. The significance of these books, their suitability, and their accuracy is examined in order to assess the value of War as a subject for Children's Literature.

**Holly Walrath** is a writer and student living in Galveston, Texas. She is currently pursuing an MA in Liberal Arts in Creative Writing at the University of Denver. She was co-author of two children's books for The Team Happy Foundation. Her flash fiction is forthcoming in *Pulp Literature*.

**Claudia Mendes (Federal University of Rio de Janeiro, Brazil)**

**War by Roger Mello: exploring a disruptive theme through disruptive visual narratives**

Jella Lepman's ideal of building bridges through children's books, after World War II, remains as a powerful antidote to the intolerance to differences in contemporary world. After WWII, communists were enemies to be feared and fought, and when the Cold War ended, the Muslims emerged as the new enemy, especially after the September 11 attacks.

Both sceneries are explored in two of the most intriguing picturebooks created by Roger Mello.



Awarded the Hans Christian Andersen of illustration in 2014, the Brazilian author builds poetical yet challenging narratives about conflicts that may, at first, seem far from young readers in time and space, making 'the other' close and familiar.

*A pipa* (The kite) is a wordless picturebook that tells in visual metaphors what happened in Brazil in the late 1960s, when a military authoritarian regime took power in order to face the so-called communist threat. *Zubair and the labyrinths* is a complex picturebook about a Muslim boy who finds a treasure amongst the ruins of the Museum of Bagdad, bombed in 2003 during the Iraq War.

The semiotic analysis of both books reveals how familiar and unfamiliar codes are intertwined, building intriguing narratives that at the same time attract and challenge the readers. Comments by the author, besides data about publishing and adoption by schools and libraries, fertilise this analysis.

**Claudia Mendes** is a graphic designer, with an MSc in Visual Arts from Federal University of Rio de Janeiro, and currently a visiting scholar at the University of Cambridge, as part of her PhD research on Brazilian contemporary picturebooks. She is a former fellow at International Youth Library, where she was co-curator of an exhibition about Roger Mello's works in 2011. She contributes regularly to periodicals in the field of children's literature – her most recent articles were published in *White Ravens* (2013) about Brazilian contemporary and historical production, and in a special issue of *Bookbird* (2014) dedicated to Roger Mello.

## 14.00 – 15.15 IDENTITIES II

**Sabrina Kamal (University of Cambridge, UK)**

### **Identity, ideology and imagination in early 20th century Bengali children's literature: an assessment of Rabindranath Tagore's contribution**

Recent postcolonial readings argue that early twentieth century Bengali children's literature came of age by infusing its pages with a spirit of romantic nationalism. Rabindranath Tagore (1861-1941), the Nobel Prize winning author, and a pioneer of Bengali children's literature, wrote at a time that simultaneously witnessed the rise of the 'British Raj' (British colonial administration in India) and the development of Bengali indigenous children's literature. My paper engages in the debates of tradition, colonialism and reclamation in order to argue that Tagore's children's literature reflects an emerging consciousness to celebrate home-grown traditions and narratives. I aim to show, using postcolonial theories, that Tagore's children's literature consistently deals with Bengali rural life, traditions and folklore to appeal to a collective Bengali identity grounded in folk culture. I argue that these conscious efforts are tied to the postcolonial idea of acquiring and consolidating local traditions and exercising resistance through incessant classification and documentation of indigenous knowledge. In this way, my paper, via assessing Tagore's works, exhibits how fictive children of the colonized societies are able to exercise their will in and through children's literature, which, in effect, becomes a location of agency.

**Sabrina Kamal's** research interests are based in literature and cultural studies. She has a BA and MA in British and American Literature from University of Dhaka, Bangladesh and an MPhil in Children's Literature from the University of Cambridge. Her doctoral study is on Nobel laureate Rabindranath Tagore's (1861–1941)



academically neglected body of work, his children's literature, despite its wide readership across the Indian subcontinent and beyond. The study assesses Tagore's intellectual legacy and his relevance for our times via his writings for children. The study is situated in and negotiates between postcolonial Tagore studies and power-relation theories of children's literature simultaneously.

### **Ana Isabel Evaristo (University of Aveiro, Portugal)**

#### **Identity, conflict and marginality in *Alex, o amigo francês***

This paper aims at analyzing some of the main issues conveyed by the young adult novel *Alex, O Amigo Francês* (*Alex, the French friend*), by Carlos Correia, regarding questions of identity, conflict and juvenile delinquency.

