

## KEYNOTES:

**Hans-Heino Ewers**

**Goethe University, Frankfurt, Germany**

### **Children's Games and Children's Literature between the Enlightenment and Romanticism: Reflections on the Origin of a Modern Discourse**

Children have always been engaged in games in- and outdoors. In some epochs they even participate in adults' games. Theorists of education for a long time were not interested in children's playing; they simply ignored it. But in the age of the Enlightenment pedagogues suddenly became aware of the play and toys of children. Based on the idea that learning could be arranged in a joyful and playful manner, they tried to put children's playing into a didactic frame, using it for a more effective way of learning. In a way the child's play lost its innocence. At the same moment pedagogues started to criticise modern toys for children that had for long been manufactured in the German town of Nuremberg. In the late 18<sup>th</sup> century the fierce antagonism between modern pedagogy and toy industry emerged and it has continued until today. Children's literature has become a pivotal medium of propaganda for new didactic games. One of the eminent German publications in this context was "Kinderspiele und Gespräche" by Johann Gottlieb Schummel (3 vol. 1776-18). The folklorists of the Romantic Movement was applied to rediscover the original playing and games of ordinary people and their children, partly creating a new myth of innocent children's game just for the sake of it. Many collections of nursery rhymes, e.g. the appendix of "Des Knaben Wunderhorn" (1808), mirror such an admiration of playful children's culture of the past. They include a lot of pure language games and nonsense verses. Romantic pedagogues also adopted a hostile stance towards modern industrial toys, arguing that they suppressed children's creativity. In the course of the 19<sup>th</sup> century the hostility against mechanical toys, dolls, and stuffed animals decreased not least because middle-class parents intended them as Christmas gifts for their own children. Eventually, they became a popular motive in children's literature. My lecture tries to reveal the historical origins of the modern discourse on children's play and children's literature, which emerges in the leading European countries around 1800, at the intersection between the Enlightenment and Romanticism.

**Hans-Heino Ewers** studied German Literature, Philosophy, Linguistics and Political Sciences at the Universities of Cologne, Bonn and Frankfurt/Main. In 1976 he obtained a Ph. D. in German Literature in Frankfurt. Since 1978 he worked as Assistant Professor at the University of Cologne (Department of Education) and since 1984 at the University of Bonn. In 1986 he submitted his inaugural dissertation, entitled 'Kindheit als poetische Daseinsform. Studien zur Entstehung der romantischen Kindheitsutopie im 18. Jahrhundert. Herder, Jean Paul, Novalis und Tieck' (Childhood as a poetical form of being. Studies on the emergence of childhood as romantic utopia in the 18th century. Herder, Jean Paul, Novalis und Tieck). Since 1989 Ewers is Professor of German Literature with a focus on Children's Literature at the Goethe-University of Frankfurt/Main and Director of the 'Institut für Jugendbuchforschung' (Institute for Children's Literature Research). He was the initiator and co-editor of the German Yearbook "Kinder- und Jugendliteraturforschung" (Research in Children's Literature), published from 1995 to 2015 (21 vol.), and author of numerous studies on the theory and history as well as on contemporary children's literature. In 2000 he published *Literatur für Kinder- und Jugendliche* (Children's Literature), an introduction into

children's literature research. He retired in 2014 and in 2015 he became a senior professor in the department of General Education at Goethe-University Frankfurt/Main.

**Lee Galda, Anthony D. Pellegrini**  
**The University of Minnesota, USA**

### **Playing with Stories**

Stories are an integral part of life. People both create their own and seek out the stories of others. Narrative is a “primary act of mind” for adults and children alike. Children who are engaged in social dramatic play use what they know about their worlds to create with others a narrative of their own design. Children who are engaged with books are surrounded by the author’s narrative as they generate their own responses to stories; they do so in the company of others as they experience stories in classrooms. Both social dramatic play and engagement in storybooks involve creating or entering a fictive world, using language to create and explore that fictive world with others, and doing so in a manner not constrained by a predetermined goal or outcome. Research observing children engaged in social dramatic play describes how they use language to create a story world and maintain their play. Similarly, research in reading using transactional theory describes reading as an active process during which a reader creates meaning using word and image. Studies of the nature of children’s meaning-making in classrooms illuminate this process. In this paper we first define and describe social dramatic play, using examples documented in empirical research. We then present and discuss examples of children’s responses to storybooks in classrooms. Finally, we explore similarities between what occurs in play and in the experience of reading and responding to stories. We end with a consideration of what those activities mean for the development of children’s literate lives.

**Lee Galda**, Marguerite Henry Professor Emerita, University of Minnesota, has researched how children respond to literature. She was book review editor for *The Reading Teacher*, on Newbery and ILA award committees, and the editorial boards of *Children’s Literature in Education* and *Journal of Children’s Literature*. She is the author of numerous articles, chapters, and books, including *Literature and the Child*.

**Anthony D. Pellegrini**, Professor Emeritus, University of Minnesota, has conducted extensive research on play. He is a Fellow of the American Psychological Association and a travelling Fellow of the British Psychological Society. He has published numerous papers in scientific journals in anthropology, psychology, and education as well as books, which include *The Role of Play in Human Development*.

**Emiliya Ohar**

**The Ukrainian Publishing & Printing Academy, Lviv, Ukraine**

### **Toys In Children’s Book and Children’s Books As Toys: Ukrainian Experience of the Changing Cultural Tradition**

Nowadays toys constitute an important element of children's play and children's subculture. Whereas toys are a source of entertainment and pleasure for children, adults tend to view them as instruments of general upbringing, socialization and psychological development,

especially during the early, formative years of childhood. Toys were long ago integrated into world literature for children, and many literary images of toys have become general cultural symbols and metaphors (e.g. the Nutcracker from E. T. A. Hoffmann's fairy tale or the Steadfast Tin Soldier from Hans Christian Andersen's story). Now literary images of a child growing up without toys and games often symbolize a defective children's world, highlighting certain social or psychological problems. However, the relationship between toys and books is not straightforward: as is well known, toys have not always been depicted in literature, especially in the context of play. The "toy—book" relationship reflects the educational and didactic views/approaches, culture theories and concepts of childhood in every epoch (e.g. ideologically and socially engineered toys present in Soviet literature for children during the first half of the 20th century). Apart from presenting the toy as a cultural symbol, children's literature is also a useful source of more extensive information about the toy itself, i.e. its shape, size, texture, materials, and methods of construction. My lecture will focus on the ways toys are depicted in contemporary Ukrainian children's books and on the various cultural, esthetic and symbolic underpinnings related thereto. It also deals with general tendencies in today's toy market, the issue of globalization (or, rather, 'sinification'), the reasons for the growing popularity of hand-made toys and 'books-toys' produced in Ukraine, and the representation of toys in contemporary literature, as well as with the toy-book itself.

**Emiliya Ohar** is the author of scientific papers devoted to different issues of the effective writing, editing, publishing of children's books. She is a member of the Committee of National Competition "The Best Children's Book of Year" and of the IRSL. Her publications include the monograph *Children's Book in Ukrainian Social Environment: Experience of Transitional Period* (2012) and the curriculum and textbook *Children's Book: Issues of Publishing* (2002). She also edited the collection *Children's Book and Reading promotion in Eastern Europe* (2011).

**Marek C. Oziewicz**

**The University of Minnesota, USA**

### **The Invention of the Graphic Novel: Creating New Narrative Playspace through Format-Mashing**

The graphic novel was an upstart term when coined in 1978 and it remains a heavily contested one even today. Although graphic novels can be found in most bookstores, they are treated either like unicorns—imaginary creatures that do not really exist—or like quantum phenomena that pop into existence only when you look for them. The legitimacy of the graphic novel format is questioned by authors of graphic novels themselves: Brian Selznick, for example, claims that *The Invention of Hugo Cabret* is not really a graphic novel but a combination of a novel, a picturebook, a flip book, and a movie. Another graphic novelist Gene Luen Yang considers the graphic novel to be a purely marketing term that adds respectability to "comic books that deal with more literary topics." The authors' reluctance to acknowledge their own works as graphic novels—as well as their pronounced dismissiveness of the format—has been reflected by the equally pronounced deprecatory treatment of the term by the critics. Scott McCloud, Jessica Abel, Matt Madden and many others have shrugged off the graphic novel as nothing more than another name for comics—a term, whose usefulness, if any, is limited to marketing departments and the non-comics-savvy general

public. In this talk I defend the legitimacy of the graphic novel and situate it on the map of literary formats, especially in relation to the novel, the short story, the picturebook, and the comic. While I recognize it as a mashup format, I suggest that subsuming graphic novels under comics is myopic. It overlooks the novelty and unique potential of the graphic novel, and does so with detrimental consequences for tackling the format in both scholarly discussions and educational practice. Having touched on possible reasons behind continuing resistance to the format, I offer a tentative definition of the graphic novel and discuss selected works that provide a rationale for recognizing the graphic novel as a distinct format of contemporary literature. I suggest that the graphic novel emerged in response to several factors, including the accelerating hybridization of narrative formats that diversified the field previously theorized in terms of a few traditional categories and a shift in the global literary landscape brought about by the digital era and the “discovery” of multiple literacies. My focus is especially on the largely ignored “novel” part of the graphic novel’s definition and on the challenges of blending the visual and textual narratives into an inseparable whole that can accommodate a wide range of genres.

**Marek C. Oziewicz** is the Marguerite Henry Professor of Children’s and Young Adult Literature at the University of Minnesota. His research foci include speculative fiction and literature-based cognitive modeling for moral education, global citizenship, environmental awareness, and justice literacy. His most recent book is *Justice in Young Adult Speculative Fiction* (Routledge 2015).

**Kim Reynolds**

Newcastle University, UK

### **Children’s Bodies, Children’s Play: Reshaping British Children in Early Twentieth-century Children’s Books**

In Britain, the first decades of the twentieth century saw a new focus on the needs and health of children. New policies, buildings, health initiatives and pedagogic philosophies centred on raising a new kind of Briton for a new kind of Britain. Previously, and with the notable exception of Victorian waif or ‘Street Arab’ novels, children’s books tended to concentrate on middle-class children who, in the parlance of the times, were eugenic, and so whose bodies were essentially unproblematic. Now writers and illustrators for children began to focus on how children from all backgrounds could be made healthier and more able to contribute through changes in diet, exercise, environment and play. This paper will look at a range of books written between 1900 and 1950 which show how official interest in play affected publishing for children and notions of the ideal child.

**Kimberley Reynolds** is the Professor of Children’s Literature in the School of English Literature, Language and Linguistics at Newcastle University in the UK. She has lectured and published widely on a variety of aspects of children’s literature. Recent publications include an audio book, *Children’s Literature between the Covers* (Modern Scholar, 2011) and *Children’s Literature in the Oxford University series of Very Short Introductions* (2012). In 2013 she received the International Brothers Grimm Award. With the help of a Major Leverhulme Fellowship she has recently completed a monograph titled *Left Out: the forgotten tradition of radical publishing for children in Britain, 1910-1949* (Oxford University Press, 2016).

**Björn Sundmark**

**Malmö University, Sweden**

### **Humorous Maps**

Humorous and playful maps in children's literature have specific characteristics and represent a distinct mode of mapping. These are maps where the referential function is downplayed, and where the fictional space is less that of a conventionally portrayed fantasy world than a mirror image of the play-world of the child. One could also see such maps as toys in themselves, prompting and inviting the child to play and have fun. Typically, some of these maps replicate a child's world; it is the playworld of the nursery or the backyard garden with its toys, as in Milne's and Shephard's map of "100 Aker Wood" in *Winnie-the-Pooh*. It is the tongue-in-cheek use of picturebook conventions, as in Taro Miura's *Tokio*, or the conceptualization of a child's everyday life through childish map-drawings, as in Sara Fanelli's *My Map Book*. Moreover, the map conventions themselves can be exaggerated and subverted to create a spirit of boisterousness and humorous recklessness, as in Cressida Cowell's books about the Viking boy Hiccup, or as in Martin Widmark's Lasse-maja detective series. Finally, there are also humorous maps that are integral to the absurd and nonsensical fictional worlds they portray: Walter Moers's map of Zamonia (*Captain Bluebear's 13½ Lives*) is one example. Thus, this presentation is an attempt to chart humorous and subversive uses of maps and makes the case that this is a characteristic trait in children's books.

**Björn Sundmark** is Professor of English at Malmö University, Sweden, where he teaches and researches children's literature. He has published a number of scholarly articles on *Alice in Wonderland* and related topics (Victorian children's literature, nonsense), and is the author of the monograph *Alice in the Oral-Literary Continuum* (Lund UP). Sundmark's work has appeared in several journals, including *Children's Literature in Education*, *Bookbird*, *Barnboken*, *Jeunesse*, *The Lion and the Unicorn*, *International Research in Children's Literature* and *BLFT*; and in several edited collections, including *Beyond Pippi Longstocking*, *Retranslating Children's Literature* and *Empowering Transformations*. Sundmark is the editor (with Kit Kelen) of *The Nation in Children's Literature* (Routledge). He is the current editor of *Bookbird* and a member of the Swedish Arts Council.

**William H. Teale**

**University of Illinois at Chicago**

### **ePictureBooks and Play: Promoting or Prohibiting Children's Early Literacy Development?**

This presentation focuses on eBooks that are intended for young children from 4 to 6 years of age who are in the emergent and early conventional stages of reading development. Such materials typically consist of text, animated illustration, and interactive features, characteristics that invite playful interactions on the part of the child. Research has shown that play can be a powerful factor in promoting early literacy learning. But what about the play that is engendered by the eBooks that are currently produced for young children? How could

it be helpful or distracting with respect to a child's literacy development? This session provides an analysis that considers eBook content, developmental characteristics of early literacy learning, and children's attention and interactions in the course of experiencing eBook materials.

**William Teale** is the Professor of Education, University Scholar, and Director of the Center for Literacy at the University of Illinois at Chicago. His work has focused on early literacy learning, children's literature, and the intersection of technology and literacy education. He has published widely in scholarly journals and books and has presented papers and colloquia in over 25 countries around the world. Professor Teale's research has been funded by numerous governmental sources and foundations. He has served as consultant to Sesame Street, Head Start, and school districts across the United States and internationally in developing curriculum and programs focused on early literacy learning and teaching. He was inducted into the Reading Hall of Fame in 2003 and is currently serving as vice president of the International Literacy Association.

**Krystyna Zabawa**

**Jesuit University Ignatianum in Kraków, Poland**

### **What to Play and How to Play in the 21st Century? Contemporary Polish Children's Literature—Diagnoses and Prescriptions**

“It is generally acknowledged that children are in need of play and that if they are deprived of play, disastrous consequences may ensue” (Jenny Holt, *Normal' versus 'Deviant' Play in Children's Literature: A Historical Overview*). Everyday observation confirms that children's play is nowadays endangered. Psychologists and pedagogues write about children being overburdened with after-school activities (or even “after kindergarten” activities), thus having no time for actual, spontaneous play. What is the image of children engaged in play in contemporary literature? Do writers see the problem and try to propose solutions? I have chosen several representative contemporary Polish books for children (poetry and prose) with the motives of children playing to analyze the scenes of play and answer the following questions:

- Do such scenes often appear in the 21st century children's literature?
- How are they presented? (in the past or present; the narrator's attitude; characters' attitude; indoor or outdoor activities; individual or group activities etc.)
- What are the presented games like?
- What do contemporary books for children “say” about children's games in the 21st century?
- Do poets and writers try to suggest any games to contemporary children? If yes, what are they?

My exploration of the above-mentioned issues also takes into consideration illustrations accompanying the texts. The context of my analysis is classical children's literature full of play motifs which has been already discussed by other researchers.

**Krystyna Zabawa** is assistant professor and head of the Chair of English Philology in the Pedagogical Faculty at Jesuit University Ignatianum in Kraków. She graduated from the Jagiellonian University (Polish and English Philology). She teaches children's literature and other subjects connected with literary and language education. In 2013 she published the

monograph entitled *Rozpoczęta opowieść. Polska literatura dziecięca po 1989 roku wobec kultury współczesnej* [A Tale Begun. Polish Children's Literature after 1989 with regard to Contemporary Culture]. She is especially interested in poetry, literature of the 19th and 20th centuries, contemporary books for children, and the phenomenon of multimodality in art (word-picture-sound, music).

## **PANEL DISCUSSIONS**

### **PLAYING WITH LITERATURE ACROSS CULTURES, GENRES, AND DISCOURSES. CASE STUDIES CATEGORY**

**Chair: Marina Balina, Illinois Wesleyan University, USA**

The proposed panel will address issues of the relationship between literature and play in various creative environments (early Soviet, American and Post-Soviet) at different narrative levels—from the early Soviet experience with a fictional text functioning as a toy, to the post-modernist practices of intertextual play. The papers will investigate different levels of interaction between the child and the text as they will discuss the creation of various narrative modes (fairy tales, historical fiction, and film projection) and their dual function as literary texts and playful objects.

**Birgitte Beck Pristed**

**University in Mainz, Germany**

#### **Paper and Projection: Playing with Early Soviet Children's Books**

Abstract: Early Soviet propaganda highlighted the use of electricity and the modern media of film and radio as vehicles of Communism. Nevertheless, the old medium of print was intrinsically linked not only to the mass scale development of bureaucracy, agitation, new print, and literature but also to children's literature. Though characterized by its extreme shortage, low quality, and high fragility, Soviet paper was not merely for reading the printed word, but also a toy that children used to craft, color, and construct models. Examining the do-it-yourself children's book by two artists, Fedor Kobrinets (1907-1977) and Isaak Eteril's (1909-1942) *Kinzhka-Kino-Seans o tom, kak pioneer Gans Stachechnyi Komitet spas* (A Cinema Book about Hans Who Saved the Striking Committee) from 1931, the paper will investigate Soviet artists' and children's play with paper and film projections.

**Birgitte Beck Pristed** holds her Ph.D from Johannes Gutenberg-University in Mainz, Germany. She is currently Assistant Professor of Russian Studies at the Aarhus University, Denmark. The subject of her research is contemporary Russian book design and she works with both textual and visual images.

**Scott Sheridan**

**Illinois Wesleyan University in Bloomington, USA**

**Playing with Children's Postmodern Modes of Reading: Pastiche, Parody, and Palimpsest in the Works of Jon Scieszka**

American-born Jon Scieszka is a contemporary children's author who has published over 50 popular books and sold over 50 million copies; however, his writing style has often been misunderstood by critics, who have labeled his works as "dark," "weird," and even "frenetic." By examining four of his works—The True Story of the Three Little Pigs, Truckery Rhymes, The Stinky Cheese Man and Other Fairly Stupid Tales, and Battle Bunny—the presentation will highlight how his writing follows Postmodernist trends, which (in Lyotard's terms) "puts forward the unrepresentable in the presentation itself": in denying the primacy of privileged forms (such as narrative, genre, and textual centering), his usage of pastiche, parody, and palimpsest engages the child reader in pluralistic modes of reading that defy the sanctity of the monolithic, finished work/product and opt instead to highlight reading as an active process.

**Scott Sheridan** holds a PhD in French literature from the University of Iowa, and is currently Associate Professor of French and Italian, as well as Director of International Studies at Illinois Wesleyan University in Bloomington, Illinois.

**Marina Balina**

**Illinois Wesleyan University, USA**

**Playing History with Post-Soviet Generation through Image and Text**

The task of writing history in Russia was always considered to be a difficult enterprise, especially during the soviet years when Russian as well as world history events were looked upon through the ideological gaze of soviet propaganda. The development of children's literary production after 1991 has brought forth new challenges to the depiction of history for the young audience. For example, the new book series such as "Peshkom v istoriiu/On Foot into History" presents the young reader with richly illustrated books on Russian history although this history is quite literally played rather than read, since historical events are presented first and foremost as sets of games that require hands-on experience. Playfulness of this new approach to national history has definitely reignited interest in the distant past but it also put forth patriotic undertones of "playing" war episodes of Russia's national history. The very strategy of an interplay between text and image that was successfully employed during the many years of creative collaboration of children's writers and illustrators (which began in the 1920s and lasted until the end of the Soviet era) stands in direct opposition to this new book structure. The issues that I intend to address in my paper are the following: What is the potential audience for these new books on Russia's history? Does playing with history come to replace education through history? What is the task of the author of the text when attention is shifted toward image and away from word within the historical narrative? Does the focus on making history (do-it-yourself tasks) replace or enhance learning from it?

**Marina Balina** is Isaac Funk Professor of Russian Studies at Illinois Wesleyan University. She is the author, editor and co-editor of numerous volumes, including *Russian Children's Literature and Culture* (2008), *Petrified Utopia: Happiness Soviet Style*, 2009, and *Constructing Childhood: Literature, History, Anthropology*, 2012. Her main area of investigation is children's literature in Soviet and post-Soviet Russia.

## **LITERARY NONSENSE AND PLAY**

**Chair: Olga Hołownia**

“And there they play forevermore At battlecock and shuttledore.”

Edward Lear, “The daddy long-legs and the fly”

Play and game are probably the two most frequently occurring words in definitions and descriptions of literary nonsense (see esp. Sewell, 1952; Stewart, 1979; Tigges, 1988), while the nonsense works themselves teem with ingenious games one can play forevermore and beyond. In one of the widely accepted definitions of literary nonsense, Wim Tigges considers “playlike character” to be one of the four essential features of the genre (1988, p. 54). Crucially, however, one should not expect the nonsense play (be it with sounds, words, boundaries, images, infinity or insects), to have any purpose, not least the educational one. The panel considers various aspects of nonsense and play (visual, aural, kinetic) in works ranging from the nonsense canon of Lewis Carroll and Edward Lear to more contemporary examples with a generous selection from beyond the Anglophone context and including Indian poetry, Finnish verses, Swedish songs, Polish visual translations as well as Italian redesign of the flora and fauna kingdoms. The topics cover everything from art and design, through culinary music and tablet applications to hard science. We will consider texts, contexts, paratexts as well as out-of-text performance. We how that regardless of the medium nonsense indulges in, play is absolutely essential, preferably one with no purpose. Indeed, as Michael Heyman has argued, “[n]onsense is an artistic expression of play [...] and that is valuable simply for its own sake” (2007, p. xx).

### **Panelists:**

**Agata Holobut**, Jagiellonian University, Poland

**Björn Sundmark**, Malmö University, Sweden

**Michael Heyman**, Berklee College of Music, USA

**Olga Hołownia**, University of Iceland, Iceland

**Sirke Happonen**, University of Helsinki, Finland

## **PLAYING WITH THE AUTHOR, PLAYING WITH THE AUDIENCE: THE SERIOUS MATTER OF TRANSLATING CHILDREN'S LITERATURE**

**Chair: Monika Woźniak, Sapienza University of Rome, Italy**

If we were to think about translation as a game, what kind of player would or should the translator be? The metaphor of translation as a play will be the starting point for a playful (but serious) discussion about the role of the translator confronted with the multiple challenges of translating children's literature. With whom is the translator playing and against whom? What are the rules of fair-play in translation and who are the key players? Who is dictating the rules? Publishing houses, theory of translation, mainstream translation practice, or commercial reasons? Should these rules be universal and set once for all, or should they be adapted to the cultural and historical contexts? Is there any chance for the translator to become a power player in the game? The discussion will start with a round of individual reflections (10 minutes each) and then proceed with a general exchange of ideas.

**Monika Woźniak**

**Sapienza University of Rome, Italy**

**Translation, Adaptation, Abrogation, Bowdlerization, Reduction, Retelling: What Game Are We Playing When "Translating for Children"?**

What are the rules of the game when it comes to translating for children? And above all, are rules really needed? The translation for children/ of children's literature is a sensitive topic because there are many – probably too many – players who feel entitled to impose their point of view and to dictate norms and regulations: educators, teachers, scholars, publishers, occasionally even governments. The translator of children's literature is always at risk of being chastised and criticised not just for the artistic quality of their translation, but for the rules he/she chose to follow in transferring a given text into a new linguistic and cultural context. Is this the way the game of translation for children should be played? Is it even realistically possible for a translator to go against the rules or to impose new ones? We will talk about these and other issues with the scholars who are also translators for children and therefore bring into the discussion a double expertise in the subject matter.

**Monika Woźniak** is Associate Professor of Polish Language and Literature at the University of Rome "La Sapienza". Her research has addressed several topics in the fields of children's literature and translation, as well as Audiovisual Translation. She co-authored a monograph on Italian-Polish translations of children's literature (Toruń, 2014), co-edited a volume on Cinderella *Cenerentola come testo culturale. Interpretazioni, indagini, itinerari critici* (Rome, 2016) and another one *Cinderella across cultures* (forthcoming, 2016). She has also translated Polish classics for children, such as Jan Brzechwa, Julian Tuwim and Kornel Makuszyński, into Italian.

**Vanessa Joosen**

**The University of Antwerp, Belgium**

**Playing Hide and Seek: Anonymous Translations of Recent Picture Books that Appear to Be Faithful Renditions (But Are Not At All)**

**Elwira Pieciul-Karmińska**

**The University of Poznań, Poland**

### **Fidelity in Translating for Children: Respect for Both the Original and the Child Reader**

The global popularity of the Grimm's fairy tales is the main reason for the so-called "non-recognition of translation" (Zipes, Lathey). Due to their assimilation into the Polish language, many readers (children and adults) are not aware that the most popular fairy tales have an original source in another language. As an author of the new Polish edition of all 200 *Children's and Household Tales (Baśnie dla dzieci i dla domu*, Poznań 2010) I would like to present the main goals of my translation and to discuss why it is important to remain faithful to the original as a sign of respect both for the original and for the (child) reader.

**Bogusława Sochańska**

**The Danish Cultural Institute, Poland**

### **Respecting Children as Demanding Readers**

I am not sure I should participate in this kind of discussion, because my translation of Andersen's fairy tales was not accommodated to suit children's intellectual or perceptive abilities. On the contrary, I did not distinguish between child and adult reader, following the intention of original tales as addressed to both audiences. I am not sure whether it is necessary to write for children in a different than for adults. Yet if it is, there are very few topics that should be avoided or purged when communicating with young readers

**Bogusława Sochańska** has been the director of The Danish Cultural Institute in Poland since 1999. In the years 1980-1995 she was teaching the Danish language, literature and translation at Poznań University. She is a translator of Danish literature. The most important of her works are the translation of 164 fairy tales and stories by H.C. Andersen and her selection of entries from H.C. Andersen's diaries 1825-1875. She has published a number of articles on Andersen's work and life

**Jan Van Coillie**

**Katholieke Universiteit Leuven, Belgium**

### **Translating for children: no child's play?**

For my presentation, I take Johan Huizinga's ground-breaking study *Homo Ludens* (1983) as my starting point, trying to figure out in how far the translation of children's books can be seen as play in the sense Huizinga views it. I will focus on three questions: 1. To what extent can we consider translation as play? 2. To what extent does the play of the translator differ from the play of the author? 3. To what extent is translating for children more playful than translating for adults?