Throughout the narrative, we are immersed in the inner life of the main character through the monologues and the personal reflections of Alex, a second generation emigrant, whose multiple roots contribute to his integration difficulties, either in the host country, France, or in his home country, Portugal. Alex is divided between the chaos of the urban life in the French capital and the rurality of the homeland of his family (Castelo-Branco, Malpica do Tejo), where he is in a constant and tenacious search for his identity and for better living conditions.

The alienation, the loneliness, the marginality, the uncertainty/hybridization of identity and the inner conflict of this apparently rebellious teenager are issues that will certainly find an echo in the minds of young Portuguese readers, who will identify themselves with this character, whose dilemmas may intersect with their own.

**Ana Isabel Evaristo** has a BA in English and German from the University of Aveiro (2006) and an MA in Multimedia in Education (2010) from the same university. She is a PHD student on the Cultural Studies doctoral programme with a research project entitled: *Representations of Europe in Portuguese Children's Literature in the Twentieth Century*.

## **FAIRY TALES AND FANTASY**

### **Kate Pheffer (University of Cambridge, UK)**

#### **Overwriting The Princess Bride: the rejection of postmodernism in children's literature and fairy tales**

There is perhaps an undeserved lack of attention given to William Goldman's *The Princess Bride*, a postmodern commentary take on the child's fairy tale. Presented to the reader as an abridgement of a 'classic tale of true love and high adventure', the novel is beset by intrusions in the narrative, working as an exposé of the fairy tale's ideals. Torn into a fractious disruption of one of the best-loved forms of children's literature, it is arguable that the novel presents a crossroad for the genre. My talk will explore the danger of dual audience as presented in *The Princess Bride*, whereby the storyteller's necessary creative immersion into the child's tale undoes the sense that it is, indeed, 'children's literature'. I will moreover go on to explore the greater success attained by the film adaptation, teasing out a wider reaction against postmodernism, and against what Griswold identifies as the twilight years of children's literature. Despite the cynicism which attends narrative editing in *The Princess Bride*, Goldman's eventual abridgement of the original text allows the



overwriting of postmodernity, consciously restating a desire for the traditional fairy tale among both child and adult audiences.

**Kate Pfeffer** is a PhD student at the University of Cambridge. Previously having undertaken an MPhil in Children's Literature, her current work examines the relationship between childishness and lyricism, particularly focusing on ideas of babbling in poetry from Wordsworth to the present day. Other areas previously explored include the historical reception of the child, within literature and other art forms, and disruptive qualities within children's literature. In addition, she maintains an interest in fine art, both in relation to literature and as a complement to doctoral work, taking inspiration from artists ranging from Canova to Shaun Tan. At present she is working on ideas of nursery rhyme in confessional poetry.

### **Weronika Kostecka (University of Warsaw, Poland)** **Fractured fairy tales: new subjects, disrupted principles**

Fairy tales have been deeply rooted in our consciousness for hundreds of years. Probably every representative of the Western world is familiar with the plotlines of *Little Red Riding Hood*, *Rapunzel*, *Cinderella* or *Hansel and Gretel*.

The last three centuries have witnessed a growing popularity of both fairy tales, and of the practice of rewriting them in a multitude of ways. However, on the eve of the twenty-first century the inclination to create fairy-tale retellings has grown stronger than ever. From today's perspective, this tendency is evident: fairy tales disintegrate, both as an axiological system and as a literary genre. In this paper the following issues will be examined:

- The characteristic ideas of postmodernity present in fairy tales: fractured identity of a protagonist, relativity of good and evil, negation of gender, ethical and social patterns, etc.
- Fairy tales as a template exploited to discuss such contemporary problems as intolerance towards otherness (e.g. homosexuality), family structure, globalisation, consumerism, poverty, etc.
- Transformations of the constitutive principles of the fairy-tale genre.

The comparative perspective will be applied to examine fractured fairy tales not only from Western Europe, but also from East-Central Europe, in order to discuss possible differences between these texts.

**Weronika Kostecka** holds a PhD in literature. Her academic interests include children's and young adults' literature, cultural aspects of fairy tales, and postmodernism in literature. She has authored two monographs: *Tajemnica księgi: Tropami współczesnej fantastyki dla dzieci i młodzieży* (The Secret of the Tome: Following the Traces of Contemporary Children's and Youth Fantasy Literature), and *Baśń postmodernistyczna: Przeobrażenia gatunku* (Postmodern Fairy Tale: Transformations of a Genre). She lectures at the University of Warsaw, and at the Pedagogical University of the Polish Teachers' Union. She is a member of the Centre for Research on Children's and Youth Literature at the University of Warsaw, and Polish Section of IBBY. During 2011-2013 she sat on the jury board of 'The Book of the Year' competition.



**Zhiwen Luo (University of Warwick, UK)**

**Disrupting the unitary monologue: ‘novelisation’ of the epic chronotope in Alan Garner’s *Elidor***

In classic children’s fantasy works exemplified by *Alice’s Adventures in Wonderland* and *The Chronicles of Narnia*, the bulk of the discourse time has been given to the depiction of the elevated, closed and completely alien never-never-lands, which makes the narration nearly a pure monologue of the fantasy, while the diurnal world is simplistically used as a static and dispensable backdrop. However, with the fantasy genre developing into the ‘second golden age of children’s literature’ suggested by Virginia Haviland, which roughly covers the 1960s and 1970s, some fantasists, such as Susan Cooper and Alan Garner, see the significance in animating the everyday world of experience in fantasy works. They thereby start to parallel the sacred epic chronotope normally concerning itself with the glorious deeds and heroic destiny with the contemporary reality with the prosaic details of everyday life. Accordingly, a variety of interactions or ‘dialogues’, in Bakhtinian terms, have been built between the fantastic other lands and the prosaic mundane worlds, which not only blur the clear-cut boundary previously separating the fantasy and the ‘ordinary’, but also disrupt the closure, finality and conclusiveness of the epic chronotope.

Based on this, in this paper I have chosen Alan Garner’s *Elidor* (1965) as the paradigm text to present how, through the ‘dialogues’ built between the ossified and finished epic chronotope and the open novelistic chronotope in perpetual movement, the bounding walls of the closed epic chronotope are shattered and the conventionally uncrossable ‘epic distance’ that keeps the epic world isolated from and inaccessible for personal experience, is obliterated.

**Zhiwen Luo** is currently a PhD student of The Centre of Educational Studies, University of Warwick, UK. Her doctoral research focuses on a study of the time-space relations/ chronotope in British fantasy literature for children and young adults.

## **SEXUALITY AND CHILDHOOD**

**Valeria Illuminati (University of Bologna, Italy)**

**‘Speak to me in capital letters!’: same-sex parenting, new families and homosexuality in Italian and translated picturebooks by Lo Stampatello**

The pioneering publishing house Lo Stampatello was established with the ambitious aim of filling a vacuum in Italian books for children, namely same-sex families. Faithful to its motto ‘Parlami in stampatello’ (Speak to me in capital letters), the publishing house attempts to make complex, often taboo themes accessible to children by using simple, clear, direct language – just like capital letters are easier to be read. Widening its original scope and focusing especially on the portrayal of families, Lo Stampatello publishes picturebooks dealing with homosexuality, same-sex parenting, single-parenting, adoption and any new, different kind of family, to offer all children books and stories that mirror their lives and experiences.

By looking at these picturebooks, this paper explores how ‘different’, ‘new’ families are presented and gay and lesbian characters are represented in a country where homosexuality remains ‘the greatest offence’ and where traditional families still tend to be widely described as the ‘norm’.



Moreover, translated picturebooks published by Lo Stampatello give the opportunity to consider the strategies adopted when translating these particular texts, taking into account linguistic, iconic and cultural issues and constraints.

**Valeria Illuminati** is a PhD student in Translation, Interpreting and Intercultural Studies in the Department of Interpreting and Translation (DIT) of the University of Bologna at Forlì, and in the School of Modern Languages and Cultures of Durham University. Her research project combines her interests in translation, gender studies and children's literature and focuses on the analysis of Italian translations of French and English classics for children published from 1930s onwards from a gender perspective. She is also interested in the field of audio-visual translation and is currently working on audio description for the visually impaired.