## HERITAGE OF JERZY CIEŚLIKOWSKI'S WORKS & FOLKLORE (A)

Chair: Krystyna Zabawa

Jesuit University Ignatianum in Kraków, Poland

Jolanta Ługowska

The University of Wrocław, Poland

### “Great Fun” as a Response to “Cinderella Complex”

The use of metaphors related to Cinderella became of interest in the language of academic discussions about children's literature in the 1960s, which in a sense is proven by the title of the volume *Kim jesteś Kopciuszku czyli o problemach współczesnej literatury dla dzieci i młodzieży* [trans. *Who are you, Cinderella? Or about problems of contemporary literature for children and youth*] (ed. Stanisław Aleksandrzak, Warszawa 1968). This title is an expression of a deeply felt (by critics and researchers of children's literature, especially Krystyna Kuliczowska, Izabela Lewańska, and Halina Skrobiszewska) need to define the place of children's literature in relation to so called high literature – both classical and modern. The scholars also wanted to clarify relations between techniques of literary studies (which are constantly developed and improved for the purposes of “adult” literature) and methods and tools used for research into children's literature. Within that discourse one may find an attempt to raise the status of children's literature – mainly to “free” it from traditional and obligatory didacticism and to place it in the context of literature *sensu stricto*. Jerzy Cieślowski proposed the concept of “Great Fun”, which was based on his own understanding of children's literature and his criteria for its evaluation. This concept went beyond the traditional boundaries of literary studies and expanded the scope of research to cultural studies, anthropology, and folklore studies. Therefore, Cieślowski studied children as creators of a “subculture”, the main rule of which was fun. Therefore, the idea of fun is believed to lie behind children's ludic and spontaneous activities, who in fact strive for cognitive comprehension of the world; the same activities also determine children's aesthetic preferences. This observation – which is tightly connected to Johan Huizinga's claim that people are *homo ludens* – helps overcome a kind of isolation surrounding the perception of children's literature and enables studying it in the context of relations and mutual interactions with “adult” literature, at the same time pushing researchers of children's literature to fight their “Cinderella complex”.

**Jolanta Ługowska** is full professor at the Institute of Polish Philology, University of Wrocław. Academic interests: issues of folklore and folk culture from the perspective of literary studies – textology and genology; issues of literature for children and youth, especially various types of fairy-tale fiction and relations between high, folk, popular, and children's literature (and culture). Selected works: *Ludowa bajka magiczna jako tworzywo literatury* (trans. Folk Magic Fable as the Material for Literature, Wrocław 1981), *Bajka w literaturze dziecięcej* (trans. Fable in Children's Literature, Warszawa 1988), *W kręgu ludowych opowiadań. Teksty, gatunki, intencje narracyjne* (trans. In the Circle of Folk Tales. Texts, Genres, Narrative Intentions, Wrocław 1993), *Folklor – tradycje i inscenizacje. Szkice literacko-folklorystyczne* (trans. Folklore - traditions and staging, Wrocław 1999), *W Fantazjanie i gdzie indziej. Szkice o baśni literackiej* (trans. In Fantasia and Somewhere Else. Sketches On Literary Fairy Tales, Wrocław 2006), and over 150 articles about select contemporary writers (Jacek Bocheński, Tadeusz Nowak, Roman Brandstaetter, Stanisław

Vincenz), children's writers (local: Janusz Korczak, Małgorzata Musierowicz, Józef Ratajczak; foreign: H. C. Andersen, Astrid Lindgren, Tove Jansson), and issues of folklore (its genres, past and present forms of existence and communicative situations). Ługowska is also an editor-in-chief of a bimonthly *Literatura Ludowa* (trans. Folk Literature).

„Wielka zabawa” jako odpowiedź na „kompleks Kopciuszka”

Metaforyka związana ze znaną bohaterką baśni pojawiła się w języku refleksji naukowej poświęconej literaturze dziecięcej w latach sześćdziesiątych XX wieku, czego potwierdzeniem wydaje się tytuł tomu zbiorowego *Kim jesteś Kopciuszku czyli o problemach współczesnej literatury dla dzieci i młodzieży* pod redakcją Stanisława Aleksandrzaka (Warszawa 1968). Hasło tytułowe tej publikacji wyrażało wyraźnie odczuwaną przez krytyków i badaczy literatury dziecięcej (przede wszystkim Krystynę Kulickowską, Izabelę Lewańską czy Halinę Skrobiszewską) potrzebę usytuowania przedmiotu swych badań wobec literatury „wysokoartystycznej” – klasycznej i współczesnej a także konieczność określenia relacji między warsztatem literaturoznawczym, organizowanym przez badaczy i wciąż przez nich wzbogacanym z myślą o literaturze „dla dorosłych”, a metodami i narzędziami służącymi badaniu twórczości dla najmłodszych. W tym typie refleksji rozpoznać można swoisty ton dowartościowania przedmiotu badań, przede wszystkim przez „uwolnienie” go od tradycyjnych powinności dydaktycznych i usytuowanie w kontekście literatury *sensu stricto*.

Zaproponowana przez Jerzego Cieślakowskiego koncepcja „Wielkiej Zabawy” – zawierająca w sobie bliskie autorowi pojmowanie literatury dziecięcej i kryteria jej oceny – wykracza w istocie poza granice tradycyjnego literaturoznawstwa, w nowatorski sposób poszerzając obszar badawczy o dziedziny kulturoznawstwa, antropologii i folklorystyki. Przedmiotem jego zainteresowania staje się więc dziecko jako twórca swoistej „podkultury”, której główną zasadą okazuje się zabawa. Idea zabawy przyświeca więc zachowaniom dzieci dążącym poprzez spontanicznie przez siebie podejmowane czynności o charakterze ludycznym do poznawczego opanowania świata a ponadto decyduje o ich preferencjach estetycznych. Konstatacja ta, pozostając w istotnym związku z rozpoznaniem Johana Huizingi iż człowiek to *homo ludens* umożliwia przezwycięzenie swoistego izolacjonizmu w pojmowaniu literatury dziecięcej, ujęcie jej w perspektywie związków i wzajemnych oddziaływań z literaturą „dla dorosłych”, pozwalając przy okazji na pozbycie się przez jej badaczy „kompleksu Kopciuszka”.

**Prof. zw. dr hab. Jolanta Ługowska** pracuje w Instytucie Filologii Polskiej Uniwersytetu Wrocławskiego. Zainteresowania badawcze: problemy kultury ludowej i folkloru widziane z perspektywy literaturoznawcy – tekstologa i genologa, zagadnienia literatury dla dzieci i młodzieży, ze szczególnym uwzględnieniem różnych odmian fantastyki baśniowej oraz relacje między literaturą (i kulturą) wysokoartystyczną, ludową, popularną i dziecięcą. Autorka książek: *Ludowa bajka magiczna jako tworzywo literatury* (Wrocław 1981), *Bajka w literaturze dziecięcej* (Warszawa 1988), *W kręgu ludowych opowiadań. Teksty, gatunki, intencje narracyjne* (Wrocław 1993), *Folklor – tradycje i inscenizacje. Szkice literacko-folklorystyczne* (Wrocław 1999), *W Fantazjanie i gdzie indziej. Szkice o baśni literackiej* (Wrocław 2006) oraz ponad 150 artykułów poświęconych wybranym twórcom literatury współczesnej (Jackowi Bocheńskiemu, Tadeuszowi Nowakowi, Romanowi Brandstaetterowi, Stanisławowi Vincenzowi), autorom tekstów adresowanych do młodego czytelnika (polskim - m. in. Januszowi Korczakowi, Małgorzacie Musierowicz, Józefowi Ratajczakowi oraz obcym – m. in. Andersenowi, Astrid Lindgren, Tove Jansson), problematyce folkloru – jego

gatunkom oraz dawnym i współczesnym sposobom istnienia i sytuacjom komunikacyjnym. Redaktor naczelna dwumiesięcznika „Literatura Ludowa”.

**Alicja Baluch**

**Pedagogical University in Kraków, Poland**

### **Topoi in Children's Literature and Subculture**

Recurring phrases or images in children's literature and subculture are topoi (*loci communes*), that is “shared places”. Topoi may also be treated as traditional, widespread themes in myths, fairy tales, legends, and epics. In works for children they function as a manifestation of a childlike, simplified vision of the world. They are mostly modelled after the topos theory by Robert Curtius, who distinguished such literary perspectives in the Mediterranean culture. In “independent literature” for children and in child's experience of the world, there are important figures and activities that have characteristics of topoi (figures: fairy godmother, stepmother, dwarf, fool, wolf; activities: hiding in a hole, spinning around, one after another, running down the hill, sharing an apple, climbing a hill, scaring off an aggressor, finding a treasure). The topos system present in literature facilitates “familiarization” during reading.

**Prof. zw. dr hab. Alicja Baluch** is a literary scholar and a full professor at Pedagogical University at Kraków, where she was the head of the Center for Children and Youth's Literature, and the Center for Literature of the 20<sup>th</sup> Century. Her greatest academic achievements have been made in theory of literature, combination of literature and painting, and in application of mythographic contexts for interpretation of Polish and world classics of children's literature. She has published many academic books, including *Archetypy literatury dziecięcej* (1987, trans. Archetypes of Children's Literature), *Ceremonie literackie, a więc obrazy, zabawy i wzorce w utworach dla dzieci* (1996, trans. Literary Ceremonies, or Images, Games, and Patterns in Works for Children) – awarded the IBBY Award of the Year, *Uważne czytanie. W kręgu liryki XX wieku* (2000, trans. Careful Reading. On Verse in the 20th Century), *Książka jest światem. O literaturze dla dzieci małych oraz dla dzieci starszych i nastolatków* (2005, trans. Book is the World. About Literature for Little Children, Older Children and Teenagers) *Od form prostych do arcydzieła. Wykłady, prezentacje, notatki, przemyślenia o literaturze dla dzieci i młodzieży* (2008, trans. From Simple Forms to Masterpieces. Lectures, Presentations, Notes, and Thoughts on Literature for Children and Youth). Her study titled *Tytus Czyżewski. Poezje i próby dramatyczne* (1992, trans. Tytus Czyżewski. Poems and Dramatic Attempts) was published as part of Series One of Biblioteka Narodowa. Alicja Baluch is a member of the Polish Writers' Association – Branch in Kraków. She published three volumes of poetry and several books for children and youth in prose and verse.

### **Toposy w literaturze i podkulturze dziecięcej**

Powtarzające się sformułowania słowne lub obrazy w literaturze i podkulturze dziecięcej to toposy (*loci communes*), czyli „miejsca wspólne”. Toposy mogą być też traktowane jako tradycyjny temat obiegowy (w mitach, baśniach, klechdach, eposach) albo utworach dla dzieci jako wyraz dziecięcej i uproszczonej wizji świata. Wzorowane są one w dużej mierze na topice Roberta Curtiusa, który wyodrębnił takie ujęcia literackie w kulturze śródziemnomorskiej. W literaturze osobnej i w światoodczuciu dziecka funkcjonują znaczące postaci i zdarzenia o charakterze topicznym (dobra wróżka, macocha, karzełek, głuptasek,

wilk; schować się do norki, kręcić w kółko, jeden za drugim, z górki na pazurki, podzielić się jabłuszkiem, wspiąć się na górę, przepędzić napastnika, odnaleźć skarb) Porządek topiczny obecny w literaturze ułatwia „rozpoznanie” w trakcie lektury.

**Prof. zw. dr hab. Alicja Baluch** jest literaturoznawcą, profesorem zwyczajnym Uniwersytetu Pedagogicznego w Krakowie, gdzie była kierownikiem Katedry Literatury dla Dzieci i Młodzieży a także kierownikiem Literatury XX wieku. Jej dorobek naukowy koncentruje się wokół teorii literatury, pogranicza sztuk (literatury i malarstwa) oraz na zastosowaniu kontekstów mitograficznych do interpretacji polskiej i światowej klasyki literatury dziecięcej. Opublikowała wiele książek naukowych związanych z interesującą ją tematyką, m. in. *Archetypy literatury dziecięcej* (1987), *Ceremonie literackie, a więc obrazy, zabawy i wzorce w utworach dla dzieci* (1996) – wyróżnione przez IBBY Nagrodą Roku, *Uważne czytanie. W kręgu liryki XX wieku* (2000), *Książka jest światem. O literaturze dla dzieci małych oraz dla dzieci starszych i nastolatków* (2005) *Od form prostych do arcydzieła. Wykłady, prezentacje, notatki, przemyślenia o literaturze dla dzieci i młodzieży* (2008). W Serii I Biblioteki Narodowej ukazał się w jej opracowaniu tom Tytus Czyżewski. *Poezje i próby dramatyczne* (1992). Alicja Baluch jest członkiem Oddziału Krakowskiego Stowarzyszenia Pisarzy Polskich. Wydała trzy tomiki poezji i kilka książek dla dzieci i młodzieży, wierszem i prozą.

**Bożena Olszewska**

**Opole University, Poland**

### **Ludic Folklore: The Real and the Literary One in Light of Janina Porazińska's Works**

Folklore plays a significant role in Janina Porazińska's works. She treats it as a source of formal and thematic inspirations, which manifests itself in her volumes of verse or her poem *Wesele Małgorzatki* [trans. *Meg's Wedding*]. The close connection between verse, and folk song and lullaby is visible in their poetics, composition, transformational devices (paraphrases, travesties, imitation of folk patterns), as well as in motifs taken from proverbs and riddles. The connection to ludic folklore is also emphasized with adept introduction of dialectal expressions. Nevertheless, the folklore of great entertainment is just as important. It includes forms inspired by children's folklore and offers the reader games of imagination, puns, humor, fantastical creatures, and animal protagonists. It also uses proven devices: combinations of paradoxes, opposites, and impossible or absurd elements. Moreover, it broadens the repertoire of children's folklore genres.

**Bożena Olszewska** –doctor habilitatus, professor in the Department of Applied Polish Studies and deputy director of the Institute of Polish and Cultural Studies at the Opole University. Author of many articles on literature for children and youth and on methodology of literary education, including the following monographs: *Literatura na łamach „Płomyczka” (1945-1980)* [trans. Literature in the Płomyczek magazine (1945-1980)], *I w sto koni nie dogoni... O życiu i sztuce pisarskiej Janiny Porazińskiej* [trans. Even a Hundred Horses Won't Catch Up... About Life and Writing of Janina Porazińska] (2008), and *Kto mi dał skrzydła... O życiu i działalności Janiny Porazińskiej* [trans. Who Gave Me Wings... About Life and Work of Janina Porazińska] (2014). Olszewska is the editor of the anthology *Zawsze myślę o Tobie* [trans. I Always Think About You] (1997) and an originator and co-editor of the series: *Stare i nowe w literaturze dla dzieci i młodzieży* [trans. The Old and the New in Literature For Children and Youth] (2010), „*Stare*” i „*nowe*” – *czasopisma dla dzieci i młodzieży* [trans.

The “Old” and the “New” – Periodicals for Children and Youth] (2013), and „*Stare*” i „*nowe*” w literaturze dla dzieci i młodzieży – biografie [trans. The Old and the New in Literature For Children and Youth - Biographies] (2015).

**Bożena Olszewska** – dr hab., prof. UO w Zakładzie Polonistyki Stosowanej, zastępca dyrektora Instytutu Polonistyki i Kulturoznawstwa Uniwersytetu Opolskiego, autorka wielu artykułów z zakresu badań nad literaturą dla dzieci i młodzieży oraz metodyki kształcenia literackiego, a także monografii *Literatura na łamach „Płomyczka” (1945- 1980)*, *I w sto koni nie dogoni...* *O życiu i sztuce pisarskiej Janiny Porazińskiej* (2008), „*Kto mi dał skrzydła...*” *O życiu i działalności Janiny Porazińskiej* (2014), redaktorka antologii *Zawsze myślę o Tobie*, pomysłodawczyni i współredaktorka serii *Stare i nowe w literaturze dla dzieci i młodzieży* (2010), „*Stare*” i „*nowe*” – czasopisma dla dzieci i młodzieży (2013) i „*Stare*” i „*nowe*” w literaturze dla dzieci i młodzieży – biografie (2015).

## **PUBLICATION STRATEGIES: CHILDREN’S LITERATURE JOURNALS**

**Chair: Justyna Deszcz-Tryhubczak**

**The University of Wrocław**

Panelists:

Donna Sayers Adomat – *Journal of Children’s Literature*

Justyna Deszcz-Tryhubczak – *International Research in Children's Literature*

Claudia Nelson - *Children’s Literature Quarterly*

Smiljana Narančić Kovač – *Libri & Liberi*

Björn Sundmark – *Bookbird*

William Teale – *Book Links* and *ALAN Review*

Dorota Michułka & Ryszard Waksmund – *Filoteknos*

## INDIVIDUAL PAPERS

**Esther Alabau Rivas**

### *Literacy in Children's Education: Didactic Experiences of Playing with Picturebooks*

This work attempts to highlight how we, as teachers, guide our students through making-meaning processes with the use of picturebooks in order to satisfy our students' interests and needs alongside fostering their imagination. Moreover, there are many studies supporting the claim that it is possible to teach language, literacy and literature in conjunction owing to a clearly cognitive link between text, reader and reading: at the core of this proposal lies the idea that literacy is a dynamic and multidimensional concept. From this standpoint, the present paper refers to Reyes Torres' model for the development of literary competence (2014), which may help students improve their five literacy skills (reading, writing, listening, speaking, and thinking) as well as develop their literary competence. Torres' framework proposes a triangular model that encourages teachers to go beyond contextualizing language around functions or structures. This model brings us the possibility of showing that students can learn language through language and, also, learn about language. On the other hand, picturebooks may prove motivating and, as I assert, they can help to achieve meaningful learning in the English class. In this paper, I show how I use some picturebooks, such as Emma Dodd's *Meow said the cow* and Mary Hoffman's *Amazing Grace*, in order to illustrate why these are good choices when talking about playing and literacy. Finally, taking into account everything I have mentioned above, my methodology draws on recreational and aesthetic experiences through children's literature, that is, it creates an environment where students enjoy literature, derive pleasure from reading and playing with it. In this communicative approach, the student is the main agent of the teaching-learning process, participating actively in the development of his or her literary competence.

**Esther Alabau Rivas** is an English teacher. She studied Teacher Training at the University of Valencia and did a Master's degree in Researching Didactics, Language and Literature. She is currently working as an English Associated Teacher at the Departamento de Didáctica de la Lengua y la Literatura at the University of Valencia and doing her PhD on Reading Comprehension in a Foreign Language (English).

**Emma Bálint**

**The University of Szeged, Hungary**

### **Digitalizing Red Riding Hood**

The story of Little Red Riding Hood remains one of the most popular fairy tales even today, and as such, it is constantly being adapted and reinterpreted in various media formats. In this paper, I compare a literary adaptation with various interactive eBooks and storybook applications of this renowned folk tale so as to observe the narrative changes made to the texts and the varying relationship between the reader/user and the texts themselves. Interactive eBooks are a fascinating type of new media with numerous creative possibilities. Hence I examine the transformed tales of "Little Red Riding Hood" as examples of transmedia storytelling (Henry Jenkins). In this case, I refer to the reader not simply as a reader, but as a

reader/user, as readers' active interaction is fundamental for the unfolding of the story. Based primarily on the theories of Jay David Bolter, Richard Grusin, Walter J. Ong, and Mary-Laure Ryan, I aim to demonstrate not only the changes made to the story on the level of the plot, but also the reordering and transformation of the underlying elements of the original folk tale, the shifts in focalization, and the novel audio-visual aspects of the digital media. As a starting point, I take Charles Perrault's literary version as recorded in Jack Zipes' collection *The Trials and Tribulations of Little Red Riding Hood* (1993), and compare it to an interactive eBook in the classical sense ("Little Red Riding Hood" by TabTale LTD), an html eBook ("RedRidingHood" by Donna Leishman) and a storybook application ("Lil' Red" by Brian Main). This variety of eBooks enables me to examine various rewritings and demonstrate the level of interactivity required from the reader/user and the extent to which these new media texts can be modified and played with.

**Emma Bálint** is a second-year PhD student in the British and American literature and culture program at the Doctoral School of Literature, University of Szeged, Hungary. In her doctoral research, she aims to approach new media adaptations of children's fiction from a narratological viewpoint. She has published articles and book reviews with similar foci in the *AMERICANA*, *TNTeF* and *Apertúra*

**Marnie Campagnaro**

**The University of Padua, Italy**

### **Head and Hands. Function and Representation of Play in Bruno Munari's Children's Books**

Bruno Munari was one of the most ingenious and innovative Italian children's book authors and, during his prolific editorial activity, he dedicated a significant narrative and visual role to children's play. Education, play and book started to form a fundamental crossroads in Munari's artistic production since the 1940's (Maffei, 2008, p. 28), and he cultivated this prolific union for the following fifty years. Munari was an enthusiastic habitué of toy production: in 1951, thanks to a fruitful cooperation with the tyre manufacturing company Pirelli, he created the cat "Meo Romeo" and the monkey "Zizi" – two toys in foam rubber which won him the ADI (i.e. Industrial Design Association) Compasso d'Oro award in 1954. In 1960, he invented a game called ABC with imagination for the Danese design company. This game is based on the theme of multiples and includes 26 linear and circular elements, thanks to which children have the possibility to write any letter of the alphabet, or create other imaginative shapes. In 1961, Munari designed Aconà Biconbì [AwithA BwithB], a game consisting of a series of round modules with a hole in the middle, which can be freely folded and matched, in order to create more complex constructions. Between the 1960s and the 1970s, Bruno Munari created several didactic games together with the pedagogy expert Giovanni Belgrano. Carte da gioco [Playing Cards] is a series of pictures that children have to arrange in time sequence; while Più e Meno [Plus and Minus] is a collection of cards made of white cardboard, punched cardboard, transparent and semi-transparent paper, which can be variously overlapped and combined, in order to create the most different stories and situations. Bruno Munari's most complete representation of the function and importance of children's play, however, is to be found in his numerous picturebooks. The analysis of some sample texts (e.g. *Le Macchine di Munari* [Munari's Machines], 1942; *L'uomo del camion* [The Lorry Driver], 1945; *Il prestigiatore verde* [The Green Conjuror], 1945; *Gigi e il suo*

berretto [Gigi has Lost His Cap], 1945; Munari presenta Meo il gatto matto [Munari Introduces Meo the Crazy Cat], 1949; Nella notte buia [In the Dark of the Night], 1956; Guardiamoci negli occhi [Look into my Eyes], 1970; I Prelibri, [The Prebooks], 1980; TantaGente [So Many People], 1983; Il merlo ha perso il becco [The Blackbird Has Lost its Beak], 1987; Libro letto [Bed Book], 1993; La favola delle favole [The Fairy Tale of Fairy Tales], 1994) offers a historical overview and an in-depth account of the function and representation of play in Munari's editorial production.

**Marnie Campagnaro** got her PhD in Pedagogical and Educational Sciences, she teaches Theory and History of Children's Literature in Educational and Training Sciences of the University of Padua. In 2013 she succeeded in hosting at the University of Padua the *Ninth Annual International Conference The Child and The Book 2013*. Three of her most recent publications are as follows: (in collaboration with Marco Dallari) *Incanto e racconto nel labirinto delle figure*. (Enchantment and stories in the maze of pictures. Picturebooks and education), Erickson, 2013 and *Le terre della fantasia* (Fantasy lands. Reading children's literature), Donzelli, 2014, and 'These books made me really curious': *How visual explorations shape the young readers' taste*, in J. Evans (ed.), *Challenging and Controversial Picturebooks*, Routledge, 2015.

**Valerie Coghlan**

**Independent scholar, UK**

### **The Play's the Thing: How Emotional Development is Gained through the Playful Space of a Wordless Picture Book**

Play is an important part of healthy emotional development. Children use play to release emotions, work through feelings, and understand their world better by play-acting in situations they can control. <http://www.childcarehelp.org/basics8.pdf>. Wordless picturebooks frequently mirror children's play by removing many of the boundaries imposed by language, and in the case of the many wordless picturebooks available today, they can be understood in many different countries and cultures. In wordless picturebooks, such as Suzy Lee's *Wave* and *Shadow* and Silvia Bordano, Lorenzo Clerici and Elisabetta Pica's *The White Book*, characters are depicted as they gain agency and understanding through play. This paper will look at how the characters' emotional development through play is conveyed in texts where the images have to do all the work - where emotions must be interpreted and understood by means of wordless communication. Illustrators face a challenge as they must *show* but not *tell* young readers what characters feel, and this paper will explore strategies used to do this successfully, thereby affording readers too the opportunity to develop empathy and grow in understanding.

**Valerie Coghlan** is an independent scholar and lecturer with a particular interest in visual narratives.

**Jan Van Coillie**

**Katholieke Universiteit Leuven, Belgium**

### **How Delightful is a Child at Play? Play in Children's Literature in Flanders during the 19th Century: A Systemic Approach**

We take it for granted that children play, but playing has not always been considered an obvious part of a child's life. The attitude towards children and play in Western society changed dramatically during the 19th century. (Chudacoff, 2007; Frost, 2010). To study this changing attitude, children's books are particularly suitable. This paper studies the various depictions of play in children's books in Flanders during the 19th century. My research is based on a content analysis of stories, poems and plays. The predominant focus is on the tension between the growing appreciation of children's play and the educational purpose that dominated children's literature at that time. I investigate whether playing is valued for itself or for its socializing function. I also examine the extent to which, along with the growing attention for children's play, linguistic playfulness increases. The depictions of play in children's literature are then confronted with ideas about play, playfulness and imagination in educational journals and books. Traditionally, children's literature is indeed strongly connected to the pedagogical system. I examine which educationalists had an impact on the conceptualization of children's play and to what extent their ideas were a breeding ground for the changing attitude in children's books. Finally, the findings are interpreted in the context of broader changes in society. In view of emerging socialism, the plea for playgrounds and family games can be seen as an attempt of the petty bourgeoisie to keep children away from the dangers of the street. Playing was thereby also seen as a remedy against laziness, for 'the (socialist) devil finds work for idle hands'.

**Jan Van Coillie** is professor at the Faculty of Arts, KU Leuven – Campus Brussel, where he teaches applied linguistics and children's literature (in translation). From 1999 till 2006 he was acting chairman of the Belgian National Centre for Children's Literature. He has published widely on children's poetry, fairy-tales, history of children's literature, children's literature in translation and children's literature generally. From 1999 till 2004 he was editor-in-chief of the *Encyclopedie van de jeugdliteratuur* (Encyclopaedia of Youth Literature). Since 2006 he's co-editor of the *Lexicon van de jeugdliteratuur* (Lexicon of Youth Literature) He is also active as a critic, author of children's poetry and translator of picture books.

**Cristina Correro & Neus Real**

**Universitat Autònoma de Barcelona, Spain**

### **The Role of Play in Children's Literature: From Orality to Multimodality**

Language and literature in children's education could hardly be understood without any reference to the concept of play, the main motor and motivation to emotional and cognitive development as well as to interaction. This paper aims to explore the relationship between play, language, literature and literary education in early childhood. It will analyse how this relationship develops and is extended through playful interaction between the child, the adult and literary texts. A selected variety of works, ranging from oral tradition and books for early readers to picturebooks and apps (in all their various typologies), will be presented to (i) illustrate the process of acquiring language and literary skills by little children through playful talk and reading, and to (ii) show the specific role of play in these literary texts. The paper's

final goal is to display how children's literature puts play at its core to ensure language development and literary education in early childhood.

**Neus Real** holds a BA in Catalan Studies (Universitat Autònoma de Barcelona, UAB), an MPhil in Philosophy (Arts) (The University of Birmingham) and a PhD in Catalan Studies (UAB). She is currently a full-time lecturer in the Faculty of Education at UAB. A specialist in Catalan women's writing of the 20th century and a member of the research group GRETEL, she is currently doing research on early childhood, literary education and digital literature.

**Cristina Correro** holds a BSc in Finance and Law, a BA in Catalan Studies, and an MA in Research in Language and Literature Teaching. She is currently pursuing a PhD in literature in early childhood education. She works at Universitat Autònoma de Barcelona as a part-time lecturer and support technician. Her areas of research include children's literature and digital literature. Publications and teaching resources developed by Neus Real and Cristina Correro can be found at [www.gretel.cat](http://www.gretel.cat) and [academia.edu](http://academia.edu).

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**Stephen Adam Crawley, Jennifer M. Graff**

**The University of Georgia, USA**

### **Crossing Boundaries, Performing Roles: The Experimentation and Exploration of Gender through Children's Play within Picture Books**

Cultural determinants of play such as free participation, separation, and temporal boundaries are often represented in children's literature as exemplars of children's conformity to or transgression of societal norms. This is especially true in narratives involving the realistic and fictional worlds of play. Such "playful acts" are almost always productive, despite intentions to be otherwise. Research studies involving gender portrayals in children's literature have increased within recent years (Abate & Kidd, 2011; Flanagan, 2007; Crisp & Hiller, 2011; Naidoo, 2012, 2013; Ryan, Patraw, & Bednar, 2013; Moller, 2014). However, studies involving the ways in which gender and play coexist, if not engage in playful commentaries of ideologies surrounding gender, are rare and needed in today's society. This study critiques specifically how play is used as an integral tool for children's exploration, enactment, and production of gender, often a mimicra (imitation) of societal gender norms witnessed in adults or media representations. Judith Butler (2006) discusses the appropriation of toys and other artifacts by children, connections to gender, and assumptions made about children through their use of such artifacts; however, studies focused on such appropriations have yet to materialize. Thus, employing a content analysis of picture books published in the U.S. and internationally since 1970, we investigate how toys, clothing, other artifacts, and actions are utilized as tools within children's play to explore, perform, and transgress gender norms. Samples of children's literature analyzed include *William's Doll* (Zolotow, 1972), *A Fire Engine for Ruthie* (Newman, 2004), *Salvero la principessa!* (Cinquetti, 2008), *Wandering Son: Book One* (Takako, 2011), and *Morris Micklewhite and the Tangerine Dress*

(Baldacchino, 2014). Additional titles to be included in the analysis are listed in the references.

**Stephen Adam Crawley** is a doctoral student in the Department of Language and Literacy Education at the University of Georgia in Athens, Georgia. His research interests include the analysis of LGBTQ-inclusive/themed children's literature, responses to such literature by children and adults, and digital literacy. Prior to his studies, Crawley was an elementary teacher in public schools for over a decade.

**Jennifer M. Graff** is an associate professor in the Department of Language and Literacy Education at The University of Georgia in Athens, Georgia. Her research involves critical analyses of culturally diverse children's literature and sociocultural aspects of children's reading preferences and practices. She has published in journals such as *Children's Literature in Education*, *Language Arts*, and *English Teaching: Practice and Critique*.

**Anna Maria Czernow**

**The University of Warsaw, Poland**

### **The Carnavalesque in Children's Literature**

A topsy-turvy world, full of joyful laughter, enormous feasts and follies—these are central elements of Mikhail Bakhtin's carnival, as defined in his book *Rabelais and His World*. These elements are also central to children's literature and its humor, deeply rooted in childlore. The authors of such books as *Alice in Wonderland*, the *Pippi Longstocking* trilogy, *Mary Poppins* novels, *Mr. Blot's Academy*, *King Matt the First*, *Five children and It*, *Mathilda*, and many others use this type of humor not only to raise a laugh. As John Stephens states in his *Language and Ideology in Children's Literature* (1992: 121), "Carnival in children's literature is grounded in a playfulness which situates itself in positions of nonconformity." With the help of Bakhtin's philosophy of carnivalesque and its tools, the authors empower their child characters to change the normative, adult rules into their own and thus turn the world into a playground. This act of nonconformity is sometimes perceived as a safety valve for the implied reader, who, according to the norm, is submitted to the authority of adults. However, one can also interpret this act in terms of acquiring knowledge of the self and, eventually, of identity building. The abovementioned issues will be discussed with the aid of several academic publications, including Jerzy Cieřlikowski's *Wielka zabawa* 1985 (*The Great Play: Children's Folklore*), Joanna Papuzińska's *Zatopione królestwo: O polskiej literaturze fantastycznej XX wieku dla dzieci i młodzieży* 2008 (*The Sunken Kingdom. On Polish 20th Century Fantasy for Young Readers*), Riitta Oittinen's *I Am Me – I Am Other. On the Dialogics in Translating for Children* 1993, Andrew Casson's *Funny Bodies: Transgression and Grotesque Humor on English Children's Literature* 1997, Korney Chukovsky's *From Two to Five* 1963, and Norbert Schindler's *Rebellion, Community and Custom in Early Modern Germany* 2002.

**Anna Maria Czernow** is a PhD candidate at the University of Warsaw. She specializes in the theory and history of literature for young readers. Her particular interests are fantasy literature, Swedish children's literature and Janusz Korczak's oeuvre. She has authored 17 articles and book chapters, and she edited a monograph book entitled *Janusz Korczak. Pisarz (Janusz Korczak. Author)*, published in 2013.

**Olga Derkachova**

**Vasyl Stefanyk Precarpathian National University, Ivano-Frankivsk, Ukraine**

**The Mental Space of Game in *Our Mother is an Enchantress* by Joanna Papuzińska**

A mental space in literary works can be seen both as a special type of the writer's aesthetic idea that came true and as the author's vision of the world. It connects two aspects. The first is the intention of the author, who, in creating his/her artistic fictional reality, is free to choose that piece of reality which will be represented in the text. The second – the author's freedom – is restricted by the laws of a model world where there is a possibility or impossibility of incorporating some components into a mental space. A special double reality, which is both related to our real world and opposed to it by its accuracy, has been created in the stories for children by Joanna Papuzińska. Such modeled reality potentially sends readers back to the image of Poland. Onyms, which are used in literary texts, play the role of connectors; They serve as the points of contact between the mental space created by the author and the mental space organized in the reader's mind. Thus, the reader is equipped with a coordinate system, the vector of accepting the textual fairy reality. Modeled reality in Papuzińska's novel has a double-level structure consisting of the real world and fairy world, where children get involved with the help of their mother's game. The mother-enchantress has multiple roles to play in the book: she saves the local belfry by knitting a hood for it; she helps the pine-tree to find a shadow which was occasionally being removed by an old lady named Gzheliakova; she zooms a toy car through her magic glass and waits until her children become sick and tired of driving to find them back home; finally, she also washes the clouds. Only she has got a unique right to create miracles. In order to do all this, she needs something special: to be a mother, to have a needle and cotton, a piece of dough, a magnifying glass, knitting needles, some kilograms of salad and a little bit of imagination and charity. All events in the novel take place in the world as we know it, but this world is a miracle for a child. The mother character is shown in terms of a child's imagination because the mother is the most important person who teaches everything important in life. The ability to talk, walk and read is not a miracle either? The plot of the tale is shaped by an imaginary act of creating a special mental space of game.

**Olga Derkachova** is Assistant Professor at the Department of Philology and Primary Education at Vasyl Stefanyk Precarpathian National University (Ivano-Frankivsk, Ukraine) and a writer. She is the author of *The Concept of the World in Arkadij Kazka Lyrics* and *The World in Text*, both of which are dedicated to Ukrainian lyrics of the 20th century. Olga Derkachova is also the author of several textbooks, such as *A Literary Tale of Great Britain*, *A Literary Tale of Germany and Austria*, *A Literary Tale of Poland* (co-authored with Solomia Ushnevyh), and of prose books, including *The Snowdrop Syndrome*, *According to the London Time*, *The Store of Happiness*, *The Artificial Flowers Wholesale*, *Apple Jam*, *When You Wake Up* and *The Knitted Butterflies*. She investigates Ukrainian lyrics and children's foreign literature.

**Justyna Deszcz-Tryhubczak and Marta Michniewicz**

**The University of Wrocław, Poland**

**A Page from My Diary: Child Readers' Play with Literary Texts as a Tool in Empirical Reader Response Research**

Commenting on child readers' interactions with texts, Margaret Meek (1988) states that "if we want to see what lessons have been learned from the texts children read, we have to look for them in what they write" (38). While children are usually seen as becoming competent and adult-like readers, their creative play with literary texts enables researchers to gain access to young readers' complex use of language and literature as cultural resources that children use to negotiate their social and material worlds. In this presentation, we discuss how young readers may interpret a literary text through play using the example of an empirical reader response project we conducted at a local primary school. The project focused on the reception of verbal humor in Polish and American fictional diaries for children. As part of the study, the young participants (at the age of 12) were asked to describe one of their days in the diary form, using numerous humorous elements, including dialogues and drawings. Analyzing the participants' contributions, we argue that young readers' playful interaction with literary texts can serve as a constructivist tool facilitating their own structuring of that experience. As each of these diary entries constitutes a unique combination of the participants' individual preoccupations, understandings, emotions, memories and knowledge, they offer glimpses both into how these children experience literature and how they reshape it through storymaking in order to manage their worlds and exercise their agency. We conclude with a metacritical reflection on the importance of trying to notice, preserve and understand young readers' literary engagement as having an intrinsic value comparable to interpretations offered by professional adult readers of children's literature.

**Justyna Deszcz-Tryhubczak** is Assistant Professor of Literature and Director of the Center for Young People's Literature and Culture at the Institute of English Studies, Wrocław University, Poland. She has published *Rushdie in Wonderland: "Fairytaleness" in Salman Rushdie's Fiction* (2004) and co-edited *Towards or Back to Human Values? Spiritual and Moral Dimensions of Contemporary Fantasy* (2006), *Considering Fantasy: Ethical, Didactic and Therapeutic Aspects of Fantasy in Literature and Film* (2007), *Relevant across Cultures: Visions of Connectedness and Earth Citizenship in Modern Fantasy for Young Readers* (2009), and *Exploring the Benefits of the Alternate History Genre* (2011).

**Marta Michniewicz** is a graduate student at the Institute of English Studies, University of Wrocław, Poland. Her research interests include humor in children's literature as well as child readers' responses to literary humour. She is currently writing her MA thesis aimed at comparing humor types appearing in American and Polish humorous diaries for children and examining children's responses to these humor types.

**Soumi Dey**

**The University of Glasgow, UK**

### **Reading Children's Play: A Cognitive Exploration of Bilingual Children's Emotional Engagement and Language Acquisition through Playful Picturebooks**

In an increasingly multilingual world, the needs of children learning English as an additional language (EAL) have become more complex. In spite of the emergence of multiliteracies and innovative EAL provision to cater to diverse learners, the role of play in learning remains fundamental. Contemporary picturebooks with their tactile and postmodern interplay of words and images are increasingly being used in classrooms as creative resource that enhances a range of skills from language acquisition to cultural awareness (Arizpe et al 2014; Bland 2013; McGilp 2014; Mourao 2012). One skill essential to intercultural understanding in a growing multicultural world is emotional literacy. Using a cognitive criticism perspective this research examines the role playful picturebooks have in enhancing empathetical and emotional experience of young readers. Drawing on recent empirical evidence that reading fiction and appreciating characters in picturebooks leads to 'narrative empathy' and improves Theory of Mind (Keen 2007; Kidd and Castano 2013), this study uses Emily Gravett's critically acclaimed books as 'training fields' (Nikolajeva, 2014) for Primary 1 and 2 children helping them 'read' emotions in real life people. Case studies were conducted with children who engaged in playful responses to the books including image annotations, drawing and dramatic enactment of texts. Data from these qualitative visual enquiry methods demonstrating readers' affective engagement is analysed using tenets of cognitive criticism and reader response (Sipe 2008; Arizpe et al 2014). Findings underscore crucial links to culture and identity, and developing 'critical literacy' skills - outcomes stipulated in the Scottish Curriculum for Excellence. This is especially relevant to EAL learners who are 'acculturising' (Wei 2008) to a new language and culture. This play with books promotes, cognitive, intellectual, emotional and social development (Kummerling-Meibauer 2013) with a view to making them more accepting of 'difference' in the wider intersectionality of cultures.

**Soumi Dey** was a corporate trainer and EFL teacher in India and the UK, before commencing research in picturebooks, cognitive literary studies, play and language learning. She speaks five Indian languages and has special interest in bi/multilingual immigrant learners. She has presented at noted international picturebook conferences and has won bursary to represent UK at 2016 IBBY Congress in Auckland, NZ.

**Rocío Domene**

**Universitat de València, Spain**

### **Girls Just Want to Have Fun, or How to Play through the Images of Fictional Heroines**

In most cases and for most of the time teaching and education are carried out through predetermined methods and on the basis of fixed curricula. Nevertheless, sometimes we forget who the final recipients are; in other words, it is essential to take into account the fact that children are the actual protagonists of their educational process. Therefore, they need to be treated as children, children who like playing. Such recognition may lead teachers to involve children in literary tasks through games that foster their imagination and critical thinking

(McRae, 1996; Harris, 2000). Besides, in an attempt to underscore the importance of girls in our society, this paper shows some fictional heroines who have to fight against racism and social prejudices. In doing so, they have to grow up faster and become inevitably confronted with the negative sides of the world. This is the case with Clover in *The Other Side* (2001), an African American girl who decides to go to the other side and overcome all the difficulties to enjoy an intercultural relationship with a girl of another origin and cultural background. Furthermore, another girl, Grace in *Grace for President* (2008), feels surprised when she discovers that the United States has never had a female president. Ultimately, these girls are good examples and great inspirations for every single child in the world. Even though they are only literary characters, their actions can make a major difference in children readers all around the world. In conclusion, through the use of picture books in the classroom children can learn moral and civic values and the relevance of hard work and independent thought. Most importantly, they do not forget that the intrinsic nature of kids is based on game. Picture books help teachers introduce children to new ways of playing and having fun.

**Rocío Domene** studied English and Hispanic Studies and received an MA in Education Research. At present, she is working on her PhD thesis at the Universitat de València. Her research interest is focused on multicultural children's literature aimed at developing an intercultural literary competence that enhances values such as social justice, solidarity and partnership among children from different origins and cultures.

**Terri Doughty**

**Vancouver Island University, Canada**

### **Playing with *Spells*, Playing with Identity**

Generally, the small amount of critical attention to Emily Gravett's *Spells* (2008) has focused on the book's materiality and its design elements that necessitate interactive reading. There are five pages sliced in half: each flip of a half page alters the text in some way, creating up to twenty-one textual variations. There are even smaller haptic elements not addressed, such as the spiral design of the back cover blurb, which requires the reader to spin the book slowly to read it, and the raised texture of the copyright information, a label glued to a bottle in a witch's or wizard's workroom. All of these combine to make the book akin to a toy, a play object. *Spells* reminds us that reading, specifically book reading, is playful and interactive; this is a useful reminder at a cultural moment when the book is targeted as inferior to digital platforms for narrative. However, it is not satisfactory to end by saying that reading this book is a form of play; surely what matters even more is the nature of that play. As the reader enters the play world of the protagonist, a small, green frog who wishes to be something other than himself, who is playing with a torn book of spells, the reader also enters into cooperative play with the protagonist, creating and exploring alternative identities through manipulation of the cut pages of the book. In the end, the frog (and the reader) discover that playful or fantastical transformations are not permanent, that one can enjoy the play of being different things, different beings, but that one's essential self remains true. This paper makes use of play theory, haptic reading theory, and developmental psychology to read Emily Gravett's *Spells* as a lesson in the healthy uses of play and fantasy.

**Terri Doughty** teaches Children's and Young Adult literature, Fantasy Literature, and Victorian Literature at Vancouver Island University, Canada. She is the editor of *Selections from the Girl's Own Paper 1880-1907* and co-editor of *Knowing Their Place? Identity and*

*Space in Children's Literature*. She has also published on girls' adventure stories, serial illustrations, the Harry Potter books, and steampunk fiction.

**Olesia Dybovska**

**Vasyl Stefanyk Precarpathian National University, Ivano-Frankivsk, Ukraine**

**The Use of Children's Folklore in Modern Ukrainian Children's Literature (on the basis of Ivan Andrusyak's "Stefa and her Chakalka", "The third snow", "Who is afraid of bunnies")**

This paper argues for folklore as a demonstration of national dreams and hopes. It also aims at determining the very concepts of "folklore", "children's folklore", "children's literature" and "literature for children", which are then used in the discussion of problems related to using folklore traditions in modern Ukrainian children's literature. Ideological and artistic value Ukrainian folklore and its educational importance for children are undeniable and become integrated into texts addressed to children as one of important inspirations. I focus on books of Ivan Andrusyak as examples of the use folklore in Ukrainian children's literature. I analyze in particular his use of the fantasy creature of Chakalka, which scared all naughty children of Slobozhanshchyna. I also look at the author's perception of children's psychology and examine his approach to the motif of the eternal battle between good and evil. Finally, I explore the author's use of the simple didacticism of literary fairy tales and his treatment of the national mentality.

**Olesia Dybovska** is a post-graduate student at the Department of Ukrainian Literature, Institute of Philology, Vasyl Stefanyk Precarpathian National University, Ivano-Frankivsk, Ukraine. She also teaches at primary school.

**Laura Elvery**

**Queensland University of Technology, Brisbane, Australia**

***Sweet Objects of Play: How Confectionery is More than Food in Children's Literature***

This paper interrogates children's playful associations with sweets in fiction. Children's books often feature scenes of gingerbread houses, sweet feasts and sugary temptations. Sweets take on a social and sensory importance often unrealised by readers. More significant than food, sweets become objects of play. This paper examines the enduring representations of sweets in children's literature, and draws on a range of stories to illustrate the vitality of children's metaphorical play. I suggest that sweets may be read as appearing at the juncture between food and play. Bruno Latour (1991) believes "things do not exist without being full of people". To paraphrase suggests that to contemplate *children* necessarily involves contemplating *things*. In Roald Dahl's most explicitly materialistic children's work, *Charlie and the chocolate factory* (1964), the sweets, for many commentators, symbolise the physical experiences of deprivation and gluttony. However, none of these readings offers a substantial examination of the text's material, edible objects, even though the novel positions children as adhering to, and disrupting, the order of society through their handling of sweets. Dahl's text constructs an idiosyncratic aesthetic of play that privileges what Rey Chow (2001) calls the "obscure allure of material objects". This analysis forms an alternative measure of

scrutinising how children play, what they play with, and how these objects inform their identities. I demonstrate the potential of employing a phenomenological line of inquiry to examine aspects of children's engagement with sweets to highlight their dynamics as examples of toys and play, and how this play is relayed in children's literature. This paper will conduct a reading of fictional representations of sweet objects that children eat and play with. I argue that sweets are never "intended" as food alone in the fictional playlives of children.

**Laura Elvery** is a PhD candidate and sessional academic in creative writing at QUT. Her practice led PhD thesis explores sweets in children's literature through the creation of an original novel for middlegrade readers. In 2013, Laura won the Josephine Ulrick Literature Award, and has twice been shortlisted for the *Overland* Victoria University Short Story Prize for New and Emerging Writers.

**Janet Evans**

**Independent scholar, UK**

***"Here I Am - In The Play Box": Developing Literacy and a Sense of Self Through Play, Talk and Stories***

Young children's learning is not compartmentalized; they learn when they make connections between experiences and ideas that are related to aspects of their life in their school, home and community, and through play when they are relaxed, happy and confident. Research looking at pre-school children's ability to interact with and make sense out of print shows that children from literate home backgrounds, with exposure to supportive, positive role models who share the process of reading using good quality texts, are the children who are best able to cope with the demands of learning about literacy and the transition from home to school. (Bissex, 1980; Butler, 1980; Clark, 1976; Martens, 1998; Teale, 1984). This presentation will look at the important links between play, talk and stories in a learning environment. It will consider how children's play experiences, often linked to stories, lead to literacy learning. It will focus on young children's interactions with playful picturebook read-alouds (Campbell, 2001; Sipe, 2008; Spreadbury, 1998; Weigel et al, 2006), their repeated requests to have favourite books read over and over again (Parkes, 1998), their developing sense of identity (Lysaker, 2006), and their growing ability to respond to the books through oral retellings (Evans, 2009, 2011; Meek, 1988), drawings (Anning & Ring, 2004; Kendrick & McKay, 2004; Lowe, 2007), emergent writing, and "readings" of the stories in their own words. It will go on to show how, over a period of time, as the children had a series of picturebooks read *to* and shared *with* them (Mooney, 1990), they were able to identify a sense of self mirrored in the content of some of the books. These books were the ones they chose to read and re-read, making informed choices about their favourites (Campbell, 1999; Whitehead, 2002; Wilkinson, 2003). The children identified themselves in the storybook narratives as they played and replayed the story-lines and went on to record their responses in a variety of differing modes some of which led to them becoming real authors as they constructed their own books to be read, re-read and enjoyed.

**Janet Evans**, PhD, 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 latest one *Challenging and Controversial Picturebooks: Creative and Critical Responses to Visual Texts*, was published in July 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.

## **Bee Formentelli**

### **Independent translator and writer**

#### **The Part of Play in a Children's Book: *Shey* by Rabindranath Tagore**

A modern fantasy, originally told and not written, *Shey* was published as a whole in 1937. It is not exactly a story, but a string of story-conversations «more-than-true between Tagore and his granddaughter, Pupe, who was nine years old then. To keep the tales spinning, Tagore employed the help of *Shey*, a «man constituted entirely of words» who does not stop crossing the bounds between truth and fiction. The three of them, weaving their stories «without head or tail», open a creative and carefree space where it is possible to play truant from society. With them, the child enters a realm of extraordinary adventures, encountering grotesque creatures and weird characters, such as a tiger stymied by its own ferociousness or a jackal who aspires to be human, and indulging in different forms of play. I propose to explore some of these forms of play : complicity with bizarre or dangerous creatures brought to life through a sparkling play of poems and sketches, constant changes of identity, which consist in forgetting oneself to become other things, and especially free play of language, and especially free play of language allowing imagination to drift towards a state of «hysteria», reason and logic to be thrown into disarray, words to exist *in themselves*, by virtue of how they sound, etc. I also propose to show there is some «play» in the literary machine, insofar as the book, which grows up with Pupe, changes little by little, finally reaching a smoother rhythm. Almost at the age when Pupe began her story-conversations with her grandfather, another girl, Aparna Chaudhuri, began translating them into English as a pastime.

**Bee Formentelli** is a French literary translator. She translates from English (especially children's books), from Hebrew (exclusively poetry) and, more recently, from Bengali. A collection of 22 Tagore's short stories, chosen, translated and prefaced by her, will be published by Zulma in February 2016. She also writes essays, in English as well as in French, in different reviews.

## **Anna Fornalczyk-Lipska**

### **The University of Warsaw, Poland**

#### **Names as an Example of Linguistic Playfulness in Children's Literature**

In children's literature, names are as heterogeneous as the objects they denote: realistic protagonists and places co-exist with fantastic creatures and imaginary locations. Usually chosen thoughtfully and on purpose, literary names are much more innovative and their

structure is far more complicated than it is the case with real-life naming practices. Semantically transparent ('speaking') names play a special role in the onomastic layer of the text. Whether they refer to people (anthroponyms) or places (toponyms), they can be multi-dimensional in meaning. Also, they are able to fulfil multiple functions in the narrative context: names often characterize the people and places they refer to, can be used for comical effects or for evaluation. Moreover, they may evoke connotations and meanings existing outside the narrative context. In this paper, the problem of playful proper names used as a stylistic device in children's literature is illustrated with examples taken from books by, among other authors, C.S. Lewis, Roald Dahl, Terry Pratchett, and J.K. Rowling. Obviously, the fact that proper names in literature play multiple roles, strongly influences the process of translation. Rendering all the shades of meaning, connotations and functions of speaking names is rarely possible in the target language version of the text. The translator often has to choose which aspects to retain and which s/he could possibly discard (occasionally, translated names acquire new meanings in the target language text and culture). This is why, when translating proper names, the translator often has to resort to adaptation and rely on his/her own interpretation of the given name, preserving what seems to be its most important aspect and function. In this paper, the most interesting examples of proper names analysed above will be presented in their Polish translation and discussed in terms of how the translator's choice reflects linguistic playfulness of the original.

**Anna Fornalczyk-Lipska** is a lecturer at the Institute of Applied Linguistics (University of Warsaw), where she teaches translation and children's literature. Her main research interests include onomastics, axiology and translated children's literature. She published a number of articles and a book *Translating Anthroponyms. Exemplified by Selected Works of English Children's Literature in Their Polish Versions* (2011).

**Aline Frederico**

**University of Cambridge, UK**

### **Play and Playfulness in Story Apps: Preschoolers Reading Nosy Crow's *Little Red Riding Hood***

Story apps are digital interactive narratives for children that merge the written, visual, auditory, kinetic and gestural modes to convey a story. These different modes can be combined in apps in ways that generate hybrid texts, whose features combine aspects of various narrative art forms, from picturebooks and comics to video games and animated movies. The boundaries between reading and playing in children's literature have always been questioned and challenged, with some authors claiming literature *is* play. In interactive narratives these boundaries become even more problematic as some affordances of computer games are incorporated in picturebook-like narratives in some story apps, thus integrating children's participation and play in the construction of the literary narrative. In this paper I will analyze play and playfulness in the story app *Little Red Riding Hood*, by Nosy Crow. In this retelling of the classic fairy tale, reader's participation help shaping the narrative, as they make decisions regarding the different paths Little Red must take, playing mini-games along the way. These decisions affect the outcomes the wolf faces, creating 8 slightly different narratives with 3 different endings. While the text presents playful affordances, the stance readers take toward them and how they respond to their "blueprint" are equally fundamental for analyzing play and playfulness. Thus, besides considering the playful features of the text, my analysis will draw on the observation of 4-year-old children engaging with this app in

joint-reading situations with a parent. With the combination of textual and empirical analysis, this paper aims to discuss the different meaning-making processes that promote play in these reading events and how playfulness is constructed in the combination of textual features, readers' stances, and socio-cultural context.