### **Robert Bittner (Simon Fraser University in Vancouver, Canada)** **Reading against the gay: how trans\* characters fracture LGBT fiction(s)**

'Transchildren and the Discipline of Children's Literature' (Norton, 1999) sought to understand the development of trans\* individuals within literature for young readers, while also developing a theory of reading such texts in an academic context. In this paper I draw on Norton's theorizations of trans\* children and teens to examine a sample of books from 2000 to 2014 with lesbian, gay, bisexual, and trans\* (LGBT) content in order to show how such texts reinforce (or challenge) binary genders and are, in many ways, resistant to trans\* or gender fluid individuals. Within gay young adult (YA) fiction, for example, many characters are described in such heteronormative, and even hypermasculine ways, that trans\* characters are unable to be fully realized within the text, or such characters fall victim to cliché. And, perhaps most surprisingly, even many trans\* YA novels, Such as *Luna* (2004), and even brand new novels such as *Gracefully Grayson* (2014), rely on the development of a transition from one hetero-normative gender to the other. It is my intention to disrupt the idea that LGBT texts for young readers are, for the most part, any more inclusive of difference than the heterosexist novels that preceded them.

**Robert Bittner** is a SSHRC Doctoral Fellow in the department of Gender, Sexuality, and Women's Studies at Simon Fraser University in Vancouver, Canada. He holds an MA in Children's Literature from the University of British Columbia. Robert has been published in a number of journals ranging in theme from gender studies to education to literature studies, and he co-wrote a book chapter in 2013 with Dr. Eric Meyers from UBC. When not working on his dissertation, Robert can usually be found reading for award committees, having served on juries for the Stonewall Book Award, the TD Canadian Children's Literature Award, the Newbery Medal, and currently, the Michael L. Printz Award.

### **Agata Dziadul (University of Warsaw, Poland)** **Fractured childhoods: on objectified bodies in children's literature**

In the narratives created by the contemporary Western media, an image and concept of a child are becoming increasingly distorted. They are strongly affected by conflicting images produced by the media which objectify, sexualise and traumatise the perception of children's bodies. The images of Malala Yousafzai clash with these of almost dehumanised child pageant contestants. Mainstream news channels present footages of child soldiers, while Vogue releases a photo session of little girls stylised as femmes fatales, with a caption *cadeaux* – little presents ready to be unwrapped.



In the proposed paper I will demonstrate how the problem of objectification of children and their bodies finds its reflection in children's and young adult literature: Suzanne Collins' *The Hunger Games* and Scott Westerfield's *Uglies* in particular draw attention to the issue of the Western popular culture transforming children's bodies into a commodity and cultural concept that can be moulded, exploited, fetishized and abused. I will examine the strategies of describing and addressing the issue of objectification of children in these novels from the perspectives of cultural translation, popular culture, and gender studies, with references to the works of e.g. Susan Bassnett, Michel Foucault, and Naomi Wolf.

**Agata Dziadul** completed her first degree in Polish Studies and Culture Studies at the University of Warsaw in 2011. In 2011-2013 she studied at Queen's University Belfast, where she received MAs in Drama and Performance and in Translation Studies. She is currently reading for a PhD in Children's Literature at the University of Warsaw. She has been awarded a number of academic scholarships, including Michael Barnes Award, Lady Montgomery Award, and the Research Scholarship of the College of Humanities and Social Sciences at the University of Edinburgh. Her academic interests include intralingual and intersemiotic translation, popular culture, and children's and young adult literature.

## ART AND GRAPHIC DESIGN

**Susanne Reichl (University of Vienna, Austria)**

### **Turning Brian Selznick's pages: a multimodal celebration of the visual**

I aim to analyze American writer/illustrator Brian Selznick's recent work, his two 'novels in words and pictures' (as they are categorised in the novels' paratexts themselves), *The Invention of Hugo Cabret* (2007) and *Wonderstruck* (2011). Both novels push generic frontiers by allowing words and images equally to tell a story, or in the case of *Wonderstruck*, two stories that blend into one another only after almost 500 pages. Rather than merely illustrate his stories, Selznick propels the stories forward by images that structurally employ comic art and graphic novel devices, but with a completely different aesthetics, one that has invited comparison with silent movies.

In my presentation, I aim to investigate Selznick's ways of exploiting the story-telling potential of the images he uses and the cinematic effects his overall design results in. I will demonstrate how the visual and the verbal interact to add extra weight to Selznick's celebration of early film in *Hugo* and of Deaf culture and museum art in *Wonderstruck*, and how his complex multimodal book design lends new weight to the page turn and to narrative progression.