**Aline Frederico** is a PhD student in children's literature at the Faculty of Education of the University of Cambridge, UK. Some of her research interests are digital literature, visual narratives, semiotics, publishing, and Brazilian children's literature. She has also worked as editor, translator and designer of children's books.

**Robert Gadowski**

**The University of Wrocław**

### **The Mythic and the Ludic Aspects of the Maze in James Dashner's *The Maze Runner*.**

It has long been argued that the maze symbolizes the sacred path, a route that sets one apart from the ordinary world. Similarly Nicole Dufresne argues in "Bacchanalia and Fete Panique: Myth, Play and Sacrifice in Euripides and Arraba" that "[l]udic world is created for the performance of an 'act apart' from ordinary life: liberated from social and moral obligations and responsibilities" (86). Thus the mythic and the ludic occupy the same territory, both offering a way to know oneself. In this respect, as Andrew Burn and James Durran maintain in *Media Literacy in Schools. Practice, Production and Progression*, "the maze is a classic ludic formation, and a good example of the ancient lineage of games" (120). In children's and YA literature one of the most recent renditions of the maze is James Dasher's 2009 *The Maze Runner*. The novel's protagonist, Thomas, wakes up in the Glade with no memory of the past. He is placed among a community of boys who suffer the same memory loss. The only way to get to know what happened leads through the mysterious maze. By trial and error the boys learn the patterns of the maze and decode the messages left for them. Yet, to succeed they also need to deal with the techno-beasts that guard the maze—the terrifying Grievers. There is no going beyond the maze unless one is ready to play against the odds. The game is rigged, but Thomas is sure that the maze can be solved.

In my presentation I will demonstrate how the ancient archetype of the maze is reflected in Dashner's novel, how the blend of the mythic and the ludic features of the maze offer means for liberation for the protagonists, and how children's and YA narratives can employ mythic patterns of the maze in order to convey a deeper meaning to the lessons on life for the young readers.

**Robert Gadowski** is a PhD Candidate at the University of Wrocław. His main areas of interest are speculative fiction, particularly YA dystopias as well as freedom studies in YA literature. He is the author of articles in the field of children's and YA literature and a recipient of 2013 Fellowship Grant at International Youth Library in Munich and 2014 Kosciuszko Foundation Junior Research Grant at University of Florida.

**Nina Goga**

**Bergen University College, Norway**

### **The Danger of Play: Representations of Play and Toys in Selected Contemporary Versions of Carlo Collodi's *Pinocchio* (1883)**

Carlo Collodi's story about a piece of wood, which turns into a real boy, has inspired and challenged artists and researchers ever since it was first published in 1883. Many of them have been preoccupied with Pinocchio's mischievous nature and his unwillingness to obey social rules. His unruly or disobedient character seems to attract and fascinate generations of young readers, at the same time he troubles those who consider his attitude unsuitable for children who would like to become real, and educated, human beings. Collodi's story seems to be ambiguous about the role of play and toy in a child's life. Instead of understanding Pinocchio as unruly, one may understand him as playful and curious. Pinocchio himself struggles to understand and cope with his own identity—is he a puppet (*burattino*) or is he supposed to become a real boy (*un ragazzino perbene*)? In my paper, I will examine a crucial passage in the story about this particular identity struggle. More specifically, I will do a close reading of the chapters where Pinocchio runs away to the Land of Toys (chap. 30). In particular, I will study the representations and meaning of play and toys (including the figure of Pinocchio) in three contemporary versions of *Pinocchio*: one with illustrations by Roberto Innocenti, one with illustrations by Robert Ingpen and the other an app with illustrations by Lucia Conversi and music by Daniele Zoncheddu. My main research questions will be:

- How are toys and children's play represented in the selected versions of Collodi's *Pinocchio*?
- What understanding or interpretation of play and toy is displayed through the various illustrations in the three versions?

**Nina Goga**, professor at Bergen University College, Norway. She is there head of the only Norwegian MA study in children's literature. Her most recent publications are *Kart i barnelitteraturen* (2015, *Maps in Children's Literature*) and *Gå til mauren. Om maur og danning i barnelitteraturen* (2013, *Go to the Ant. On Ants and Bildung in Children's Literature*).

**Etti Gordon Ginzburg**

**Gordon College of Education, Israel**

### **Nonsense – A Mere Child's Play?**

Elizabeth Sewell famously defined the genre of Victorian nonsense as a game, “the active manipulation, serving no useful purpose, of a certain object or class or objects, concrete or mental, within a limited field of space and time and according to fixed rules” (*The Field of Nonsense*, 27). Indeed, nonsense is a verbal game, but its description as an activity of insular nature is misleading since it cannot be viewed autonomously, as independent of society, culture or class; its purpose, or rather lack of it, may also be questioned in a broad cultural context. After all, to quote Pierre Bourdieu, “[t]here is no way out of the game of culture” (*Distinction*, 4). In the second half of the nineteenth century, when the importance of reading as a leisure activity declined for the middle and working classes on account of the practicality

of functional reading, nonsense was a cultural commodity for the upper classes who were more indulgent in their use of time. Indeed, Edward Lear, the father of Victorian nonsense started writing his nonsenses for the grandchildren of a lord. Laura Richards, his American follower, and a privileged woman herself, wrote nonsense verses that served as agents of her own high culture. Ostensibly, the game of nonsense was not without its benefits for the upper classes, serving not only to entertain their children but also to expand their cultural literacy. Although twentieth-century nonsense writer Dr. Seuss has democratized nonsense, for example when using the genre to instruct functional literacy, this use further challenged the definition of nonsense as a game “serving no useful purpose.” This paper examines the standard definition of literary nonsense as a mere game and explores its functional aspects and class bias by looking at examples from the works of Edward Lear, Laura Richards and Dr. Seuss.

**Etti Gordon Ginzburg**, PhD, teaches in the English Departments at Oranim and Gordon Academic Colleges in the north of Israel. Various aspects of her work about Laura Richards and the genre of nonsense have been published and presented in international conferences, including the last Child and the Book conference in Portugal in 2015.

**Marta Gosovska**

**The Ivan Franko National University of Lviv, Ukraine**

### **Play as a Gender Construction: Male and Female Characters in Ivan Franko’s Fairy Tales**

Even though the fairy tales included in the book *When Animals Could Speak* were written by Ivan Franko in 1899, they are still on the top list of children’s best loved and most popular books in Ukraine. The present paper attempts to investigate some of the well-known male and female characters in Franko’s fairy tales which have become more than ordinary Foxes or Wolves—they have evolved into role models representing a unified model of femininity and masculinity. The tales provide both an admirable pattern of various male and female character types and their representation in categories of play and imitation. This paper seeks to examine the main features of gender-building aspects in Ivan Franko’s tales and to look closer at how the play itself constructs gender.

**Marta Gosovska**, MA, currently works as a lecturer in the field of Ukrainian literature at the Ivan Franko National University of Lviv. She is working on a PhD thesis which investigates gender problems in Ivan Franko’s writing. Her fields of interest include the construction of femininity and masculinity, women’s writing, and representations of childhood in modern literature.

**Lykke Guanio-Uluru**

**Bergen University College, Norway**

**Real War in a Game World: A Comparative Reading of Terry Pratchett's *Only You Can Save Mankind* (1992/2013) and Suzanne Collins' *The Hunger Games* (2008).**

‘Are people on the television real?’

‘Course!’

‘Why are we treating them as a game, then?’

(Pratchett 1992/2013)

Terry Pratchett's *Only You Can Save Mankind* and Suzanne Collins' *The Hunger Games* both hinge on the premise that a situation experienced by some characters in the diegesis as an actual war is perceived by other characters as a game. Both narratives thematize screen mediated violence and the perception of violence as “play”, exploring the “fictionalization” that occurs to our perceptions of people encountered “on screen”. In *Only You Can Save Mankind*, 12 year old Johnny becomes immersed in a gaming experience where the “aliens” he seeks to destroy turn out to be sentient beings seeking an escape from the game world in which they are placed to fight human gamers. Caught in what he comes to think of as a real war, Johnny starts defending the game's aliens from other gamers, attempting to escort the aliens, who have surrendered, across The Border and out of the game world to safety. The situation is paralleled by a context of global war – the Gulf War – the televised footage of which blends with Johnny's gaming experiences. The 1992 narrative remains strikingly current as Syrian war refugees are pushing against Europe's borders in a quest for safety, while unmanned drones can be programmed to execute acts of war, making modern warfare in some respects airily alike computer gaming. In *The Hunger Games*, protagonist Katniss Everdeen volunteers to take her little sister's place as a contestant in the annual Hunger Games, to which children of the fictional country Panem's 12 deprived Districts are elected as tributes, fighting to the death in an artificially controlled “game world” or arena as entertainment for the well-fed populace of the Capitol. The contest is televised, functioning as a reality TV show feeding on the display of real hunger, brutality and suffering. The paper draws on Johan Huizinga's term “the magic circle” from *Homo Ludens: A Study of the Play Element in Culture* (1955), which has been adopted by digital media theorists like Edward Castronova, Katie Salen and Eric Zimmerman, exploring what happens to the concept of play when the “game” is designed for those outside of, rather than inside, the “magic circle”.

**Lykke Guanio-Uluru**, PhD, is the author of *Ethics and Form in Fantasy Literature: Tolkien, Rowling and Meyer* (2015) published by Palgrave Macmillan. Lykke Guanio-Uluru is Assistant Professor of Literature at Bergen University College, Norway. Professional affiliations include the Nordic Network of Narrative Studies, the Ethics Programme at the University of Oslo, the research programme Nature in Children's Literature, and DiGRA.

**Naomi Hamer**

**University of Winnipeg, Canada**

### **The Role of Immersive and Interactive Play with Picture Books in Children's Book Exhibitions and Children's Museums**

A series of recent international exhibitions at children's museums, public libraries, and art galleries, have focused on themes and texts related to children's literature, and picture book illustration. Exhibitions at these sites invite visitors to engage with children's literature through a combination of traditional curatorial display conventions, and the active play environments of science-oriented children's museums (Allen 2004; Unrath and Luehrman 2009). This paper will give case examples of recent exhibitions at Seven Stories: National Centre for Children's Books (Newcastle, UK); The Story Museum (Oxford, UK); and The Eric Carle Museum of Picture Book Art (Amherst, MA, USA). These exhibitions provide opportunities for young readers to engage with texts through immersive designed spaces. A critical discourse analysis focuses on how these exhibitions draw upon the discourses of New Literacies (Lankshear and Knobel 2007); the participatory museum (Simon 2010); and playability (Kucklich 2004) in their offers of play with children's literature texts. Moreover, the analysis addresses how these exhibitions reflect educational discourses of play but also historically entrenched discourses of the children's literature texts themselves. The paper examines to what extent these exhibitions may provide opportunities for young people to engage with discourses of gender, socio-economic class, and race through participatory play.

**Naomi Hamer**, PhD, is Assistant Professor at the Centre for Research in Young People's Texts and Cultures, University of Winnipeg. She holds a Ph.D in children's media from the Institute of Education, University College London. Her current research examines trans-media storytelling and picturebooks. She is co-editor of the forthcoming *More Words About Pictures: Current Research on Picturebooks and Visual/Verbal Texts for Young People* (eds. Nodelman, Hamer, and Reimer).

**Erica Hateley**

**Sør-Trøndelag University College, Trondheim, Norway**

### **Gaming the System: False Liberation in Game-Structured Narratives for Young People**

Games imply rules, order, structure, and predictable outcomes as well as the opportunity for play, experimentation, and testing of boundaries. In classic game theory, gaming is "playing structured by rules and competitive strife toward goals" (Deterding et al. 3) In social terms, what Bourdieu called "fields"—the symbolic spaces in which players take up positions in pursuit and negotiation of social capital and status, helps us think about the ways in which games mirror social experience, particularly in terms of socioeconomic status, mobility, and outcomes. Where Bourdieu focussed on autonomous fields of specialised and professional knowledge, this paper takes a more basic approach to the idea of fields to consider the use of game-structures in children's literature. Specifically, this paper analyses narratives which use games to construct an illusion of individual agency by laying bare the limitations to exercising agency which are present in these narratives, and the extent to which social outcomes are predetermined by them. In novels such as Roald Dahl's *Charlie and the Chocolate Factory*

(1964), Ellen Raskin's *The Westing Game* (1978), Rae Mariz's *The Unidentified* (2010), and Chris Grabenstein's *Escape from Mr. Lemoncello's Library* (2013), young people are involved in games or game-like experiences with life-changing consequences. While readers are invited to celebrate the victories of heroes, they are not necessarily invited to consider their own social realities as "fixed" games. Thus, while recent years have seen some anxieties about the "gamification" of children's literature and culture in the wake of digital publishing which has made a number of hybrid book-game products available, this paper argues that gamification in a more general sense, that of "*the use of game design elements in non-game contexts*" (Deterding et al. 2), may be more widespread and more problematic in narratives which pre-date or have no explicit connection with digital gaming cultures.

**Erica Hateley** is Associate Professor of English in the Faculty of Teacher Education at Sør-Trøndelag University College (Trondheim, Norway). She has published a number of papers exploring issues of gender, adaptation, and national cultures in literature for young people.

**Kathrin Heintz**

**Universität Koblenz-Landau, Germany**

### **Playing with the Limitations of a Medium: The Challenge of Postmodern Picture Books**

Postmodern picture books are playing with their own limits in many different ways. On one hand, the pictures present various perspectives by *showing* diverse points of views; on the other hand, the text *tells* very often something different. In those cases, there exists a gap between the perspective of the picture and the one of the text. Pictures and text both offer multiple perspectives and deny the existence of something like a central perspective or a neutral point of view. Each code does this with its own means, and the effect is multiplied in the combination or co-existence of both codes. In summary, pictures and text create a situation that forces the reader to reflect on his or her position and marks every possible narrator as an unreliable one. At the same time it happens quite often that the characters in the picture books construct additional levels of metafiction by mentioning and questioning either their own fictionality or the rules and limits that constitute the medium. Once more: The combination of effects multiplies the possible variations and turns reading into a challenge. Postmodern picture books play with this challenge. They create a reading experience in which every reader is both enabled and forced to find his or her own approach to the book since it is quite obvious that there are different ways to "see" the story. To connect the paper even better to the overall theme of the conference, it will focus on some picture books that include pictures or descriptions of play and present them thereby as an important part of (children's) life.

**Kathrin Heintz** has worked a Teacher for German Literature at the University of Koblenz-Landau in Lan-dau since April 2013. Her research focuses on children`s literature. She completed her PhD in German Literature at the University of Koblenz-Landau in 2015. She spend two semesters as a Teaching Assistant at the University in Virginia (in Charlottesville, USA). She graduated with a Master's degree at the University of Mannheim in German Language and Literature and Sociology in 2007.

**Sue Henshon**

**Florida Gulf Coast University, USA**

### **It Isn't Just Play: The Commercialization of Girlhood**

During the past 40 years, women have made tremendous strides in the American workplace. They outnumber men in some academic programs (medical schools and law schools) in the United States. Yet with this new buying power, mothers run the risk of commercializing girlhood. The American Girl collection is incredibly popular, and Jan Susina has theorized that American Girl is the "Barbie doll" for middle class parents. This doll/book/accessory collection teaches girls to buy products rather than to produce ideas; girls are socialized into purchasing not only the storyline but the accessories at a potential cost of thousands of dollars. Every year the product lines expand, allowing girls the opportunity to consume more and more products. Is girlhood becoming too commercial? Are young women being overly socialized as consumers? My paper will investigate the phenomenon of commercialized girlhood in the United States.

**Sue Henshon** finished her Ph.D. at William & Mary in 2005 and teaches full-time at Florida Gulf Coast University. She is the author of several children's books, including *Mildew on the Wall* (2004), *Spiders on the Ceiling* (2006), and *Andy Lightfoot and the Time Warp* (2014).

**Sarah Hoem Iversen**

**Bergen University College, Norway**

### **Gendered Play in Nineteenth-century Children's Dictionaries**

This paper explores "play" in British nineteenth-century children's dictionaries, with particular emphasis on constructions of gender. As early as the sixteenth century, Comenius, in *Orbis Sensualium Pictus* (1658), an early example of an illustrated dictionary, stressed the pedagogical value of enjoyable learning (c.f. Hüllen 2006: 361). From the mid-eighteenth-century onwards it was increasingly common, as Lerer (2008: 106-7) observes, for grammar books and other reference works for children to be advertised as being "pleasurable", and to be described as "gifts" or "playthings". Children's dictionaries have been widely regarded as strictly mid-twentieth-century phenomena (c.f. e.g. Landau 2001). Contrary to these assumptions there were, in fact, many dictionaries specifically written for children in the nineteenth century. Moreover, these dictionaries aimed not simply to impart the meaning of words, but also to provide a social and moral education. Lexicographers' definitions of words related to the semantic field of PLAY were often strongly didactic in that they created parameters for acceptable (and unacceptable) fun for children. For instance, Wilby's (1844) *Infant-School Spelling-Book, And Pictorial Dictionary* ends the entry for *fun* by stressing, "Fun is not mis-chief". This moral didacticism also formed part of an ongoing construction of gender identities for children in this time. As dictionary compiler Anna Murphy put it in her c.1813 *Mother's Dictionary for Children*, to *educate* was 'To teach little boys and girls what it is proper for them to know'. Illustrative examples and pictorial illustrations related to PLAY in children's dictionaries further reinforce this gendered education. Individual lexicographers' personal and political positions were also significant. For example, some female compilers actively contested some of the limitations commonly placed on feminine identity. In contrast

to the limited range of activities offered for girls in many children's dictionaries, Maria Edgeworth (1801), for instance, promoted 'experimental' and active playthings for both girls and boys.

**Sarah Hoem Iversen** (D.Phil, Oxon) is Associate Professor in English Language and Literature at Bergen University College. Her main publications are within the area of historical lexicography and the history of education. Her research interests include children's pedagogical dictionaries, critical discourse analysis, children's literature, and children's own writing.

### **Jeanette Hoffmann**

**Technische Universität Dresden, Germany**

#### **“A cup of cocoa on a bed in the toilette“ – Children's Play with Words and Pictures Starting from the Graphic Novel *Choose Something, But Hurry Up! Being a Child in Ten Chapters* by Nadia Budde**

The play on words in the heading comes from a primary school student, who – based on Nadia Budde's graphic novel – recounts her childhood. By her account, this means “to paint crazy things” like “a cup of cocoa on a bed in the toilette“. In the process she breaks through conventions of the adult world in a playful way. This transgression is influenced by the fictional nature of the graphic novel, which invites readers to play with possibilities. Nadia Budde's graphic novel *Choose Something, But Hurry Up! Being a Child in Ten Chapters* tells of the experiences of a child living in the GDR in the 1970s with pictures and words. In ten chapters the author accounts for situations from her childhood in an associative style, with her mother in Berlin and grandparents in the countryside. Her telling is a combination of memories, collected sensations, described absurdities and everyday experiences. Budde focuses on her childhood as perceived with her former horizon of understanding, with inquisition, wishfulness and timidity. Based on reception documents, this paper shows which possibilities are opened for primary school students in German language classes by this literary collection of childhood experiences. Students will be encouraged to reflect on their own present day childhood in writing and illustration. Focused herein is the playful approach with words and pictures spun from the texts and drawings of the children.

**Jeanette Hoffmann**, Prof. Dr., holds the chair of Primary Education/German Education at the Technische Universität Dresden. She previously worked at the Institut für Auslandsbeziehungen in Opole (Poland), at the Freie Universität Berlin and at the University of Education Upper Austria. Her research focuses on children's literature and its didactics, the empirical study of reading, visual literacy and classroom lessons, literary and media socialization as well as intercultural learning and multilingualism.

**Kelly Hübben**

**Stockholm University, Sweden**

### **Interspecies Play and the Other in Popular Picture Books**

This paper discusses interspecies play in a selection of Little Golden Book: popular, commercial picture books for a young readership, published in the United States from 1942 onwards. Many picture books in this series involve play between members of different species. Different constellations are possible, e.g. human children and their pets, anthropomorphized animal characters of different species, and human and anthropomorphized non-human characters. Although they have rarely been studied, these representations of play in an interspecies context are significant, not only to broaden our understanding of the assumptions underlying human-animal relationships, but also to deepen our understanding of inter-human interactions, for example between children of different social or cultural backgrounds. My analysis of interspecies play relies on an interdisciplinary approach, combining both picture book theory and insights from Human Animal Studies and postcolonial studies to interpret the significance of these interspecies interactions. I will focus on how species difference is negotiated and occasionally overcome on the level of words, images and iconotext. Bordering on the carnivalesque, interspecies play forms an arena for interactions that occur outside of species hierarchies. In this way, play creates an opportunity to interrogate the human-animal boundary, to breach the human-animal divide. Playful interaction offers an opening through which both the human and animal Other can be approached, and by which species, social and cultural boundaries can be transgressed.

**Kelly Hübben** is a graduate student at the department of Culture and Aesthetics, Stockholm University, Sweden. She studies the visual and verbal representations of animals in the American picture book series *The Little Golden Books*, focusing on how images of childhood and animality are constructed and what their underlying ideological and philosophical implications are. Her dissertation proposes an analysis of how animal representations in the *LGB* have evolved over time and how they reflect larger cultural changes in human-animal relationships.

**Virginie Iché**

**The Université Paul-Valéry, Montpellier, France**

### **The Reader's Cooperation with the Book-as-Object:**

#### **The Case of Carroll and Tenniel's *Alice's Adventures in Wonderland* (1865) and Sabuda's *Alice's Adventures in Wonderland* (2003)**

In my book *L'esthétique du jeu dans les Alice de Lewis Carroll (The Aesthetics of Play in Lewis Carroll's Alice books)*, I have argued that Carroll's own adaptation of *Wonderland* for children "aged from nought to five," that is to say *The Nursery Alice*, so strictly constrains the implied reader's participation that she cannot playfully counter-interpellate the text (thus referring to Judith Butler's theory of subjection, subjectification and counter-interpellation). In other words, I have shown that the reader of *The Nursery Alice* cannot indulge in what Roger Caillois calls "paidia," the impulsive manifestation of a play instinct, but can only adhere to "ludus," the need to conform to rules. Contrariwise, as the Tweedle brothers would say, even if the 1865 *Alice* tries to limit the implied reader's role, she can actively counter-

interpellate the text, and play with and against its rules. For this presentation, I would like to focus on the reader's cooperation with the book-as-object, and reveal how the tension between subjection and agency characterizes both Carroll and Tenniel's *Alice's Adventures in Wonderland* (1865) and paper engineering artist Robert Sabuda's adaptation of this classic (2003). As Mou-Lan Wong has convincingly suggested, the reader is actively involved when reading the original *Alice* books, thereby, I would add, becoming a playful reader. The page-turning mechanism is exploited to the maximum, so much so that turning the pages does not merely mean getting access to the rest of the tale, but actually creating some of the Wonderland characters (145) and ultimately creating Wonderland (144). Similarly, when Sabuda discusses the creation of his pop-up books, he notes that the tension between subjection and agency lies at the core of his work: he wants to make "the paper listen and obey" (9) while knowing at the same time that "the paper will do what it wants to do" (10). My talk will then address the following question: is the reader of Sabuda's *Alice* as playfully involved in the book as the reader of Carroll and Tenniel's version is? or does the (too?) intricate pop-up device actually plan the reader's role so much that her intervention is drastically limited? In other words, can Sabuda's reader indulge in what Caillois calls "paidia" while at the same time recognizing the "ludic" rules of the pop-up game, or is she forced to abide by these rules without counter-interpellating them, consequently relinquishing any chance of being a playful reader?

**Virginie Iché** is Lecturer at the Université Paul-Valéry, Montpellier (France), where she teaches linguistics and English as a second language. Her book *L'esthétique du jeu dans les Alice de Lewis Carroll (The Aesthetics of Play in Lewis Carroll's Alice books)* is forthcoming (Dec. 2015). She has published articles on Lewis Carroll, Oscar Wilde and Harold Pinter. Her research interests include reader-response criticism, stylistic, pragmatic and enunciativist analysis of literary and non-literary corpus.

**Lina Iordanaki**

**The University of Cambridge, UK**

***Where to Begin and Where to End? "Playing" with Wordless Picturebooks.\****

Most of the time reading a text entails a linear reading, moving from top to bottom, from left to right (at least for Western countries), from letters to words, from words to sentences and from sentences to paragraphs. In contrary to this given structure, pictures seem to be more complicated, since they are subject to a different "grammar" (lines, shapes, colours etc.). Thereby, in a story where there is no text to guide the navigation and only pictures convey the messages, the notion of linear reading can be challenged. Wordless picturebooks give the reader much more freedom to playfully roam through the illustration—even read the book from a different direction—and to construct their own plot(s). Using Nodelman's words (1988: 187), "finding a story in a sequence of pictures with no help but our eyes is something like doing a puzzle". That is, reading wordless picturebooks can be challenging, but at the same time it can offer the pleasure that we get when we finally solve a puzzle or when we play an intriguing game. Therefore, these books and play definitely share some common features; they can both unlock the reader's creativity and foster their imagination. In my talk, I will present how groups of Greek primary school students played with the same pictures to create different stories. Moreover, I will describe how they approached the extraordinary wordless picturebook *Follow the firefly/ Run rabbit run* by Carvalho. It is a book with two

titles and two covers, which can be playfully read from either the front or back and stimulate thought-provoking discussions regarding the reading process.

\*Research supported by the Onassis Foundation and the Foundation for Education and European Culture (IPEP)

**Lina Iordanaki** is a 3rd-year PhD student in the Faculty of Education at the University of Cambridge. She completed her first degree in Primary Education and her master's degree in Literature at the University of Athens. Her research areas include picturebooks, graphic novels, literacy and poetry for children. For her PhD thesis, she is investigating children's responses to wordless picturebooks.

**Vanessa Joosen**

**Antwerp University, Belgium and Tilburg University, the Netherlands**

### **Playing at Oneself: Authorial Self-Representation in Children's Books**

According to the Dutch children's literature critic Peter van den Hoven, reflections on authorship and a writer's persona are common in adult literature, but rare in children's books. In this paper, I will explore a set of children's books which do feature an adult writer – one who is staged, in fact, as the author's alter ego. The focus lies on two contemporary children's authors who have repeatedly integrated a practitioner of their own profession into their work. Both the Dutch Guus Kuijer and the British Jacqueline Wilson have gained substantial critical acclaim and commercial success in the field of children's literature, and both authors are known to reflect on the responsibilities that go with their profession and the role of children's books in society. My discussion will draw on four children's books in which a fictional author plays a part: Kuijer's *Tin Toeval en de kunst van Madelief* (1989, *Tin Coincidence and the art of Madelief*) and *Het boek van alle dingen* (2004, translated as *The Book of Everything* in 2006), and Wilson's *The Story of Tracy Beaker* (1991) and *Clean Break* (2005). The books address various aspects of authorship, from writer's block, epigones and negative reviews to fan clubs and stardom. As it turns out, both Kuijer and Wilson alternate between ironic and self-affirmative representations of their authorship, and both use alter ego's in their children's books not just in a playful manner but also as a means to respond to criticism of their work.

**Vanessa Joosen** is a professor of English literature at Antwerp University (Belgium) and an NWO-funded postdoctoral researcher in children's literature at Tilburg University (The Netherlands). She is the author of, among others, *Critical and Creative Perspectives on Fairy Tales* (Wayne State UP) and is currently working on a research project about the construction of adulthood in children's literature.

**Tzina Kalogirou**

**National and Kapodistrian University of Athens, Greece**

**Lector Ludens: Child's Imaginative Reading as Make-Believe**

The title of this paper refers to Johan Huizinga's seminal work *Homo Ludens* (1938) about the historical significance of play as a feature of human civilization. Huizinga's analysis suggests that major aspects of human behavior can be seen as both a continuation of child's play and an outgrowth of the gamelike rituals developed in earlier societies. What I would like to propose here is that the free, voluntary, and pleasurable act of imaginative reading could be understood as a playful activity, a game of make-believe in itself that sustains and justifies the developing imagination of the child. Reader-response theories, philosophy and psychology, among disciplines, offer the theoretical background of this paper. Evidence is drawn from major theorists on the field such as M. Picard, R. Callois, N. Holland, J. and D. Singer. Even the imaginative reading in adulthood has been actually seen by several scholars as an attempt made by adults to extend and maintain the playful spirit, the escapism, and the unfettered imagination of their own childhood.

**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 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 association with 10 European Universities. She is the author, editor or co-editor of 14 academic books and more than 160 papers (in Greek, English and French) in international and national refereed journals and conference proceedings. She has participated in numerous national and international conferences. She is currently working on a book (in English) on reading and teaching ekphrastic poems and she is the editor of the Greek edition of L.M. Rosenblatt's seminal book *The Reader, the Text, the Poem*. She brought into Greece and co-organized The Child and the Book 2014 Conference at the National and Kapodistrian University of Athens. She is a member of the steering group of The Child and the Book Conference. She is an official partner of the international research project TALIS in the frame of which she cooperates with the University of Valencia in Spain and the University of Queen Mary in London.

**Winfred Kaminski**

**Cologne University of Technology, Germany**

**Walter Benjamin on Children's Literature and Children's Play**

During the 1920s, the German philosopher and essayist Walter Benjamin did not only collect children's books, but also wrote on the phenomenon of children's play as well as on the history, theory and aesthetics of literature for children. For him, historical and especially illustrated books for young readers were a means of analyzing and understanding sociocultural concepts. In the context of children's play, this meant as well children's theatre and the free play of a child's imagination, developing fantastic worlds of its own and opposing grown-up people's models of a limited reality. Benjamin conceptualized children's reading and children's play as utopian forces. In the present paper, it shall be discussed whether Benjamin's ideas of literature and play for children can still be appreciated as exerting a genuine impact on young audiences.

**Winfred Kaminski (\*1948)** studied at Heinrich-Heine-University (Düsseldorf) and Goethe-University (Frankfurt/Main). He received a Ph.D. in 1975. He is a staff member and editor at the Institute of Children's Book Research (Frankfurt/Main), teaching and researching as a professor in the Department of Applied Social Sciences at TH Koeln (Cologne University of Technology) since 1990. He specializes in children's literature, media education and videogaming. He has penned several publications on children's literature and children's media, and has organized several international conferences on videogaming.

**Agnieszka Karczewska**

**The John Paul II Catholic University of Lublin**

### **Children's Folklore in *Chwilka Dzieci i Młodzieży* (1925–1937)**

The aim of the proposed paper is to discuss and classify written Polish-Jewish children's folklore in *Chwilka Dzieci i Młodzieży* [*Moments of Children and Young Adults*]. The cultural context of this analysis will be children's folklore stories of the interwar period, gathered in various collections. *Chwilka Dzieci i Młodzieży* appeared periodically in Lviv in the years 1925–1937 as a supplement to the Zionist daily newspaper *Chwila* [Moments] (1919-1939). The main issue for this magazine introduced its readers to the world of Jewish culture, especially by shaping a secular national identity through broadly understood Judaic literature. *Chwilka* published both works of Polish-Jewish authors and reprints from Polish and Jewish literature for children, but its important part was also the artistic work of its readers. The newspaper office encouraged readers to write their own papers/essays, helped them to develop their taste in literature and animated cultural life. Soon after the publication of the newspaper's first issue, most of its pages were full of readers' works. The paper will analyse those works – poems, short stories, puzzles, reports, etc. – according to the classification proposed by Jerzy Cieślowski and Dorota Simonides. It will also discuss relations between children's folklore published in *Chwilka* with elements of fun inscribed in it and in Zionism, which, as mentioned above, played an important part in creating the magazine's profile. Finally, the paper will shed some light the relationship between children's writing in *Chwilka Dzieci i Młodzieży* and Polish and Jewish children's folklore stories in the interwar period.

**Agnieszka Karczewska**, PhD, is a literary scholar at the John Paul II Catholic University of Lublin; she works on Polish-Jewish literature for children, the author of scientific articles devoted to that subject area and a book *Polsko-żydowska republika marzeń. O „Chwilce Dzieci i Młodzieży” (1925-1937)* [Polish-Jewish Republic of Dreams. “Chwilka Dzieci i Młodzieży” – (1925–1937)] (Lublin 2015).

**Ewa Kłęczaj-Siara**

**The University of Technology and Humanities, Radom, Poland**

### **Play as a Form of Resistance in Jacqueline Woodson's Picture Book *The Other Side***

African-American literature has always been marked with the rhetoric of resistance and protest. It frequently features young characters of different races who face race divisions imposed on them by their parents. However, by means of play and socializing, these children can build bridges which seem impossible to overcome for adult members of their families. The paper will discuss children's power of resistance in Jacqueline Woodson's picture book *The Other Side*. The book's characters, a black and a white girl, attracted by each other's games, begin to make friends and overcome the fence that separates their neighborhoods. Play enables the children to see the world in a new way and finally it gives them a sense of freedom from the constraints of the existing social order.

**Ewa Kłęczaj-Siara** received her Ph.D. in American Literature at the University of Lublin. Her academic interests encompass ethnic American children's literature. More currently, her research focuses on the intersection of race and gender in contemporary African-American children's picture books. She participated in many international conferences on children's literature. She teaches American Studies at the University of Technology and the Humanities in Radom, Poland.

**Weronika Kostecka**

**The University of Warsaw, Poland**

### **Toward the 21st Century's Reality: Motifs of the New Media and their Ludic Aspects in Contemporary Polish Children's and Youth Literature**

The aim of this paper is to discuss various motifs relating to the 21st century's reality of the new media that appear in the Polish children's and youth literature. I will focus particularly on a literary motif of a computer game. Therefore, three main issues will be examined: (1) Play as a process of exploring the (cyber)world – how does a virtual space shape the plot of the selected novels? (2) Play as a process of shaping a player's identity – how does a cyberworld influence the protagonists' personalities and attitudes to life? (3) Play as a process of shaping the structure and poetics of the text – what is the impact of a cyberworld on the narrative of the selected novels? Moreover, this paper features an analysis of such issues as literary motifs of the (not only ludic) power of Internet and social media, blogging as a “mixture” of play and autotherapy, and new media as significant elements of the contemporary world depicted in the novels. I will refer to the stories written by such authors as M. Szczygielski (*Omega*), M. Warda (*5 sekund do Io*), R. Kosik (*Felix, Net i Nika* series), P. Beręsewicz (*Wszystkie lajki Marczuka*), as these writers exploit the cyberworld and the new media to constitute diverse dimensions of literary texts. As a theoretical framework, I will apply conceptions by J.B. Thompson (*The Media and Modernity*, 1995), S. Turkle (*Life on the Screen*, 1995), P. Levinson (*The Soft Edge*, 1997), J. Papuzińska (*Wpływ świata mediów na kształt książki dziecięcej i style jej odbioru*, in: *Książka dziecięca 1990–2005*, eds. G. Leszczyński, D. Świerczyńska-Jelonek, M. Zając, 2006), and A. Porczak (*Zwiastowanie typu adobe*, in: *Sztuka dla dziecka*, ed. G. Leszczyński, 2011).

**Weronika Kostecka** (Poland), holds a PhD in literature. She is a member of the Centre for Research on Children's and Youth Literature at the University of Warsaw. She has authored two monographs: *The Secret of the Tome: Following the Traces of Contemporary Children's and Youth Fantasy Literature* (2010) and *Postmodern Fairy Tale: Transformations of a Genre* (2014). She lectures at the University of Warsaw.

## **Katarzyna Kujawa**

### **The Lower-Silesian Public Library in Wrocław**

#### **Play with the World: The Child in a Public Library**

Children's Section in the Lower-Silesian Public Library in Wrocław is the oldest and the largest public library aimed at serving young readers in Lower Silesia. This public library fulfils educational and social functions by encouraging every child both to intensify his/her natural need of acquiring knowledge and to build his/her tolerance towards other cultures and nations. All activities for children in the library are conducted with the use of methods and assumptions of the pedagogy of play (*Spielpädagogik*) as well as with reference to a holistic concept of the human being. As such, play – a fundamental expression of a child's activity and a natural way of learning – and the book become components of a wide and complete process of cognition and of understanding reality. The pedagogy of play, popularized by the Polish Association of Pedagogues and Animators KLANZA, livens up traditional instruction and views the public library for children as a space where it may creatively realize its postulates. CHILD, BOOK, LIBRARY and PLAY – these are the keywords which allow to see the WORLD as a whole.

**Katarzyna Kujawa** is an older librarian and the instructor of children's reading in the Children's Section of the Lower-Silesian Public Library in Wrocław. She has been named the Lower-Silesian Librarian of the Year in 2012. She is a member of the Polish section of IBBY (International Board on Books for Young People) and a co-author of a series of books under the title *It Would Be Good to Have in a Library: Books for Children* between 2010-2013 and for the years 2010-2014 (published by the Association of Polish Librarians).

## **Chysogonus Siddha Malilang**

### **The University of Macau**

#### **Playful Reading and the Playworld**

Childhood and play are two closely linked concepts. Almost all of children's activities are associated with play – or at least with playful activities. Under this broad association, children's reading of texts can also be considered as 'play'. Following the basic idea that play needs a space to take place, there must be a strong connection between children's texts and the creation of such space – or 'play chronotope'. With children's literature being characterized as a meeting point between adults and children, the emerging space for play should accommodate both. Gunilla Lindqvist, in her development of play pedagogy, refers to such space as *lekvärlden* or 'playworld'; a conceptual space where children and adults participate together in play. In this playworld, however, children are given more freedom and

capacity to rule. This paper aims to explore further the connection between children's literature and 'playworld' alongside explaining the act of reading as 'play'.

**Chyogonus Siddha Malilang** is currently a PhD student in University of Macau, reading Creative Writing Pedagogy. He obtained his Master in Critical Approaches to Children's Literature from University of Cambridge. His research interests include children's literature in graphic novels and video games as well as gender-related issues.

**Dorota Malina**

**The Jagiellonian University in Kraków, Poland**

### **Carnival of Coinages, Phonological Puns and Troubling Typography: The joy of Playing with Language in Roald Dahl's Fiction**

'When I am writing for adults, I am just trying to entertain them. But a good children's book does much more than entertain. It teaches children the use of words, the joy of playing with language' – said Roald Dahl in an interview for *Children's Literature in Education* (1990). According to many critics, Dahl was a wordsmith extraordinaire (e.g. Hughes 2008), a writer who harnessed the potential of the English language to produce a wonderfully creative and sonorous prose. In my paper, I attempt to trace the origins of Dahl's linguistic creativity (especially in the context of the English tradition of nursery rhymes and nonsense writing), analyse the lexical, phonological and typographic mechanisms he employs and the present the rationale behind his experiments with *langwitch*.

**Dorota Malina** is a PhD student in linguistics at the Jagiellonian University in Kraków. She does research in children's literature translation. She is especially interested in the notion of the point of view in writing and translating for children.

**Cynthia McDermott**

**Antioch University Los Angeles, USA**

### **Can a Book Encourage Playfulness in Children?**

Residing in the children's book *The Dunderheads* (2009) and its sequel *The Dunderheads Behind Bars* (2012) by Paul Fleischman is a complicated vision of play. As Gray states, "play and humor are still forces for defeating aggression, dominance and hierarchy...". In both books a group of outcast students gather their playful skills together to defeat the actions of a mean teacher. There is no direct fun in their efforts but it is nonetheless quite playful. It is a creative act that for each of the students is behavior derived from within. This presentation will examine the efforts of these characters and compare them to the main character in *Where the Wild Things Are* (1963) by Maurice Sendak and *No, David* (1998) by David Shannon. What kind of message do the readers receive about play from these four texts? Do they come to see that play is purposeful or can it be engaged in as a subversive activity? As McClish (2007) interrogated play as social protest, we can look at these texts and others to determine when play moves from play for play's sake and play for something more. As these characters attempt their actions, they take risks, they use novelty in their actions, and they play. Can this help us define play as a ludic theory as Gray (2015) defines it?

**J. Cynthia McDermott** is the department chair of education at Antioch University Los Angeles and an instructor in a children's literature. A Fulbright Scholar, she works with university faculty to help them create democratic classrooms. She has taught all grades from kindergarten to high school and has been a university faculty member for many years.

**Dorota Michulka, Ryszard Waksmund**

**The University of Wrocław, Poland**

### **Professor Jerzy Cieřlikowski as a Provocative Scholar, or Child's Play as a Fact of Folklore**

Professor Jerzy Cieřlikowski (1916-1977), the eminent Polish folklorist and researcher of children's literature, had a bold and innovative approach to topics deemed obvious or marginal. This may be explained by his personality as well as by his many interests, which included fine arts and satirical pursuits. He went against research traditions and followed his own convictions and methodological preferences. Cieřlikowski emphasized the key role of children's imagination; their honest behavior, unhampered by social norms reactions to the reality; and their creativity. These were his criteria for the analysis of school literary classics, children's folklore, children's subculture, and children's literature. His work became an inspiration for next generations of scholars. Cieřlikowski's studies – mainly his *Wielka zabawa* (trans. *The Great Fun*) – promote the spontaneous model of children's behavior, fulfill their pseudo-artistic need for creation, and are deeply rooted in folk tradition. They put much emphasis on play on words (e.g. rhymes, guessing games, lullabies, proverbs). Since everything that a community of people deem their own (what they created and what they adapted to their aesthetic and practical models) is considered folk, therefore one may conclude that every work (text) in circulation among children is children's folklore. Dorota Simonides, a continuator of Cieřlikowski's studies, states: "...children's folklore, we may assume, includes all works and phenomena that function among children and have been adapted to resemble children's own creations. Therefore, every cultural phenomenon, every text popular with children, may become a folklore fact if: a) it is known to a large number of children; b) it circulates spontaneously, by word of mouth; and c) it functions as a collective and anonymous work."

**Dorota Michulka** 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 the classroom. An Assistant Professor at the Department of Polish at the University of Wrocław, she has taught courses at the University of Wrocław's 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). She is a long-time member of the International Research Society for Children's Literature (IRSCL), author of over 100 articles and book chapters, published in Poland and abroad; editor of five books (published also in Finland), co- editor of the children's literature journal *Filoteknos* and author 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).

**Ryszard Waksmund** (b. 1950) is Professor of History of Literature in the University of Wrocław, Department of Folklore, Children's and Popular Literature, and in the State Theatre School in Kraków, Department of Puppet Theatre in Wrocław. He studied literature in Wrocław with Jerzy Cieřlikowski., the pioneer of children's culture studies in Poland. His

principal research includes historical poetics of literature for children and youth from the Enlightenment until the twentieth century. Most important books: *Literatura pokoju dzieciennego* (*Children's Room Literature*, 1986), *Nie tylko Robinson, czyli o oświeceniowej literaturze dla dzieci i młodzieży* (*Not only Robinson, or Literature for Young People of the Enlightenment*, 1987) oraz *Od literatury dla dzieci do literatury dziecięcej: tematy – gatunki – konteksty* (*From Literature for Children to Children's Literature*, 2000). He is editor or co-editor of anthologies and university textbooks: *Literatura i podkultura dzieci i młodzieży. Antologia opracowań* (with Jerzy Cieślowski, 1983), *Poezja dla dzieci. Antologia form i tematów* (1987, 1999), *Gabinet wróżek. Antologia baśni francuskich XVII-XVIII wieku* (1998); with Edward Szynal *Ostatni smok. Baśnie pisarzy angielskich* (2005); with Nelly Staffa: *Bajki carycy Katarzyny II dla wnuków i inne utwory baśniowe pisarzy rosyjskich XVIII wieku* (2007) and *Trzy córki Wellamo i inne baśnie pisarzy rosyjskich XIX i początku XX wieku* (2013). He is editor-in-chief of *Filoteknos: children's literature – cultural mediation – anthropology of childhood*.

**Anna Mik**

**The University of Warsaw, Poland**

### **In Rowling's Literary Laboratory: On *The Tales of Beedle the Bard* and Other Related Works by J.K. Rowling**

J.K. Rowling, the author of the famous Harry Potter series, has not only created an extremely popular universe, but she has also succeeded in developing a unique and immersive experience that reaches levels beyond the act of reading itself. By writing that I mean not only creating such projects as Pottermore — an internet platform on which users can become a virtual part of the magical world — but also releasing three books that complete Potter's universe: *Quidditch through the Ages*, *Fantastic Beasts and Where to Find Them*, and, above all, *The Tales of Beedle the Bard*. This latter collection seems to be something far more than just a regular set of stories. It contains five fairy tales which exist simultaneously in two worlds — a magical one and a “muggle” one. What is more, we might consider *The Tales...* as a material (physical) object that somehow has penetrated into our world in the same form as it functions in a fantasy universe created by Rowling. My presentation will discuss relations between two theoretical orders: the realistic and the fantastic (with reference to some of Umberto Eco's theories). I will confront information given by the publishers and the author herself, such as the case of translating the tales by Hermione Granger (a fictional character from the Harry Potter series) and Rowling being an actual author. Eco himself (for example in *Six Walks in the Fictional Woods*) many times highlighted the concept of the postmodern game based on blending boundaries between what is real and what is fictional. In this case we are facing a wonderful play with a child reader who can easily believe in a fact that *The Tales....* exist in both the real and fantastic worlds that are magically unified into one.

**Anna Mik** holds an MA degree in literary studies (2015) and is a PhD student at the Faculty of Polish Studies at the University of Warsaw. She participated in many projects devoted to children's and YA literature, such as conferences organized by The Fairy Tale Society and by The Laboratory of Children's and Young Adult Literature at the University of Warsaw.

**Xavier Mínguez-López, María Alcantud-Díaz**

**University of València, Spain**

### **Storytelling and Storyplaying. Using Counter Books to Deconstruct Stereotypes on Stepmothers: Reading as Playing in the New Media Environment**

Playing is one of the major means children have to learn to put their thoughts into words, then arrange those words into sentences and utterances, and, finally, to make sense of those sentences to understand how the world works. In turn, reading can play an crucial role in assisting the child's learning. That is, we consider reading as a scaffolding (Bruner, 1978) for children to cultivate and increase their vocabulary and, thus, their understanding of other readings through the assimilation and accommodation of constructivist processes of thinking (Piaget, 1965). Taking into consideration that both reading and playing help children to match words to real things and experiences, and, as such, thinking symbolically but critically at a time, the aim of this article is to discuss several strategies derived from an innovative use of literature. More specifically, this paper suggests a new way of using storytelling to observe how children would react to the drastic conversion of classical fairy tales related to stepmothers and whether we could arouse their creativity and critical thinking skills through the creation of new stories as alternatives to the outdated messages and values of our society. Therefore, the main objective of this paper is to show how to prompt children to read in a pro-active way so that their reading, acting and drawing skills can be related to their playing time. To achieve that goal, a number of readings have been analysed in terms of their common elements and then, to settle the foundations of future activities related to the act of playing. Accordingly, we designed a series of activities aimed at primary school children to provide them with a more playful experience of literature. At the same time, these activities could help them to deal with a specific concept - stepmothers - in a broader context than the one they know. The activities proposed are related to the fields of drama activities, digital storytelling and CLIL (content and language integrated learning).

**Dr. Xavier Mínguez-Lopez** is a lecturer in the Department of Didactics of Language and Literature at the University of Valencia, Spain. He did his PhD on Interculturality in Catalan Literature for Children and YA. He was a researcher at the Yokohama National University in Japan, where he carried out research on the comprehension of Japanese animations. His areas of research are Children's Literature and Literary Education and Animation. He has published a dozen of books for children.

**Dr. María Alcantud Diaz** has a PhD in English Studies. She has a 25-year teaching experience in all levels of education related to teaching languages. Having been an Associated Teacher at the Philology Faculty of the Universitat de València for seven years, she is currently teaching at the Faculty of Education also at the Universitat de València (Didactics of Language and Literature, English area). She is a member of ELCIS and TALIS, two research groups in which she is working on the creation and enhancement of new technologies, including computational corpus and critical discourse analysis in relation with tales that come from the oral tradition, equality and diversity. Additionally, she has a long experience in designing and directing training courses for students and teachers interested in digital storytelling as an educational tool. Currently, she is directing the educational project TALIS (Teaching and Acquisition of Intercultural and Solidarity Competences through Linguistics and Literature) ([www.proyectotalis.com](http://www.proyectotalis.com)) in which she is developing teaching materials related to ESL based on the combination of literary and intercultural education, education for

development and languages learning. She is also the technical advisor regarding teaching audio-visual bilingual sources within the project Tales of the World for the NGO VOCES.

**Xavier Mínguez-López, María Alcantud-Díaz**

**University of València, Spain**

### **Playing to Be a Writer: Creative Writing as a Way to Hone Intercultural Comprehension**

Creative writing has been considered a useful way to play with language, a way to enjoy literature through the adoption of the writer's role. This activity is also practiced at schools to develop children's and young people's literary and linguistic knowledge and skills. Many adults are likewise fond of creative writing, often offered in the form of workshops, as it always includes a playful component attracting a wide range of people. The TALIS project, run by the University of València in Spain and having already spread in several other countries, aims at collecting tales written by non-professional writers during creative working workshops. These workshops are focused on cultural components, enabling the participants to present and reflect on their own cultures through tales. The main goal of these workshops is both to collect tales and to offer the participants an opportunity to be involved in a literary activity related to their culture. All people involved in this task are also given some space to think about what they consider culturally relevant and what aspects of their respective cultures they want to highlight. So far, the TALIS project has collected tales from many countries in Europe, South America and Africa. Simultaneously, it tries to encourage teachers all around the world to share their stories. In this paper, we would like to (1) introduce our project of creative writing workshops and (2) to discuss the potential of these workshops in fostering children's reading with an intercultural touch. We would also like to show the standardised model of the project workshops that allows to gather similar tales from very different environments.

**Aleksandra Mochocka**

**Kazimierz Wielki University in Bydgoszcz, Poland**

### **Reading to Play, Playing to Read: *Mice and Mystics* Board Game**

Published in 2012, *Mice and Mystics*, a board game designed by Jerry Hawthorne, strives at creating narrative experience by combining elements typical of board games (tiles, cards, figures) with the verbal text contained in the 58-pages long Story Book. As follows, the game mechanics includes two kinds of activities: taking actions to be performed on the board (decision making, dice rolling etc.) as well as reading specific passages from the Story Book. Not a first game to attempt storytelling, *Mice and Mystics* could be analysed in the context of other similar attempts (the so-called "games that make stories"), which brings forth the issue of story and game balance and the question if the story and game aspects are inseparable or detachable. The game could be also analysed with regard to the broader category of literature-to-board games adaptations: not an adaptation per se, *Mice and Mystics* bears a profound resemblance to *The Tale of Despereaux* by Kate DiCamillo (2004) as well as to other literary texts. The proposed presentation is going to focus on *Mice and Mystics* as a hybrid form that tries to merge games and literature in the context of children audience.

**Aleksandra Mochocka** is a Literature and Non-digital game researcher with a Ph. D. in Literature, working at the Faculty of English Studies at the Kazimierz Wielki University in Bydgoszcz, Poland, and focusing her research on the relationship between literature and games in the context of convergence and participatory culture (e.g. paratextual board games).

**Philip Nel**

**Kansas State University, USA**

### **Drawing Lessons: Harold, a Purple Crayon, and Creative Play in Postwar America**

Sixty years ago, a small boy stood on a blank page and, with a purple crayon, he created a universe. Crockett Johnson's *Harold and the Purple Crayon* (1955) illuminates the cultural dominance and ideological contradictions of the creative child in mid-twentieth century America. As Amy F. Ogata's *Designing the Creative Child: Playthings and Places in Midcentury America* (2013) argues, postwar American culture posited childhood creativity both as an antidote to William Whyte's unthinking "organization man" and as a natural resource that would strengthen the U.S. against its Cold War adversaries. In each of Johnson's seven Harold books (1955-1963), the title character's journey embodies this tension between nonconformity and control. Harold's self-illustrated stories are all carefully planned spontaneity. They appear to be improvised on the spot, rendered in real time as Harold invents them. Yet, each book is one large picture in which no line is wasted and nothing erased — the result of Johnson's meticulous design. Books that appear to be casual and unrehearsed are in fact exemplars of formal fastidiousness. If Johnson's precise minimalism alludes to the larger cultural tensions that Ogata highlights, it does so only in the most coded ways. The choice of a crayon, for example, may reference the mid-century movement in creative art education, on which Binney & Smith — makers of the Crayola crayon — capitalized. The company conducted free workshops for teachers, who in turn taught their students art projects that required (and thus fostered the sales of) Binney & Smith's crayons and finger paint. Yet, if Johnson's books subtly reference commodified creativity, Harold's absorption in his artistic adventure conveys an almost Romantic faith in the imagination's power to liberate us from forms of social control. Art can take the child artist anywhere he wants to go. As I argue in this paper, Johnson's apparently simple story enters debates about creativity, and explores the ambiguous role of childhood play in postwar America.