**Susanne Reichl** is Associate Professor of English literature and cultural studies at the Department of English and American Studies at the University of Vienna in Austria. She has published and taught in the areas of Black British writing, British cultural studies, postcolonial studies, humour studies, time travel, book covers and publishing, children's literature, picturebooks, literature didactics and teacher education. She has taught at the universities of Vienna and Munster, Germany. Recent publications include *Cognitive Principles, Critical Practice: Reading Literature at University* (2009) and the collection *Theory and Practice in EFL Teacher Education. Bridging the Gap*, co-edited with Julia Huettner, Barbara Mehlmauer-Larcher and Barbara Schiffner (2012).





## **Gabriela Sotto Mayor and João Manuel Ribeiro (University of Minho and University of Coimbra, Portugal)**

### **What colour are fracturing themes?**

The chromatic component of illustration in the universe of children's literature implies a multitude of symbolic, diverse and relevant meanings. Colours (re)produce content in a variety of ways, enabling abundant and multiple readings.

Arising from the qualitative analysis of three illustrated children's books, published in Portugal, we aim to discuss some of the issues surrounding colour as an element endowed with expressiveness. In this presentation we consider the semantic implications of colour in response to fracturing topics like the Holocaust, in *Mouschi, o gato de Anne Frank* (Mouschi, Anne Frank's cat), written by José Jorge Letria and illustrated by Danuta Wojciechowska (Asa, 2002); war in *A máquina infernal* (An infernal machine), written and illustrated by Alain Corbel (Caminho, 2005); and the Carnation Revolution, April 25, 1974 in *Romance do 25 de Abril* (Novel from 25 April) written by João Pedro Mésseder and illustrated by Alex Gozblau (Caminho, 2007).

**Gabriela Sotto Mayor** works at the Education Institute of the University of Minho, Braga, Portugal and is an associate researcher of the Research Unit Centro de investigação em Estudos da Criança (CIEC-UM).

**João Manuel Ribeiro** works at the Faculty of Psychology and Education Sciences of the University of Coimbra. He collaborates on the following research project of the Santiago de Compostela University: 'Las Literaturas Infantiles y Juveniles del Marco Ibérico e Iberoamericano' (LIJMI).

## **Louise Gallagher (Trinity College Dublin, Ireland)**

### **'THE MIND IS A PLACE OF WONDER!': experimental typography as a window into the mind of young narrators in David Almond's *My Name is Mina* and Patrick Ness's *Chaos Walking* series**

First person narratives, so strongly linked with literature for young adults, present readers with the opportunity to inhabit the mind of the youthful characters in the text. Controlled and constructed by the adult author, these narrators offer up themselves and their minds' inner workings for readers to explore, inhabit and empathize with. This creation of trust between character and reader has much to do with the tone, voice and accessibility of the narrative itself, but can also be augmented and intensified by the use of experimental or expressive typography to lend credence to the printed voice on the page. This paper will argue that the appearance of the printed word itself can have a strong visual impact, and demonstrate how the creative and experimental use of unusual typography in children's literature can assist in the creation of trust and empathy in the reader. Using David Almond's *My Name is Mina* (2010) and Patrick Ness's *Chaos Walking* trilogy (2008-2010) as examples of first person narratives which make use of highly expressive and unusual typography, the paper will offer a deconstruction of the layers of meaning which are created by the collaboration of the physical form of the book and the text itself, referencing theories of multimodality, the semiotics of typography and the physical form of the book.

**Louise Gallagher** is a PhD candidate at the School of English, Trinity College Dublin. She graduated with distinction from the MPhil in Children's Literature, TCD in 2012 and was awarded the Peter Irons Postgraduate Fellowship by the School of English, TCD in 2014. She is a committee member of the International Board on Books for Young



People (IBBY), co-editor of IBBY Ireland's review website [www.imaginations.ie](http://www.imaginations.ie), section editor of Children's Books Ireland's annual 'Recommended Reads' children's book festival booklet and a regular contributor of reviews and articles to Inis magazine, Children's Books Ireland's flagship publication.

# CULTURAL PROGRAMME



Children's Musical performance by the Conservatório de Música de Aveiro Calouste Gulbenkian, Rectory Auditorium 26<sup>th</sup> March, 17.05

Portuguese Authors Translated: a show of books – Exhibition organized by the Direcção-Geral do Livro, dos Arquivos e das Bibliotecas (Secretaria de Estado da Cultura), Atrium of the University of Aveiro Bookshop, 23–28 MARCH, 2015.

## Organization

Centre for Didactics and Technology in Teacher Education (CIDTFF)  
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