**Philip Nel** is University Distinguished Professor of English at Kansas State University. He is the author or co-editor of ten books, including *Crockett Johnson and Ruth Krauss: How an Unlikely Couple Found Love, Dodged the FBI, and Transformed Children's Literature* (2012), and *Keywords for Children's Literature* (co-edited with Lissa Paul, 2011).

**Claudia Nelson, Anne Morey**

**Texas A&M University, USA**

### **Playing in the Mud: Undomesticated Bodies in Paul Shipton's *Gryllus the Pig* Books**

Paul Shipton's *The Pig Scrolls* (2005) and *The Pig Who Saved the World* (2006) play with tales of heroes averting global catastrophe and with high culture by using as their narrator the unheroic Gryllus the Pig, an erstwhile member of Odysseus's crew who, as Plutarch recounts, rejected the opportunity to regain human form after his encounter with Circe. In Shipton's saga, Gryllus's reluctant efforts to avert the world's annihilation are punctuated with bad limericks and jokes about farting; a central strategy of the duology is to meld the eschatological with the scatological, undermining the novels' claim to seriousness even as they record the preservation of human culture and indeed of all life. This paper will focus on the paradoxical connection that Shipton highlights between the uplifting, from efforts to save the world to efforts to socialize child readers, and the mundane, which these novels associate with the body. Significantly, *The Pig Who Saved the World* riffs on Odysseus's tricking of the Cyclops into believing that the man who has blinded him is named "Nobody," thus preventing other Cyclopes from coming to his aid. Shipton asks readers to speculate whether Gryllus as a social nonentity, the sentient severed head of Orpheus, the shape-shifter Proteus, or other equally plausible candidates should be understood as the central figure in the prediction that "nobody can save the universe." The question, playfully posed and never definitively answered, recalls Johann Huizinga's insight in *Homo Ludens* that "The heart of culture is sought in play. . . . Culture is born as play and in play" (the phrase comes from Willem Otterspeer's recent explication of Huizinga). Using Huizinga and Mikhail Bakhtin (on the carnivalesque) as our primary theorists, we will explore the novels' implicit point that play is not the opposite of seriousness but its protector.

**Anne Morey** is associate professor of English and **Claudia Nelson** is professor of English at Texas A&M University. Both are editors of the *Children's Literature Association Quarterly*; in addition, Nelson is a former president of ChLA. They have published extensively on children's literature topics. This paper relates to their current collaborative project on uses of the antique in children's literature.

**Elizabeth Nelson**

**University of Glasgow, UK**

### **New Technologies and Participatory Culture: Examining the Relationship between New Technologies and Children's Playground Games and Lore**

New technologies have long been perceived as a threat to natural creativity and play. From the introduction of the railways to the invention of the internet, adults have forecast the end of play. In fact, children are adept at using new technologies to share, learn and play new games. By focusing on the changes made to the games *Susie Had a Baby* and *The Cup Song*, this paper will explore the agency of children in play, examining their relationship to literature and technology through these texts of childhood. At a time when educationalists debate the relationship between education and technology, I offer a perspective of technology in the hands of the players, as a tool that is utilised to continue to share and create childlore to a thriving community of creative, agentive participants. Children's playground lore and games

are presented here as complex multimodal texts authored by the players. The agentic role of children in the production and dissemination of these multimodal texts sets them apart from other forms of children's literature. In order to examine the relationship between internet participatory culture and play, we must recognise how online communities now function as part of playground lore and games. This paper does not see literature in competition with other forms of play such as computer games and television, rather it recognises all forms of play as part of the experience of childhood and demonstrates how playground lore and games incorporate these elements naturally into their repertoire of play.

**Elizabeth Nelson** has an BA (Hons) in English and Philosophy (UToronto) and recently completed an MEd in Children's Literature at the University of Glasgow. Her interests include playground lore and games, urchin poetry, children's literature, and the digitalisation of folklore and childlore practices. She plans to begin her PhD in January 2016 under the supervision of Dr. Robert Davis.

**Ewa Nicewicz-Staszowska**

**Cardinal Stefan Wyszyński University in Warsaw, Poland**

### **Third Time Lucky? The Reception of Roberto Piumini in Poland**

Roberto Piumini, a writer for both adults and children, a poet, a translator, and a winner of numerous literary awards, is known to enjoy unflagging popularity not only in Italy, but also abroad. His works, which include tales, stories, novels and poetry, were translated into many languages and gained the appreciation of the audience in Europe, Asia, North and South America. Despite their worldwide popularity, Piumini's works remain largely unknown in Poland. So far, only two pieces of his work have been published in Poland, *Migotnik* (2012, *Lo stralisco*, 'The painter') and *Maciuś i dziadek* (2013, *Mattia e il nonno*, 'Mattia and Grandpa'), which was due to the efforts of Wydawnictwo BONA, a publishing house from Kraków. Both of the books received a very warm reception, but they appear not to have reached a wide range of readers and critics. The goal of this presentation is to discuss the translations in question and to analyze Piumini's works and their reception in Poland.

**Ewa Nicewicz-Staszowska** received her Ph.D. in Humanities from Warsaw University and Università degli studi di Padova. She is Adjunct Professor at the Department of Italian Studies, Cardinal Stefan Wyszyński University in Warsaw. She researches 19<sup>th</sup>- and 20<sup>th</sup>-century Italian literature, including writings for children and young adults. A translator by vocation and interest, she is a member of the Polish Literary Translators Association. In 2015, her translation of Piumini's *Mattia e il nonno* (*Mattia and Grandpa*) won the Leopold Staff Award for "The Year's Best Children's Book."

**Åse Marie Ommundsen**

**Oslo and Akershus University College of Applied Sciences, Norway**

### **Aesthetics and Play in Tactile Picturebooks for Visually Impaired Children**

Tactile picturebooks are books containing tactile pictures and text, in which the illustrations can be explored and perceived through touch. Tactile elements allow blind children to feel, stroke, pull, lift, shake, rattle and squeak their way through the story. The tactile features may also be enjoyed by children with some sight, as well as children with other learning difficulties. The point of departure in this paper is to investigate the tactile picturebook's potential to give the child reader an aesthetic experience and/or an experience of play. The tactile picturebook as an aesthetic experience is partly investigated in a few studies (Kent 2008, Öjmyr 1995), and there exists guidelines for how the tactile pictures ought to be shaped (Edman 1992). Still, there is a need for more studies on tactile picturebooks. No matter what senses the tactile picturebook is perceived through, the reading will always demand an active mental process in which the tactile expressions are interpreted. The tactile books may be created specifically for blind children or be tactile adaptations of already existing picturebooks. As with other picturebooks for children, also tactile books for visually impaired children can be originally written in the native language (in this case Norwegian), or translated from other languages. But maybe some tactile signs are harder to translate than others? The different types of tactile illustrations to be found in tactile picturebooks will be presented, with a special focus on the type "fabric books with real life objects", which may include toys. To what extent do these books open up for an aesthetic reading experience? To what extent do they open up for play and playfulness?

**Åse Marie Ommundsen** is a Professor in Faculty of Education at Oslo and Akershus University College of Applied Sciences, Norway. She has her Ph.D. from the University of Oslo on Children's Literature, with a thesis on *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, *Devil Seeds and Little Angels: The view upon children in Christian children's magazines from 1875-1910*, (1998) and *Looking Out and Looking In: National Identity in Picturebooks of the New Millennium* (ed, 2013). Her current interest is in contemporary Scandinavian children's literature, crossover picturebooks and picturebooks for adults, on which she has published several articles in Norwegian, English, French and Dutch and lectured as a guest lecturer and keynote speaker. Her ongoing research project is *Norwegian children's literature in the aftermath of 22<sup>nd</sup> July: Collective memory and trauma relief* (2012-2016) and *What Difference Does the Picturebook Make?* (2015-). Some recent publications: "Who are these picturebooks for? Controversial picturebooks and the question of audience" In: Janet Evans (ed): *Challenging and controversial picturebooks* (2015) and "Picturebooks for Adults" In: Bettina Kümmerling-Meibauer (ed): *Picturebooks: Representation and Narration* (2014). In 2013 Ommundsen was awarded *The Kari Skjønberg – award* for her research on children's literature.

**Natalia Paprocka, Katarzyna Biernacka-Licznar**

**The University of Wrocław, Poland**

### **Polish Lilliputian Publishers as Idea-Makers?**

In our paper we discuss Polish publishers referred to as “Lilliputians,” i.e. a group of small, independent publishing houses set up after 2000 that publish artistically refined books of high literary quality for children and young adults. Drawing on Itamar Even-Zohar’s theory of culture repertoire (*Culture as Goods, Culture as Tools*, 2005), we posit that in the 1990s the cultural repertoire in Polish literature for children and young adults suffered a peculiar shrinkage while the rise and enterprises of the Lilliputian publishers at the onset of the third millennium embodied a protest against that reduction. We believe that the role played by the Lilliputian publishers in Polish literature for children and young adults is best captured by the notion of idea-makers, i.e. people who are the driving force of change in culture repertoire. Our goal is to identify and analyze what Polish and foreign books are released by these publishers as well as to define the distinctive features of their publications with a special focus on literary imports from France and Italy. Our findings show that the choices made by the Lilliputian publishers have modified the repertoire available to Polish readership of children’s literature at the turn of the millennium.

**Natalia Paprocka** is Assistant Professor in the Department of Romance Philology of the University of Wrocław in Poland. As a translologist, she published several texts on quality in translation and its evaluation and in particular *Erreurs en traduction pragmatique du français en polonais: identifier, évaluer, prévenir (Errors in Pragmatic Translation: Identification, Evaluation, Prevention)*, Łask 2005). She is currently working on the project “A hundred years of translation for young readers in Poland”, focusing on the strategies of the translators and publishers in the Polish translations of French literature for young readers.

**Katarzyna Biernacka-Licznar** holds a PhD from the Department of Romance Philology at the University of Wrocław in Poland, where she pursued research in Italian literature. Her current research focuses on children’s literature from Italian and Polish perspectives. She is Assistant Professor of Italian language and Italian literature at the Department of Classical, Mediterranean and Oriental Studies at the University of Wrocław. She is also the cofounder and editor of the journal *Italica Wratislaviensia*. She is the author of 40 articles and book chapters and four monographs, as well as the co-author (with Monika Woźniak and Bogumiła Staniów) of *Przekłady w systemie małych literatur: o włosko-polskich i polsko-włoskich tłumaczeniach dla dzieci i młodzieży (Translations in the System of Small Literatures. On Italian-Polish and Polish-Italian Translations for Children and Young Adults)*, Toruń 2014).

**Linda Pavonetti, Taraneh Matloob**

**Oakland University, USA**

### **Imaginary or Tangible? Active or Passive? Representations of Play in Caldecott Medal and Honor Books**

This study examined the illustrative and textual aspects of the representations of play in Caldecott Medal and Honor books during two time periods: the first 11 years of the award (1938-1949) and 11 recent years (2001-2012). The purpose of the research was to discover how the portrayal of play in the Caldecott books has evolved over time and the pattern of any significant change during those decades. To answer these questions, our sample consisted of 103 picture books chosen as Caldecott Medal or Honor books within the first 11 years of the award (56 books) and 11 recent years of the award (47 books). The findings of this study showed that in the recent years, Caldecott Medal and Honor books have given less attention to outdoor social play and more attention to indoor solitary play. Furthermore, the results suggest that in the most recent Caldecott literature there is a growing interest in creating playful text and pictures instead of representing characters playing. Based on the results of our study, today's children are exposed to relatively few images of characters playing and even fewer images of characters interacting with each other. In contrast, there is a significant increase in "multimodal" (Nikolajeva, 2010, p.27) books with nonlinear and more complex storylines both in text and pictures. The "metafictional" (Nikolajeva, 2010, p. 35) content of contemporary Caldecott books demands more sophisticated readers and suggests that reading is not always a straightforward process. Creative reading of some of these medal and honor books involves not only readers but participants who find themselves engaged in exploring dynamic activities and discovering new environments.

**Linda M. Pavonetti** is professor of children's and young adult literature in the USA. She is active in IBBY and ALA and participated in a worldwide survey of favourite books to read aloud.

**Taraneh Matloob** is a PhD candidate, studying and teaching children's literature in Michigan. In her creative writings, she seeks to share her Persian culture with young people.

**Jaana Pesonen**

**University of Oulu, Finland**

### **Family in Picturebooks: Contemporary Finnish Picturebooks Challenging Normative Representations of Family**

In this paper I examine children's picturebooks as an arena to confirm and challenge norms. The focus is specifically on representations of family in recently published Finnish picturebooks. Here language is considered as a tool of spreading the dominant ideologies, for example, of gender, despite the possible aim to educate against them. An intersectional approach is used to provide a deeper and more extensive understanding of the diversity and, especially, of the complexity of the sociopolitical dimensions written into children's books. The results of my study have revealed that the analysed books set an agenda to challenge the normative discourses in relation to the 'ordinary' family model. The findings also show that in picturebooks play can be used as a medium to promote 'new' and 'different'

understandings of family. Based on the results, it is possible to argue that by representing family ‘differently’ the books are able to question some of the dominant discourses. Normative assumptions are challenged also in those findings that point out how in more recent texts the representations of parents do not fall into reinforcing gendered binary dichotomies (of male/female; strong/weak, provider/caretaker, etc.).

**Jaana Pesonen** works as a researcher and teacher at the Faculty of Education at the University of Oulu, Finland. Her PhD thesis, entitled *Multiculturalism as a Challenge in Contemporary Finnish Picturebooks: Reimagining Sociocultural Categories*, focused on language performativity and representations of diversity, specifically in relation to ethnicity. She is a member of a research group *Education, Diversity, Globalisation and Ethics* (Faculty of Education, University of Oulu). She has received research funding from *Finnish Academia* (The Finnish Doctoral Programme in Education and Learning) and *Finnish Cultural Foundation*.

**Emily Petermann**

**University of Konstanz, Germany**

### **Innocent vs. Subversive: An Exploration of Carnival, Play, and Humor in Children’s Nonsense**

I argue that nonsense strategies are essentially subversive in their challenges to the reader and his or her expectations on the various levels of content, language, and textual communication. While carnival, a Bakhtinian concept intimately related to the topsy-turvyness of nonsense, may create a safe space for disruptions of the normal social order with an accompanying return to that established order, the questions raised by such a disruption may not be so easily laid to rest. The reader is empowered to question the order, and the extent to which that subversivity comes to the fore will vary by context, including audience. While carnival’s centrality to nonsense has often been recognized, nonsense is also frequently associated with the humorous and with the childlike and supposedly avoids connection with ‘serious’ topics from the ‘real world’. Yet clearly these two spheres, the childlike arena of play and the subversive field of political commentary, are not separate. To demonstrate this, I combine Bakhtin’s conception of play as political and connected to carnivalesque inversions with a Derridean notion of play as exposing gaps in established structures. I also follow Derrida in distinguishing between structured games and more open freeplay, where nonsense is generally on the side of games with rigid – if arbitrary – rules. The paper consists of two main parts: first, I will examine existing definitions of nonsense that incorporate an understanding of play, carnival, or humor to explore the different conceptions of how nonsense plays with existing orders and creatively establishes new ones in carnivalesque fashion. In a second step, I take Carl Sandburg’s *Rootabaga Stories* (192) as a case study, in order to demonstrate the different levels of the text on which the play of nonsense is in evidence, whether linguistic, semantic, or narrative.

**Emily Petermann** is a post-doc and junior faculty member in American Studies at the University of Konstanz. She earned her PhD in Konstanz in Feb. 2012 and taught at the University of Göttingen from 2011-2013, before returning to Konstanz in October 2013. She is currently working on a book on nonsense, surrealism, and the absurd in literature and other

media. She is the author of the monograph *The Musical Novel: Imitation of Musical Structure, Performance, and Reception in Contemporary Fiction* (2014) and has written articles on a range of topics including jazz novels, the Gothic, children's poetry, and film musicals.

**Mary Pyle**

**Trinity College Dublin, Ireland**

### **From Security Blanket to Literature – a Case Study**

This paper will look at the development of a patient from her early attachment to a security blanket to a love of and need for literature. Throughout her childhood, books were the most important part of her life. They were her doorway into a world of friends, adventures, security and happiness. To be without a book was to be without security. Karen Armstrong in *A Short History of Myth* writes of the novel: "It projects [readers] into another world, parallel to but apart from their ordinary lives. They know perfectly well that this fictional realm is not 'real' and yet while they are reading it becomes compelling" (Armstrong, 2005, p. 153). The importance of this real/ imaginary area was of particular interest to Donald Winnicott, a paediatrician and psychoanalyst. In his 1971 book *Playing and Reality* he explores how imagination and symbolisation lead to shared culture. He begins by looking at how an infant uses a security blanket, and puts forward the theory that its significance lies in the fact that it is something which is partly inside and partly outside. He calls it the first not-me object, and sees the infant's use of it as the beginning of learning to play. Play, for Winnicott, is a serious matter because for him an important feature of playing....is that in playing, and perhaps only in playing, the child or adult is free to be creative (Winnicott 1971, p. 53). It is this creative playing which Winnicott sees as being at the root of all culture including appreciation of music, art and literature as well as shared religious experience, fantasy and myth, what he refers to as "the external world as perceived by two persons in common" (Ibid p.5).

**Mary Pyle**, MA, H.Dip Ed, has a degree in English literature which she taught to university level. Later she trained in psychoanalysis which she has practised and taught for over 30 years. Now, partially retired, she has returned to English literature and is working for a doctorate on *Harry Potter and the Unconscious Dimension*. She is a member of Irish Forum for Psychoanalytic Psychotherapy, a member of Irish Institute of Psychoanalytic Psychotherapy, a training analyst, supervisor and lecturer in Irish Institute of Psychoanalytic Psychotherapy and a lecturer on Psychoanalysis in Trinity College Dublin.

**Ana Margarida Ramos**

**University of Aveiro, Portugal**

### **Reading as a Game: Parallel Narratives in Portuguese Picturebooks**

The aim of this presentation is to carry out an analysis of a specific picturebook type that includes two parallel narratives and that can be read in two different directions. Bernardo Carvalho, a very well-known Portuguese illustrator, has recently published some picturebooks that include more than one narrative. Exploring the possibilities of combining different colours and different reading directions, Carvalho uses children's books as an experimental

laboratory where the limits of interpretation are extended. Conceived as an artistic object, a picturebook is also – or mainly – a game and reading and interpretation are transformed into a game of discovery and location of clues. The first book under analysis, *As duas estradas* (2009) [The two roads] (with text by Isabel Minhós Martins), is organised using two verbal and visual narratives which tell the story of two partially simultaneous journeys, from Lisbon to Alcobia do Tejo, in two different cars and by elements of the same family. This awarded book (2nd CJ Picture Book Awards, 2009, Korea) is a prime example of a two-in-one and challenges the different abilities of readers, demanding attention in order to distinguish between the verbal and visual aspects of the two narratives and to discover the suggested relationships between them. The second book, *Olhe, por favor, não viu uma luzinha a piscar?/Corre, coelhinho, corre!* (2013) [Please, look, have you seen a little flashing light?/Run, little rabbit, run!], is a wordless picturebook that can be read in two ways, from left to right and from right to left, depicting two different visual narratives that take place in the same scenario, with different characters and specific plots. Highlighting the hybrid, multimodal and chameleon-like nature of the picturebook, I intend to contribute to a reflection on this genre of contemporary literature—which is in constant development and the target of increasingly more elaborate experimentation—in order to stress the ludic or playfulness nature of picturebooks.

**Ana Margarida Ramos** (PhD) is Assistant Professor at the Department of Languages and Cultures at the University of Aveiro teaching Portuguese Literature (Classic, Modern, Contemporary, Children’s Literature...), Portuguese Language (for foreign students), Reading Promotion Awareness, among others. She is a Full Researcher of the *Research Centre for Didactics and Technology in Trainers Education (CIDTFF)* of the University of Aveiro. She is a Member and participant of the following projects and associations: LIJMI – Literaturas infantis e juvenis do marco ibérico e ibero-americano (Children’s and Adolescent Iberian and Ibero-American Literatures); Gulbenkian – Casa da Leitura (Reading House) [www.casadaleitura.org]. She is author and co-author of several books and international journal articles (in Portuguese, English and Spanish).

**Marie Luise Rau**

**Independent scholar**

### **Picturebook Reception and Play from Ages 1 to 6**

Picturebook reading and play theory have generally been separate fields of research. Apart from interrelations between playing and storytelling and, more recently, studies on play and playfulness in postmodern picturebooks, research on literacy development usually does not interpret the child’s early reading experience as playing. The aim of my paper is to elaborate on various kinds of correspondence between picturebook reception and play. Around their first birthday children begin to think up and participate in activities that can be clearly defined as play, e.g., peek-a-boo, reciprocal role play (baby feeds mother), hide-and-seek, which all have a distinct communicative social function. Picturebook artists employ manifold visual and verbal strategies to stimulate communication between child reader and book. Such narrative devices range from playing a game with the reader, engaging her in dialogue, taking up themes that fit in her daily experience. Picturebook artists inspire language games and humour. In wordless picturebooks, so-called “Wimmelbücher”, two-year-olds must find a strategy to come to grips with the abundance of scenes on one doublespread (Rémi). As

children are novices in story comprehension, the “situation model” (Zwaan & Radvansky) seems most suitable by explaining understanding as a process in which the child puts the information about protagonist, cause, motivation, place and time together like pieces in a puzzle. I will illustrate how picturebooks offer what are considered essential features of playing and how children’s choice of picturebooks and their changing interest relate to play development from ages 1 to 6. Children feel and often actually are competent partners of the adult co-reader.- Finally, I will briefly evaluate metafiction and interactive layout in picturebooks for very young children. Seeing picturebook reception from the angle of play brings to light what accounts for the quality of a picturebook: It helps to distinguish picturebooks from toys, and from predominantly didactic storybooks, which children quickly get tired of.

**Marie Luise Rau** is an independent scholar. After studies of the classical languages and English with a special interest in linguistics and first-language acquisition, and after a teaching career at a German Gymnasium, she intensified her studies of emergent literacy with emphasis on links between language acquisition and picturebooks. At present she is doing research as a free-lance writer. She is in contact with universities and participates in conferences. She published, among others, (2013) *Kinder von 1 bis 6. Bilderbuchrezeption und kognitive Entwicklung/Children from 1 to 6. Picturebook reception and cognitive development*. Bd.85, Kinder- und Jugendkultur, -literatur und –medien. Theorie – Geschichte – Didaktik, herausgegeben von Hans-Heino Ewers, Ute Dettmar und Gabriele von Glasenapp. Peter Lang: Frankfurt am Main. She is a member of Gesellschaft für Kinder- und Jugendliteraturforschung (GKJF) and of IRSCL.

**Ewelina Rąbkowska**

**The University of Warsaw, Poland**

### **From Playing with the Child to Children's Literature: An Animal Studies Approach to “Exhausted” Animal Genres in Polish Children's Literature**

One of the important components of Professor Jerzy Cieślowski's theory of great play is the child and animal relationship. According to Cieślowski, realistic situations of children's play with an animal were sources of children's folklore and literature. By observing primary cultures, the contemporary biologist Raymond Coppinger proved that dogs were domesticated by children, who wanted to play with those animals. Although the presence of animals in children's literature is still important and strong, in an era of post-humanism and post-modernism we need to adopt a new perspective to study animals in children's literature. Old animal genres like animal fables, animal tales, animal fantasy novels or pet stories seem to be, according to Barth's theory, 'exhausted'. They either died out or are changing. The present paper is an attempt to show those changes, including new narrative strategies and new animal genres, by using examples from Polish children's literature: from animal fables to postmodern animal fairy tales, from pet stories to stories of empathy, and from animal fantasy novels to animal 'reality'. What I intend to propose is a new *critical animal studies* (CAS) approach within Polish children's literature studies. This new perspective allows to put hypotheses about new child-animal relations in literature, new ecological values and, most importantly, lead us to new ethics, by overcoming the taboo of death and suffering in children's literature.

**Ewelina Rąbkowska** is PhD student in children's literature studies under the supervision of Professor Grzegorz Leszczyński at the University of Warsaw. She has published several conference papers. Her monograph titled *The Need for Beginning: The Category of Childhood in Polish Contemporary Prose Memoirs (1887-2014)* was published in 2015. Her main academic interest is the influence of post-humanism on children's and YA literature as well as on picture books.

**Courtney Shimek, Ying Cui, Marianne Snow Campbell, and Xiaoli Hong**  
**The University of Georgia, USA**

### **Outdoor Play in Children's Literature**

Play, particularly outdoor play, is a vital activity in children's lives, as it facilitates children's physical, cognitive, emotional, and social development (Burdette & Whitaker, 2005b; Campos, Frankel, & Camras, 2004). However, for various reasons, children have fewer opportunities to play outside in the United States (Burdette & Whitaker, 2005a). During the past decade, health professionals, child development experts, and even the First Lady, Michelle Obama, have begun to advocate for a return to outdoor play, stating that playing outside can solve a variety of problems, including childhood obesity and "nature-deficit disorder" (American Academy of Pediatrics, 2013; Let's Move, 2015; Louv, 2008; Millner, 2012; US Department of Health & Human Services, 2011). Children's literature, especially picturebooks, the genre of the literature most commonly encountered by young children, reflects and boosts cultural practices and is often used as a moral compass for society. As a result, we expect that the context and purpose of embedding play in the verbal and visual texts of children's picturebooks would echo this movement towards encouraging outdoor play. This study seeks to determine if the push for outdoor play is evident in contemporary children's literature, and if so, what is the purpose or intentionality behind this outdoor play. In order to pursue these questions, we conducted a critical content analysis of picturebooks that have won the Caldecott medal and honor awards – one of the best-known and most influential accolades for picturebooks in the United States -- since 2005. In our presentation, we will discuss our findings and the implications for young readers, parents, and educators.

**Marianne Snow Campbell** is a former early childhood teacher and current doctoral student in the Department of Language and Literacy Education at the University of Georgia in Athens, Georgia. Her research interests include Latin@ and nonfiction children's literature, children's and teachers' responses to multicultural texts, and library services for culturally and linguistically diverse children and families.

**Ying Cui** is a doctoral student and teaching assistant in the Department of Language and Literacy Education at the University of Georgia. Her research interests include multicultural children's literature, particularly picturebooks within transnational migration elements, family literacy and immigrant children's early literacy development.

**Xiaoli Hong** is a Doctoral Candidate at the University of Georgia in the Department of Language and Literacy.

**Courtney Shimek** is a doctoral Student in the Department of Language and Literature at the University of Georgia with an emphasis in Literacies and Children's Literature. Her background is in Early Childhood Education, and she has taught in Pre-school, Kindergarten,

and First grade settings. Currently, her interests include reading education, pre-service teacher development, and whole language practices.

**Sara Reis da Silva**

**University of Minho, Braga, Portugal**

### **The Child as a Player: Reading Game in Optical Illusions Books**

Optical illusion books belong to the category of movable books, whose main feature is interactivity with the reader, who is not limited just to turning its pages. Also known as action books or special effects books, these texts invite the reader to participate in a special reading game. Intentionally playful and boasting a challenging architecture, they compel readers to question ways and models of reading, which in turn results their signing of a special protocol, largely based on the playful participation in an engaging sensory experience. This presentation aims at deepening a critical reflection on these books when potentially dedicated to the child reader. It also focuses on their peculiar features. Thus, I analyse six artistic examples of this genre by different authors of different nationalities: *Isto ou Aquilo?* [*This or That?*], by Dobrosław Foll; *Olá Adeus* [*Hello Goodbye*], by Delphine Chedru; *Veio Bichos* [*I see animals*], by Cintia Martín; and *Nova Iorque em Pijamarama* [*New York in Pijamarama*], *Luna Parque em Pijamarama* [*Luna Park in Pijamarama*], and *Os Meus Robôs em Pijamarama* [*My robots in Pijamarama*], by Michael Leblond and Frédérique Bertrand. All these books provide an acetate overlay for transforming pictures/illustrations. Most also have a grid to slide over the pages to produce new images. Some have a narrative, while others contain just a sequence of illustrations representing several objects, human figures or nature elements. All of them are situated between the static and the dynamic, they surprise the reader and require a trained perception and solid interpretation skills. Responding to the child's ludic impulse, as well as contributing to the increase of children's concentration power and stimulating their imagination, these "participation books" are aesthetically and intellectually very interesting.

**Sara Reis da Silva** has a PhD in Children's Literature and is Professor in the Institute of Education at the University of Minho (Braga, Portugal). She is a member of CIEC (Research Centre in Child Studies), the research project RED LIJMI (University of Santiago de Compostela, Spain), Gulbenkian/Casa da Leitura ([www.casadaleitura.org](http://www.casadaleitura.org)); and ELOS, a Portuguese-Galaic Research Association of Literature. She has participated in several national and international conferences. She has published widely on children's literature.

**Krzysztof Rybak**

**The University of Warsaw, Poland**

### **Hide and Seek with the Nazis: Playing with Child Identity during World War II in Polish Children's Literature**

During World War II, surrounded by terror and death, Jewish children in Poland were able and keen to participate in different games as a form of escape from dangerous reality. One of these games was to imitate someone else. For children it was a game like any other, but that way parents, who set the rules, were trying to give them a chance to survive. In effect,

children were playing their “roles” so well that when someone smuggled them out of the ghetto, they could easily become a non-Jewish child and more likely to survive the Shoah. This kind of play seems to be interesting for many reasons. Firstly, children regard the situation as a particular play, so they do not think about the consequences of losing a game. They are not aware, too, that it is a life that they are trying to win, while losing equals death. For adults it is certainly not just a game, but the playful patterns might support children characters to overcome their fears and encourage them to survive. Secondly, the game of imitation is taught to be played not only between children themselves, but also between a child and an adult (mainly Nazis). Thirdly, war itself is a situation of a “world upside-down,” so imitation comes as a direct reaction to it. We can observe this kind of games in the books of e.g. Joanna Papuzińska, as well as in other books published in the *Wars of Adults: Stories of Children* series (‘Literatura’ publishing house and Warsaw Rising Museum). The aim of this paper is to investigate how the above described processes may influence contemporary readers both on the level of historical and parenetic discourses.

**Krzysztof Rybak** has received a BA in Cultural Studies – Mediterranean Civilisation at the Faculty of “Artes Liberales” at the University of Warsaw. He is currently a graduate student in the same program and also a postgraduate student investigating the challenges of contemporary literature for children and youth at the Faculty of Polish Studies at the University of Warsaw. He is interested in ancient literature and culture and its reception in contemporary popular culture.

**Donna Sayers Adomat**

**Indiana University in Bloomington, Indiana, USA**

### **Playing Their Way to Understanding: Young Children Engage with Drama and Literature**

Drama develops children’s comprehension of literature, but it is underutilized in today’s schools and continues to be viewed as a “frill” in the curriculum rather than a significant feature of teaching and learning. There are many forms of drama, which range from simple improvisation to complex, staged productions, and includes process drama, creative dramatics, improvisation, among many other forms. Process drama is especially valuable in facilitating learning about stories. Through drama, readers gain an insider’s perspective by taking a character role. Drama and other artistic responses have been shown to help students move beyond attention to plot to explore character traits, feelings, motives, and relationships as they respond to stories. Social constructivist approaches to learning emphasize that meaning is socially motivated and mediated through multiple sign systems; Bakhtin’s “dialogism” sheds light on how complex understandings are forged through the multiple perspectives developed during drama activities. In this classroom study of fifteen 2<sup>nd</sup> graders during a folklore unit, they responded to 8 folktales through drama over a 3-month period of time. The school was located in the Midwestern part of the United States, and the researcher facilitated drama activities based on the folktales that the students had been studying in class. The research question was: how do children understand stories through drama? Children’s talk was audio- and video-recorded, and patterns of understanding were analyzed. Children were able to consider character actions, problems and tensions in the stories, move from the surface and literal meaning of story to deeper layers of meaning, create an imagined world using the stories as a springboard, and transform the stories into something new.

**Donna Sayers Adomat**, Ph.D., is an Associate Professor of Literacy Education at Indiana University in Bloomington, Indiana, USA, where she teaches undergraduate and graduate courses in children's and young adult literature as well as literacy methods. She is the incoming co-editor of the *Journal of Children's Literature*.

**Elliott Schreiber**

**Vassar College, USA**

### **Literary Fairytales and Imaginative Play (Goethe, Tieck, Andersen)**

My paper investigates the genealogical relationship between fairytales and imaginative play as envisioned in three seminal literary fairytales by Johann Wolfgang von Goethe, Ludwig Tieck, and Hans Christian Andersen. Imaginative or symbolic play, according to Jean Piaget, involves the child's transformation of something or someone into a symbol for something or someone else. Already a century-and-a-half earlier, Goethe illuminates essential features of imaginative play in *Wilhelm Meister's Apprenticeship* (1795). His autobiography (1811) suggests that fairytales such as his own "The New Paris" arise from such play. Goethe's tale both celebrates and problematizes symbolic play, exposing an underlying narcissism. A year later, Tieck's "The Elves" (1812) similarly relates fairytales back to imaginative play. Unlike Goethe, however, Tieck emphasizes the social and not merely personal benefits of symbolic play. Furthermore, while Tieck, like Goethe, suggests a genealogical connection, he also reveals a rift. Tieck intimates that fairytales have a paradoxical relation with symbolic play, which they simultaneously commemorate and compromise. Twenty-two years later, Andersen seeks to heal this rift in his fairytale "The Elder-Tree Mother" (1844). Like Tieck's tale, which he adored, Andersen's recasts Goethe's notion of imaginative play, bridging the division between self and other. His story also re-envisions Tieck's conception of how fairytales and symbolic play interrelate, conjoining them within a cycle in which each grows out of the other. In short, from a model where fairytales arise out of imaginative play, to one where they emerge from but also disrupt it, Andersen's tale presents a model in which they engender symbolic play. In examining these three models, my paper helps us better understand how our current fascination with imaginative play was born, and how the literary fairytale came to establish itself as a genre by relating itself to such play.

**Elliott Schreiber** is Associate Professor of German Studies at Vassar College and the author of *The Topography of Modernity: Karl Philipp Moritz and the Space of Autonomy* (Cornell University Press, 2012). He is currently working on a book entitled *Toy Stories: Fairytales, Toys, and the Discovery of Imaginative Play in Germany around 1800*.

**Farriba Schulz**

**The University of Potsdam, Germany**

### **Playful Functions in Benjamin Lacombe's Picture Books**

Benjamin Lacombe is one of the illustrators who enlarge the possibilities for the reader to participate in the construction of narration. He combines not only pictures and words in an extraordinary way to tell stories, but also plays with the conventions of the medium. In most

of his books, such as *Madame Butterfly*, *Once Upon a Time*, *The Fairy Herbarium* or *Les superhéros détestent les artichauts*, he bends, stretches or breaks the rules of storytelling. In view of that, the illustration and the book design invites the reader explicitly to explore the narration. Leporellos, popups, paper cut outs and 3D glasses give the reader the opportunity to take part in a special kind of reading process where the recipient is not just the audience but above all builds his own theatre. In doing so, Benjamin Lacombe draws a line within a tradition that goes back in to the nineteenth century, when panorama books and mechanical devices were a matter of time. Contemporary playful picture books with interactive features build bridges between the reader and the book and therewith woo the reader, who is used to 3d viewing patterns. The perception of Benjamin Lacombe's artwork will entertain and at the same time include developmental processes that have an impact on children's acquisition of literary literacy.

**Farriba Schulz** received her Ph.D. at the Humboldt University of Berlin. She is assistant professor of German at the University of Potsdam. In 2014 and 2015 she substituted the professorship of Primary Education in the department of German at the TU Dresden. Her research interests range from visual and linguistic narratives to construction of childhood in children's literature.

## **Ben Screech**

**The University of the West of England, Bristol, UK**

### **'Funny Games': Deviant Play in Contemporary British Children's Fiction**

Representations of play have been a longstanding theme in children's literature, arguably since the genre's inception. However, recently, there has been a shift in the way in which authors depict children's play; with novels such as Anne Fine's Whitbread Award-winning *The Tulip Touch* (1996) centring on the negative characteristics of this aspect of childhood. Fine's novel, which explores the increasingly macabre 'games' the eponymous Tulip coerces her friend Natalie into participating in (and was controversially inspired by the real-life relationship between Robert Thompson and Jon Venables - the children who murdered James Bulger in 1993), is in stark contrast to the comparatively more innocent play we observe children engaging in, in 'classic' children's literature such as Frances Hodgson Burnett's *The Secret Garden* (1911). For those to whom the notion of 'innocence' remains inseparable from childhood, there is a pervasive sense of unease, or 'otherness' attached to the manner in which play is represented in *The Tulip Touch* as well as other recent British children's books; from Catherine MacPhail's *Tribes* (2001) to Gene Kemp's *Seriously Weird* (2003). This stems, this paper argues, from changing contemporary perspectives on the child and childhood in twenty-first century Britain, as well as authors' increasing preoccupation with attempting to construct 'realistic', (rather than idealised) portrayals of the lives of, and relationships between, children. In this paper, I will explore the authors' representations of what Jenny Holt (2010) terms 'deviant play' in *The Tulip Touch*, *Tribes* and *Seriously Weird*. From a theoretical standpoint, I will explore how notions of power and control are integral to these authors' depictions of 'deviant play', and will apply a Foucauldian lens to my literary critique.

**Ben Screech** is a PhD candidate and Associate Lecturer in Education at the University of the West of England in Bristol, UK. His doctoral thesis explores contemporary British children's authors' representations of 'otherness' in their writing and situates this alongside a reader-response study based on work completed with children in local primary schools. Prior to

beginning his PhD, Ben worked as a primary teacher and latterly, a community inclusion support worker for children with special needs.

**Christine Screech**

**The University of the West of England, Bristol, UK**

### **Representations of Young Children's Play in the Picture Books of Shirley Hughes**

Shirley Hughes' first picture book, *Lucy and Tom's Day* - was published in 1960 and although now in her late eighties, Hughes continues to be a prolific writer and illustrator of children's books; her latest publication being *Alfie and Grandma*, published earlier this year. At the outset, more than five decades ago, she was advised that her writing was "far too quintessentially English to be accepted abroad" and yet her work continues to be published across the world and to delight each new generation of reader. In this paper I will explore the enduring appeal of Hughes' work and how, what might potentially be viewed as rather monocultural, anachronous depictions of childhood, continue to resonate so effortlessly with young children across the globe. Hughes states that "children are fascinated by images of themselves ..... I show them doing what to us are ordinary things but to them are new and sometimes worrying experiences." It is through capturing the minutiae of young children's day-to-day existence, particularly their engagement in play that Hughes seizes children's interest and imagination. As she says, "I notice everything; the body language, the unsureness, the way children of different ages sit, how they suddenly take flight and run together, like a flock of starlings." It is these skills of observations that render both her writing and illustrations universal, applicable to every child regardless of culture, class or ethnicity. These representations of children's lives, specifically their play, will be further considered in this paper.

**Christine Screech** is an associate lecturer at the University of the West of England. For over a decade she has worked with students training to be early years' teachers focusing on English and Professional Studies; young children's acquisition of early language and literacy are her particular research interests. Prior to joining the university she worked as an early years' teacher

**Magdalena Sikorska**

**Kazimierz Wielki University in Bydgoszcz, Poland**

### **Sharing Wisdom through Play: An Imaginative Approach**

The picturebooks discussed in this paper offer both playfulness and seriousness and the paper seeks answers how they bridge the divide. While tackling diverse problems and employing different narrative strategies, the picturebooks share important conceptual similarities. *Monsieur Cent Têtes* by Ghislaine Herbéra (published in France in 2010) and *Room in the Heart, BIUM* by Iwona Chmielewska, text by Kwak Young Kwon (published in Korea in 2009), both make use of a number of devices typically associated with 'play': repetition, imaginative exploration overriding purposefulness, the use of behaviour patterns and objects beyond their primary purpose. Everyday objects participating in an original 'shape game' in

Chmielewska's illustrations or the carnivalesque communicated through ritual masks in Herbéra's allow the artists to build an atmosphere of focus and reflection through engaging the readers' emotions and imagination. Both artists tackle psychological or philosophical matters in a very communicative yet artistically advanced, resonant way and they create complex metaphors thanks to which sharing wisdom is possible and unhindered.

**Magdalena Sikorska** is an Assistant Professor at Kazimierz Wielki University in Bydgoszcz, where

she works in the English Department. Her current areas of research include visual narratives, affective narratology, and multisensual experience in literature. Her essays on narrative strategies, image interpretation, and most recently, postmemory and the Holocaust in visual literature have appeared in publications in the UK, USA, and Poland.

**Barbara Simoniti**

**Freelance translator and writer**

### **Nonsense from Slovenia: Short Stories by Fran Milčinski**

The theme of the paper is a collection of very short humorous stories entitled *Butalci* ['*Bumpkiners*'] by Fran Milčinski (1867–1932). The collection presents the outstanding bestseller in Slovenia, yet the text has never been subjected to a serious literary investigation – until October 2015 when my commented edition of *Butalci* was published. As to their subject matter, the '*Bumpkiners*' are reminiscent of the fabled English town of Gotham, where the inhabitants fenced in a cuckoo bird so as to have Spring all year round. The first stories about the '*Bumpkiners*' were published by Milčinski in a book collection in 1917, to be followed by a series of magazine publications as well as live broadcasts of the Ljubljana Radio by the author himself. The collection of '*Bumpkiners*' in a book form was only published posthumously in 1949, with some serious censorship within the texts, presumably on the part of the editor. The main focus of my paper is therefore the curious status of this bestseller in Slovenia – loved by the reading public on the one hand and sneered upon by the academic literary community on the other. The main feature of the '*Bumpkiners*' that has brought about such an ambiguous response is the very particular humour contained in the stories as well as their stylistic presentation. A careful investigation proved that the text is nonsense in its best form, even archetypal nonsense, and could be compared to the international archetype of nonsense, i.e. *Alice in Wonderland* by Lewis Carroll. The final aim of my paper was therefore to find an explanation for the stunning stylistic similarities used by Carroll and Milčinski in their respective masterpieces.

**Barbara Simoniti**, PhD, studied Slovene and English languages and literatures; her MA was in English literature (*Gulliver's Travels in Slovene translations and adaptations for children*) and her Ph. D. in literary studies (*The verbalizing procedures of nonsense in Alice's Adventures in Wonderland*) at the University of Ljubljana, Slovenia. She began her career as a research assistant for English Literature at the University of Maribor, Slovenia. Since 1995 Barbara Simoniti has been a freelance writer and translator living in Ljubljana, having translated over 30 books in the fields of social sciences and humanities. She writes poetry and prose (especially short forms) as well as books for children. She has published four books of

poetry, a collection of short stories, a book on nonsense as well as two books for children: an animal tale entitled '*Marshlanders*' and a picturebook '*Andrew Sleepless*'.

**Maciej Skowera**

**The University of Warsaw, Poland**

### **Funny Hunger Games (and Other Stories): *Ludus* and *Paidia* in Young Adult Dystopian Fiction**

The socially handicapped protagonists of contemporary young adult dystopian novels are often forced to play particular games – they have to fight for their lives, compete in order to become members of particular groups, or battle for the welfare of their loved ones (or of the whole world). These dramatic and serious games contrast with the activities performed by the representatives of the higher social classes, as such people are usually depicted in the books as spending their time on decadent fun (including mindless watching of others' suffering). The aim of the paper is to discuss the presence of (widely understood) games and plays in such young adult novels as Victoria Aveyard's *Red Queen*, Suzanne Collins' *The Hunger Games*, Lissa Price's *Starter*, Veronica Roth's *Divergent*, Victoria Scott's *Fire and Flood*, and Scott Westerfeld's *Uglies*. The attention will be focused on the following issues: the functions of respective games and plays in the diegetic worlds of the books, the importance of these activities in the plots, and the significance of the categories of games and plays in the context of the genre that the analyzed works represent. The analysis will show that the games and plays shown in young adult dystopian novels may be seen as factors distinguishing the characters representing different social classes: the dominated ones would be related with the Roger Caillois' category of *ludus*, while the dominant ones – with *paidia*. The paper will also discuss what the books may tell about readers themselves.

**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's and young adult literature, postmodern transformations of fairy tales, and popular culture. He has published a significant number of articles 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 classics and their contemporary rewritings, proposing his own theory of 'post-children's literature'.

**Katarzyna Slany**

**The Pedagogical University in Kraków, Poland**

### **Scary, Ludic, Grotesque: Depictions of Monsters and Creatures in Contemporary Children's Literature**

The characters capable of evoking fear and laughter in child-audiences play an important role in the literary realm of childhood. The popular images and depictions of scary, ludic and grotesque monsters and creatures stem from folklore, wherein they fulfilled the task of being the bogeymen, as convincingly argued in Jerzy Cieślowski's works on "grand play" and the

child as a *homo ludens*. Cieślowski underlined that these particular phantasy characters take their origin from children's folklore and literary texts for children canvassed on the motives drawn from the said children's folklore. Presented in a carnival convention of fear and foolery, these imaginary monsters and creatures have a therapeutic function as children's play companions that can be subjected to exorcisms conducted with laughter or, alternatively, may be nominated to become conspirators in devising pranks and tricks. A monster or a creature often emerges in texts addressed to the child reader as the main character. Children can identify with those characters and treat them as consistent reference points. In this case it is important to note the pedagogical value of the created monster or bogey, which is nevertheless mediated and observed indirectly, not in a pushy manner. In this presentation I discuss diverse depictions and faces of monsters and creatures, primarily focusing on contemporary children's literature. I am interested in the range of characters, starting with those who can instil fear and must be exorcized with fear as such, concurring with Cieślowski in seeing this process as an important way of coping with fear in children's culture. I then go on to a discussion of the creatures and monsters that are purposefully "tamed" by authors, which results in their constitutive features of being ludic and grotesque. Therefore, the autotelic function of a story driven by the motive of a "tamed" and familiar monster or creature is to provoke children's play, develop their imagination, and sensitize adults to the imaginary world of the child. Finally, the story constructed in this way also aims at situating monsters or creatures in the role of a play companion, thereby leading to a cathartic release of emotions through laughter.

**Katarzyna Slany** is Assistant Professor at the Institute of Preschool and Early Primary Education at the Pedagogical University in Kraków. She is interested in horror, feminism and border situations in the literature for children and youth. She has recently published *Groza w literaturze dziecięcej. Od Grimmów do Gaimana (Horror in Children's literature. From Grimm to Gaiman, 2016)* .

**Smiljana Narančić Kovač**

**University of Zagreb, Croatia**

### **Playful Picturebooks**

Picturebooks are sometimes understood as children's toys, and their purpose as children's play. While picturebook researchers generally agree that picturebooks should primarily be considered books, their playfulness is widely recognized. The connections between picturebooks and play are not only many, but also diverse, and related to different aspects of both concepts. The basic semiotic structure of the picturebook, which consists of two discourses that relate the same story, or the same theme, in cooperation, results in its distinctive characteristics encouraging play. Interactivity is the most obvious of such characteristics, and it takes various forms, ranging from physical, tactile interaction with the book as a whole, to puzzles and searching games of different levels of complexity. Intertextuality is another feature that invites readers to get involved in guessing games. Nonsense and jokes challenge the readers' sense of humour, and metafictional devices offer still another aspect of picturebook playfulness. The combinations of specific features may render playful tasks of various levels of sophistication that widen readers' competences and skills. This paper explores the picturebook as a form in terms of its potential for play, it discusses

and explains typical ways in which the picturebook demonstrates its playfulness and offers examples from the corpus of Croatian picturebooks in support of the presented results.

**Smiljana Narančić Kovač**, PhD, is assistant professor at the University of Zagreb, Croatia. She serves as the principal investigator for BIBRICH (2015–2018), a national project about translations of children's literature. Her publications include papers in international publications and two books in Croatian, one about picturebook as a narrative (2015). She is the Editor-in-Chief of *Libri & Liberi*.

**Katarzyna Smyczyńska**

**Kazimierz Wielki University, Bydgoszcz, Poland**

### **Artists at Play: Mara Cerri's and Iwona Chmielewska's Picturebooks**

'A hole is to dig', 'a face is so you can make faces', 'mud is to jump in and slide in and yell doodleedoodleedoo'... – these quotes from the classic book of first definitions written by Ruth Krauss and illustrated by Maurice Sendak, perfectly capture children's predilection for playfulness as the natural way of being in the world. Recognized as a spiritual fundament of culture (J. Huizinga, *Homo Ludens...*), play remains an inspirational force for many authors. This paper discusses the art of two contemporary picturebook artists: Mara Cerri and Iwona Chmielewska, who, either playfully approaching the book as a medium or using the motif of play in their picturebooks, tell poetic coming-of-age visual stories. In the two selected books, *A Una Stella Cadente (Upon a Falling Star)* and *La Caja Azul – El Bastón Azul (The Blue Box, The Blue Stick)*, the narrative motif of play reveals its multiple meanings. The authors construct narratives haunted by visual metaphors that address the process of growing up – in both narratives the body becomes an object of visual play. Perhaps more importantly, the design of the books indicates that play is intrinsic to the creative process and to the reading experience. Both artists readily exploit the physical potential of the medium: one of the books visualises young girls' wishes through playing with typography, whereas the other has two front covers so as to comprise two gendered sagas, with a telling finale in the middle of the book that links the stories and uncovers the narrative's implicit meanings. These formal experiments have their specific narrative functions, enabling the artists to tell intimate, sensual stories about young people's playful imagination, dreams, and desires.

**Katarzyna Smyczyńska** is an Assistant Professor at Kazimierz Wielki University in Bydgoszcz. She is the author of *The World According to Bridget Jones* (2007) and co-author of *Feminizm po polsku (Feminist perspectives in Poland)* (2011). Her current research interests and publications focus upon ethics and emotions in picturebooks. She teaches courses in cultural theory, media and gender studies, and visual narratives.

**Claudia Sousa Pereira**

**The University of Évora, Portugal**

### **Literary Reading Is a Team Game: Exercises with Carroll and Carle**

This paper will focus on the issue of training future literary reading mediators or promoters. It will propose a practical exercise on playing with intertextuality with the aid of two children literature classics and masterpieces—*The Adventures of Alice in Wonderland* by Lewis Carroll (1865) and *The Very Hungry Caterpillar* by Eric Carle (1969). This exercise is not designed to be a pedagogical or didactic tool used with children (that could alternatively be done with the same corpora), but it is designed to focus on issues of literary studies and contemporary culture. The aim of this practical exercise with future reading promoters is to enable graduate students or trainees to be able to recognize that literary reading can be a team game. However, before arriving at the *agan* stage, where the rules get simplified and attainable by young readers, hard and solitary work of the mediator is required. The rules of this solitary game of preparing the reading of classical texts are not always evident. On the other hand, the reason why literary reading could be (and perhaps should be) defined as a new team game in our contemporary and globalized world derives directly from the fact that we now live in a world where mass culture is definitely installed. We should be pragmatic on evaluating the conditions of communication between people (not only young adults or children) and we should look the way people read the signs on everyday life and consequently behave in contemporary society, and then apply the same rules or procedures to introduce old players such as the classical books in the game. We are talking about adult mediators and native digital readers. In the contemporary democratic social context, cultural producers and consumers are two very important elements (as the book itself) of the literary polissystem. So, teaching literature is more than ever to be aware that the literary reader meaning of a text does not reside only in the text and in its solitary relationship with the quiet and comfortably installed reader. Meaning is produced by the reader in relation both to the text in question and to the complex network of texts invoked in the reading process and plural connections provided by the world of a new media environment.

**Claudia Sousa Pereira** has received a PhD in Portuguese Literature (2000) at the University of Évora, Portugal. She is now working there as a professor in the fields of children's literature, contemporary culture and literary studies. As a councillor in her local municipality (from 2009 to 2013), she was responsible for education and culture. She has authored a book (2009) on literary reading promotion, *Ler em Grupo*. Her areas of interest include digital humanities, YA and children's literature, literature and mass communication.

**Eliza Pieciul-Karmińska**

**Adam Mickewicz University, Poznań, Poland**

### **Paul Maar's Sams: A Revolutionary Bestseller in German Children's Literature and Its Polish Rendition**

Paul Maar (born in 1937) is one of the most important modern German writers for children and young people. He is widely known for his bestselling series of books about Sams (1973) – a strange creature – a mixture of a child, a monkey and a pig that can grant wishes. Sams is

an embodiment of anarchy and playfulness and in this way resembles Astrid Lindgren's *Pippi Langstrumpf*, but first of all it refers to ETA Hoffmann's fantastic tale "The Strange Child" (1817). Hoffmann's and Paul Maar's stories reveal a lot of similarities and both are revolutionary as far as the methods of children's education are concerned. Both underline the importance of play, creativity and freedom for children's development. The first book about Sams was translated into Polish in 2009, more than 25 years after its German premiere. The Polish version was probably too late to be able to play a similarly revolutionary role. The connection to ETA Hoffmann's "The Strange Child" could also not be noticed as its Polish rendition was published even later – in 2014 (translated by the author of this paper). But the shape of Polish translation can also be one of the reasons why Sams did not gain a popularity comparable to that of the original story. Polish Sams – due to some modifications in the translation – is a much more well-behaved and disciplined creature than the anarchic and playful German Sams.

**Eliza Pieciul-Karmińska** is associate professor at the Institute of Linguistics, Adam Mickiewicz University, Poznań, Poland. Her fields of interest are theory, practice and didactics of German-Polish translation. She is the author of the new Polish translation of the *Children's and Household Tales* by Jacob and Wilhelm Grimm and of ETA Hoffmann's children's tales: *Nutcracker* and *The Strange Child*.

**Lucy Stone**

**University of Cambridge Graduate**

### **Negotiating Childhood Exile through Play: A Case Study of Judith Kerr's Juvenilia**

This paper presents a case study on the acclaimed British children's author and illustrator Judith Kerr's pictorial and textual fiction from childhood; the composition of such literature served child Kerr a form of 'play' pre- and during exile from Nazi Germany. In this groundbreaking study, the first of its kind to examine Kerr's unpublished juvenilia, I will consider how hers, crafted between the ages of 8 and 13 (1932-37) in Berlin, Switzerland, France and England, differ from those studied in the scholarship on juvenilia (e.g. McMaster, and Alexander, 2003), in that it does not read as an imitation of adult fiction, nor is it mimetic of an adult world, but rather is her own creation and reflects a child's world. This paper will establish child Kerr as what Marah Gubar would term a 'child agent' (2013), and how being one is part of children's 'resources, creativity and inventiveness' (Qvortrup et. al., 2009, 5). Gubar's notion of the child agent will be interrogated as one who, through her form of play with fiction, exercised authority over the world of exile she found herself in and compared this new world to that of Berlin, her first place of childhood. Moreover, Kerr's fiction from childhood may be regarded as what Margaret Mackey would term a 'mise-enscène game,' whereby, as a child, Kerr could reiterate the 'significance of scenery and setting' (2011, 300). In the same way that 'fiction and mapping one's local surroundings work in tandem among many young children' (2010, 323), drawing and writing fiction acted as the way in which Kerr played out her Berlin as one of 'purely a very joyful' tone, as she explains in the BBC documentary *Imagine: Hitler, the Tiger and Me* (Nicholls, 2013).

**Lucy Stone** is a MPhil Graduate from the Cambridge/Homerton Research and Teaching Centre for Children's Literature in the UK and author of two children's picturebooks: *Sammy the Suffolk Seal* (2014) and *Hettie the Hedgehog* (forthcoming).

**Ewa Suchecka**

**The University of Warsaw, Poland**

### **Ludic Aspects of Digital Storytelling to Children as EFL Learners: The Perspective of Student-teachers**

The expansion of digital technologies in the modern world has resulted in significant changes to the contemporary educational landscape. Children born in the 21st century, by some researchers called the App Generation (H. Gardner, K. Davies, 2013), are introduced to the digital world from the earliest period of their lives and this potentially has a significant impact on their modes of learning and knowledge acquisition. Digital storytelling appeared in this field as a uniquely digital form of storytelling, including not only its expected storytelling features and functions but also the enrichment of visual materials, audio potential as well as multiple and varying effects and transitions. Numerous studies have confirmed the positive influence of this modern tool on the language acquisition and learning of children as EFL learners (Robin, 2008; Torres, 2012, Bozdogan, 2012; Yang, Wu, 2012). As E. Claparede claimed, the child exists to play, with the inborn capacity to find the elements of play in his/her environment. Does digital storytelling meet these expectations and fulfill the requirements of a child as homo ludens (J. Huizinga)? In order to find the answers to these questions, a project was generated and conducted on Digital Storytelling in ELT. The research group consisted of graduate students of the Faculty of Education at the University of Warsaw, who were participating in a course on Children's Literature in ELT. The project was conducted both on-line (on the MOODLE of the University of Warsaw) and in the physical classroom. Simultaneously, while creating and uploading their work, the students participated in forum discussions which focused on a variety of topics. One of these was the issue of ludic elements presence in the digital stories created by the students. In this paper I present the outcomes of the project, the student-teachers' reflections, and selected digital stories.

**Ewa Suchecka**, PhD, is Assistant Professor in the Department of Education, Faculty of Early Education, the University of Warsaw. She is also the coordinator of the Erasmus programme in her department. Her scientific interests include focused the methodology of teaching English as a foreign/second language, psycholinguistic, sociolinguistic and neurolinguistic aspects of EFL teaching/learning; and children's literature in ELT.

**Aleksandra Szwagrzyk**

**Nicolaus Copernicus University in Toruń, Poland**

### **New Media in Young Adult Literature as Play**

Using new media in literature for young adults is a good example of an interesting outbox strategy. Traditional games are being replaced by entertainment, e.g. by reading e-books or listening to audiobooks. Literature is becoming the part of the package which is appropriate not only for educational play, but also for selling the goods. Technology has a social function, but play does not have a pedagogical function. Furthermore, this is also a significant issue in texts by Polish authors (e.g. Rafał Kosik). The Hunger Games by Suzanne Collins may also be perceived in terms of the package.

**Aleksandra Szwagrzyk** earned her master degree in Polish philology. She is a PhD student in the Faculty of Languages, Nicolaus Copernicus University in Torun. She teaches Polish as a foreign language (University of Economy, Bydgoszcz). She edited several monographs, e.g. *Sztuka dziecięca i młodzieżowa a nowe media (Children's Art and the New Media, 2015)*. She is the editor-in-chief of *Prolog. Interdyscyplinarne Czasopismo Humanistyczne* and the editor of *Inter-. Literatura. Krytyka. Kultura*.

**Mateusz Świetlicki**

**The University of Wrocław, Poland**

**Playing with Children and Consumerism in Oksana Karavanska's *Stylish Book for Little Ladies* and Dorota Masłowska's *How I Became a Witch***

The proposed presentation involves an examination of different attitudes towards the relationship of children and consumerism in Eastern and Central Europe in two unusual books written by authors previously not associated with children's literature. The first one, *Stylish Book for Little Ladies* (2015), by leading Ukrainian fashion designer Oksana Karavanska, presents a world where children – especially girls – are commodities marketed in ways that can increase or decrease their demand in society. In the second one, *How I Became a Witch* (2014), the first so-called children's book by Dorota Masłowska, one of Poland's most popular young writers, consumerism is stigmatized since the antagonist is a sales representative selling odd things and eating children. By comparing both books, I want to show that Karavanska and Masłowska play not only with children and consumerism but also with the genre of picture books.

**Mateusz Świetlicki**, PhD, works at the Faculty of Ukrainian Studies (Institute of Slavic Studies, the University of Wrocław) and the Center for Young People's Literature and Culture (Institute of English Studies, the University of Wrocław). In his doctoral project titled *When Boys Become Men. Making Ukrainian Boys in Serhiy Zhadan's Prose* he examined the process of growing up of Ukrainian boys in the late 1980s and early 1990s. His research interests include cultural studies, gender studies, sociology, Ukrainian picture books, and American YA fiction.

**Anastasia Ulanowicz**

**The University of Florida, USA**

**Second World War History and the Aesthetics and Politics of Music in M.T. Anderson's *Symphony for the City of the Dead***

Award-winning children' author M.T. Anderson dedicates his biography of Dmitri Shostakovich, *Symphony for the City of the Dead* (2015), to "all young musicians" whom he thanks for what they "give the rest of us." To be sure, Anderson's latest text is as much a meditation on the spiritual, cultural, and political dimensions of music as it is a narrative of Shostakovich's life and the composition of his Seventh ("Leningrad") Symphony. According to Anderson, the pleasure afforded by music – in effect, its re-creational potential – involves its apparent transcendence of spoken language: "tones and nonlinguistic sounds vibrating in air" he states, have the power to speak to us more deeply than words ever could." Even so, he

maintains, every musical composition, no matter how simple or complex, is structured like a language according to the codes and conventions that characterize its cultural site of production; moreover, “composers can encode stories and messages” into their works, thereby potentially rendering them political statements. This paper examines the tensions that Anderson highlights in his discussion of music: for example, its recreational and political potential, its composition by authors alternatively considered “artists” or “cultural workers,” and its alternate availability to and resistance to narrative interpretation. Moreover, this paper will consider how Anderson’s reflections on music offer an original perspective on the two major historical traumas that Shostakovich survived: that is, the Stalinist purges of the 1930’s and the Nazi siege of Leningrad during the early 1940’s. For example, Anderson’s intermittent discussions of the relative interpretability of musical pieces allow him to discuss in turn the narrative methods and silences that affect history’s representation and interpretation; moreover, his detailed descriptions of Shostakovich’s major symphonies communicate the transcendent pleasure of music even as they structure his narrative of two specific historical and political events. Although this paper does not explicitly address the topic of “play,” I hope that its attention to such concepts as recreation (or, literally, re-creation), performance, and narrative might make it relevant to this conference’s major theme.

**Anastasia Ulanowicz** is an associate professor of English at the University of Florida, U.S.A. She is the author of *Second-Generation Memory and Contemporary Children’s Literature* (Routledge, 2013) which received the Children’s Literature Association Book Award in 2015. She is currently collaborating on a project on Bloodlands Fiction with Professor Marek Oziewicz of the University of Minnesota.

**Alicja Ungeheuer-Gołąb**

**University of Rzeszów, Poland**

### **About the Ludic Aspect of Polish Research on Children’s Literature**

The present paper reviews a body of research on children’s literature conducted in Poland and based on Jerzy Cieślowski’s conception that draws on the theory of fun activities formulated by French culture expert Roger Caillois. In particular, it discusses Caillois’s essay entitled *Le jeux et les hommes* (1958; Polish translation in 1973), in which he sets out a typology of different kinds of jollity and provides Polish researchers with a very wide context. The paper also introduces Cieślowski’s concept as well as his analyses of akin thoughts. Furthermore, it presents the results of my own study on literature for children, which is based on Caillois’s typology. In conclusion, I propose new archetypal perceptive models derived from ludic functions of literature for children.

**Alicja Ungeheuer-Gołąb**, PhD, is a professor at the Pedagogical Department, the University of Rzeszów, Poland. She is a pedagogue, a literary scholar and an instructor of folk dance. Her field of research children’s literature (mainly for children under 12 years) considered in the context of pedagogy, psychology and cultural anthropology, children’s communion with art, especially literature, theatre and dance. Moreover, she is interested in intersemiotic translation: literary education and literary reception of a small child and therapeutic functions of children’s literature. Her main publications are *Childhood Poetry as the way to sensitivity*, Rzeszów 1999; *Poetical text in children’s aesthetic education*, Rzeszów 2007; *Movement patterns of children’ writing. About children’s literature as a journey, fight, mystery, safe*

*place and fun*, Rzeszów 2009; *Development of children's contacts with literature*, Warsaw 2011; and *Literary inspirations of a preschooler*, Warszawa 2012. She is and an editor and a coeditor of *In the vicinity of children's literature*, Rzeszów 2008; *Literary noosphere. Upbringing Problems and therapy through children's literature*, Rzeszów 2012; *About what Alicja discovered... In the circle of the research on the topos of the childhood and the children's fiction and young people*, Kraków 2015.

**Agata Walczak-Niewiadomska**

**University of Łódź, Poland**

### **100 Shades of Play in a Library**

For many years, Polish libraries of various types (public, school, pedagogical, scientific, academic) have been working under some restrictions resulting from their statutory duties. Nevertheless, while meeting the needs of users, these institutions have for some time been expanding their repertoire of services, reaching for the means and methods of work previously considered to be appropriate for other types of libraries. Among the wide range of ideas there are activities for entertainment and play, implemented e.g. in scientific libraries. The aim of my paper is to characterize the activities of libraries dedicated to different groups of readers, with particular emphasis on classes that promote play. I attempt to explain the motivations of libraries underlying their expansion onto new territories and opening to new audiences.

**Agata Walczak-Niewiadomska** is Assistant professor in the Chair of Library and Information Science University of Łódź. She has published three books and numerous articles related to the history of the book in Kalisz, bibliology biographies and children's librarianship. She is the secretary of the "Dictionary of Polish book labourers" Workshop and the deputy chief editor of *Acta Universitatis Lodzianis. Folia Librorum*. She is a member of the Kalisz Friends of Science Society, the Polish Section of the IBBY and the International Toy Library Association. Particularly interested in the emergent and family literacy, she is currently working on the emergent literacy programs run by Polish public libraries.

**Robert Walldén**

**Malmö University, Sweden**

### **Linguistic and Playful Resources of Literacy Teaching**

My research project focusses meaning-making resources made available in literacy education. A social semiotic (Halliday, Mathiessen 2014, Kress, van Leeuwen 2006) and sociological (Bernstein 2000) framework is employed in the exploration of these resources and how they help shaping the consciousness of young readers. The project examines current textbooks in mother tongue and second language education, as well as classroom practice. The study of Swedish language textbooks shows that they restrict themselves to general descriptions of narrative fields and rigid delineations of text structure. The study proposes that the reader's ability to fruitfully engage with these fields can be increased by closer attention to the play of linguistic resources in the modelled texts, unveiled by systemic-functional and genre-theoretical analysis (Martin, Rose 2008). The ongoing study of unfolding discourse in a multi-ethnic first grade classroom examines the resources used in guiding these students into narrative worlds. A special interest is invested in how the teacher introduces fictional aid

characters during joint-reading sessions as a playful way to model reading strategies. This apprenticing of emergent, multilingual readers is analyzed through a synthesis of functional linguistic and sociological tools (Christie 1998), cementing a sociocultural view of literacy teaching practices.

**Robert Walldén** is a second year PhD student at Malmö University, Sweden, in Swedish Didactics. His research project explores the teaching of literacies from a synthesis of sociological, critical and social semiotic theories.

**Jadwiga Węgrodzka**

**University of Gdańsk, Poland**

### **Playing with Texts: The Motif of Performance in Kipling, Nesbit and Almond**

The motif of children-characters making a performance on the basis of a literary text (dramatic or narrative) is not infrequently employed in children's fiction. As a metafictional motif it allows to reflect on how children interact with literary texts and what uses they (may) put them to. Literature provides scripts for games and playful performances, for instance, in Rudyard Kipling's *Puck of Pook's Hill* (Shakespeare's *Midsummer Night's Dream*) and in E. Nesbit's *The Wouldbegoods* (Kipling's *Jungle Book*) and *The Enchanted Castle* ("The Sleeping Beauty" and "Beauty and the Beast"). Kipling seems to focus on the power of literature to open up inaccessible realities, while Nesbit humorously underlines the unpredictability of children as "users" of literary texts in the former novel and the strange nature of the play reality in the latter – also with a metafictional reference to the experience of reading Nesbit's own text. Differently than the turn of the century writers, David Almond's novel *Kit's Wilderness* presents teenagers engaged in a more serious and structured activity of putting up a school performance (Andersen's *Snow Queen*), which is nevertheless intensely enjoyable and entertaining for both the young actors and the audience. In parallel to other inset stories in Almond's novel, the play functions to heighten the characters' awareness of the problems they have to face and to provide mental patterns through which they can work out their own solutions. Though the three writers focus on different aspects of playing with literary texts, they all highlight the power of literature not only to entertain but also to broaden experience and to inspire.

**Jadwiga Węgrodzka** is Associate Professor in the Institute of British and American Studies, University of Gdańsk, Poland. She publishes on contemporary fiction, children's literature, and fantastic genres. Her main publications are *Characters in Literary Fictions* (2015; editor), *Canon Unbound* (2011; editor), *Patterns of Enchantment: E. Nesbit and the Traditions of Children's Literature* (2007) and *Instructive Curiosity: Suspense in C. S. Lewis's Trilogy* (1995).

**Anita Wincencjusz-Patyna**

**The Eugeniusz Geppert Academy of Art and Design, Wrocław, Poland**

### **Play Hidden Between Book Covers: Recent Examples of Polish Picturebooks for Young Readers**

The paper deals with part of the latest (the recent five years) offer of Polish publishing houses (Wytwórnia and Dwie Siostry among others), which focuses on titles designed as various sorts of activity books that ask children and teenagers to perform a wide variety of tasks and exercises. Some of the books will appear as case studies and are intended to be discussed in details, e.g. the series of the so-called *Wytwórniki*, with each title addressing a different topical area (ecology, culinary issues and others; *Mapownik* (a creative atlas-to-be volume designed by Alexandra and Daniel Mizieliński, following a huge worldwide success of their *Maps*), or publications of leading Polish art centres and institutions (e.g. Zachęta National Gallery of Art in Warsaw, the National Centre for Culture Poland) dealing with artistic and historical themes. The paper stresses the extremely high artistic level of the discussed designs and elements of valuable education “in disguise”.

**Anita Wincencjusz-Patyna**, PhD, is assistant professor at the Eugeniusz Geppert Academy of Art and Design in Wrocław and head of the Art History and Philosophy Department at the Academy. She is also a guest professor at the Art History Institute and the Journalism and Social Communication Institute at the University of Wrocław. She focuses on history and theory of book illustration of the 19<sup>th</sup> and 20<sup>th</sup> centuries, contemporary illustration, history and theory of design (1850 till present), and contemporary art. She published *Stacja Ilustracja* (Wrocław, 2008), a book on Polish book illustration, and a large number of articles on Polish and European book illustration as well as on texts on contemporary Polish art in art magazines and exhibition catalogues. She participated in many conferences (dedicated to picture books, book graphic arts and publishing issues) in Poland and abroad. She is a member of the Polish section of IBBY and serves on jury committees in national and international competitions of illustrated and picture books (Book of the Year, IBBY Polish Section, Warsaw, Poland; Dobre Strony [Good Pages], Wrocław, Poland; Riga Quadriennale of Picture Book, Latvia).

**Sandra J Williams**

**University of Brighton, UK**

### **‘That was really fun’: Playful Engagements with *Monsterology***

The Ologies series of books are rich multi-modal texts which invite the reader to actively engage through reading print, looking at illustration, lifting flaps, feeling objects and solving puzzles. Titles include *Monsterology*, *Dragonology*, *Wizardology* and *Piratology*. While such titles indicate a genre of fantasy fiction, they are written in the style of non-fiction. As such they are inherently playful. In this paper I will draw attention to a case-study of two year 7’s (11-12) engagement with *Monsterology* identifying how they readily take on a role, use the text as a platform for drawing, making objects, solving riddles and puzzles. Reference will be made to Mackey’s notion of ‘playing the text’ (2007). Attention will also be drawn to submissions of drawings to the Ologies web-site which offer further indicators of another site for playful interaction.

**Sandra J Williams** is Senior Lecturer in Education (English) at the University of Brighton where she specialises in children's literature. Previously she has lectured overseas in The Czech Republic and Singapore. Her research interests include applying implied reader theory to actual readers and emergent children's literature. Currently she is researching the Olgies series.

**Marta Woszczak**

**Jaggielonian University in Kraków**

### **Creating, Playing, and Reading: Polish activities with Children's Books**

As Maettiria Nikolajeva has noted, "due to their intermedial nature, picturebooks have strong potential to be playful" (Nikolajeva, "Play and Playfulness..." 67). Nowadays, not only in Poland, we can observe that playfulness, so characteristic of toy books and pop-ups, is spreading to picturebooks, illustrated books and even to activity books. The latter have been labeled by publishers as "original creative notebooks". Consciously designed, these books are usually concentrated on one topic; additionally, they do not remind one of well-known school workbooks which we got used to. The blurb of one of such books reads: "Here, the talent and ingenuity of the artist illustrator combine with the unrestrained creativity of a child". As an editor and children's books researcher, I would like to focus on the significant features of those books and on the roles they fulfill. What really interests me is the design and characteristics of those artifacts "which lie in the borderline between books and toys, employing cut outs, flaps, and other purely material elements that add the playful dynamics and demand a certain degree of interaction to engage the viewers and makes them co-creators" (Nikolajeva, "Play and Playfulness..." 67). This statement provokes further questions: Is a child's creativity really unrestrained in those books? Where should those "original creative notebooks" be placed among all other contemporary Polish children's books? And, in the case of those books, which of these is the most important: reading, playing or creating? Or maybe just spending time with a book?

**Marta Woszczak**, MA in Polish Studies, an editor and PhD student at the Faculty of Polish Studies (Center for Children's and Youth Literature) at the Jagiellonian University in Kraków, Poland. She is currently working on her doctoral thesis (*Between Word and Image: Contemporary Children's Picture- and Illustrated Books in Poland*) under the guidance of Prof. Anna Czabanowska-Wróbel. Her research interests include: word and image relationships, the art of illustration, picturebooks, children's books typography and design, visual literacy, and new media secondary orality. She is a proofreader, editor, graphic designer and DTP operator.

**Maciej Wróblewski**

**Nicolaus Copernicus University in Toruń, Poland**

### **A Boy Pretends to Be an Adult**

The boy as literary hero who imitates his parents can be found in several novels by Jerzy Przędziecki, Wiktor Zawada, Adam Bahdaj, Ryszard Liskowacki, Marek Ołdakowski and Grzegorz Gortat. When the boy hero pretends to be an adult, a father or, more seldom, an uncle and his older brother, he experiences adulthood or masculinity for a brief moment. It is often a very important event in the boy hero's life, but the boy does not become an adult. He does not have hands-on experience, but nevertheless he shows his childish power in special circumstances such as solitude and a war. In the latter case (World War 2), the boy hero must sometimes play a few roles – that of a soldier, a father, a strong man, or a judge.

**Maciej Wróblewski** is professor in the Institute of Polish Literature at Nicolaus Copernicus University in Toruń. His interests are Polish literature of the 20<sup>th</sup> and 21<sup>st</sup> centuries, and especially science fiction and children's literature. He published two monographs: *Reading the Future. Polish SF Literature for Children* (2008) and *A Human in a School Space* (2014). His other research interests include literary anthropology.

**Agata Zarzycka**

**The University of Wrocław, Poland**

### **The Dreaming and the Lost: The Significance and Erasure of Childhood in *Changeling* Role-Playing Games**

Detaching fairy tales from conventional standards of children's literature and opening them for multiple transformative processes – from eroticization through reconceptualizations of cultural heritage to various kinds of subversion – has become a characteristic postmodern practice. Although often focused exclusively on the processed stories, the scrutiny and expansion of their narrative potential implies also a reconsideration of childhood and children as constructs that become a factor in cultural appropriations of fairy tales. With the said socio-cultural context in mind, I intend to analyze the shifting role and significance of childhood in *Changeling: The Dreaming* (1995, 1997) and *Changeling: The Lost* (2007) – two role-playing games which draw inspiration from folklore and fairy tales to address the issue of fantasy in the consensual reality by making players identify with changelings, mixed human/faerie creatures. The original game relies on the binary opposition of childhood and adulthood to depict its theme in terms of a romanticized rebellion against the dominance of materialistic and rationalistic paradigms. Childhood-related metaphors are, however, strikingly less significant in the 2007 remake of *Changeling*, which replaces the characters' longing for Arcadia with struggle to recover from its experience. This difference between the two games should undoubtedly be considered in the context of changes affecting the game series to which they belong, yet, as I hope to show, it is also symptomatic of the post-millennial centralization of fantasy and fairy-tale themes in popular culture, which results in a destabilization of the child/grown-up discursive polarity.

**Agata Zarzycka**, PhD, is an Assistant Professor at the Institute of English Studies of the University of Wrocław. She has been doing research on speculative fiction, convergence

culture, remix, role-playing games, video games and subcultures. Her current project is devoted to Gothic influences on popular culture.

**Zasacka Zofia**

**Book and Readers Institute, National Library, Warszawa, Poland**

### **Children Reading Culture – the Beginning**

The paper focuses on how children's reading culture is developed in early childhood. It concerns ways of socialization to reading: the presence of storytelling as well as on reading and watching books in children's pastime at home and in kindergarten. Reading is considered to be a meaning-making process and a social practice in the socio-cultural context. The crucial question I pose concerns the place assumed by the book in the play environment of childhood space. The presentation is based on literature reporting research on these topics and the results of a qualitative stage of research on children and young adult readership - an analysis of 48 interviews with teenagers and their response at the beginning of socialisation to reading.

**Zofia Zasacka**, PhD, is a sociologist, assistant professor, and researcher in Book and Readers Institute in the National Library of Poland and in the Educational Research Institute in Warsaw. Her research examines children's and young adults' reading attitudes and their social and family context. Her other professional interests include: sociology of culture, sociology of youth, sociology of education, popular literature, popular culture, cultural canon, adolescent literacy, media literacy.

**Yan Zheng**

**The University of Glasgow, UK**

### **Interactivity and Interpretation: How Story Apps Integrate Play and Learning on a Touchscreen**

When the touchscreen technology was introduced, the children's publishing industry immediately set its eyes on the technology and saw a foreseeably profitable business. Since around 2010, a large number of book/picturebook/story apps for children have been released to the e-market for children. Most of these apps are labelled 'interactive' or 'high interactivity'. The level of interactivity is also tacitly linked with the level of entertainment by the market. However, the abused usage of 'interactivity' and 'interactive' is rarely questioned by academic research on apps for children, nor do such studies question the meaning of 'interactivity' or 'interactive'. While the production of apps for children is growing rapidly in quantity, it is urgent for children's literature research to examine what these apps truly are, whether they contain the interactive features as advertised, and if such features are any good for children in terms of entertainment and/or learning. To fill the gap, this presentation is going to tackle three questions:

- What is interactivity?
- How to measure interactivity?
- What can interactivity offer to children's reading and learning skills?

Based on the theory of interactivity and with examples of story apps as well as picturebook with paper engineering involved, the presentation will show that not all apps are interactive as

they advertised, and the level of interactivity is not necessarily linked with the level of entertainment. However, story apps with well-designed interactive elements integrate play and learning ‘effortlessly’ and challenge readers of all levels from the perspective of reading skills to interpretative skills. Such apps are potentially valuable for child education. For sake of variety, the apps used for elaboration in the presentation will be from British, American, French, Nordic and Chinese children's publishers.

**Yan Zheng** is a final year PhD student at the University of Glasgow, researching story apps. She is interested in the mechanical textual behaviour of story apps and how such behaviour influences the story formation and readers’ perception. She worked with a French children’s publisher for an app production, and tests apps for Nosy Crow, a British children’s publisher.

**Naroa Zubillaga**

**The University of the Basque Country**

### **Linguistic Playfulness in Translations of Children's Literature from and into Basque**

The analysis of fictional dialogues has attracted much interest in children’s literature in recent years. The aim of using a fictional dialogue would be to try to get closer to the way people speak in reality. This includes the use of idiomatic expressions, wordplays, dialects, etc. In translations of children’s literature, the task of rendering fictional dialogues poses a big challenge, especially if it is into or from a minority language like the Basque language. In this presentation, I will discuss the results of my PhD dissertation (Zubillaga, 2013), which examines the translation of German children’s literature into Basque, more specifically, the translation of offensive language and of some of the German modal particles. This analysis has been complemented with a study taking a reverse direction: The translation into other languages of some Basque children’s books was analyzed, paying attention to the translation of expressive language, such as idiomatic expressions or dialects. The research completed in 2013 showed that much of the linguistic playfulness found in German books is toned down in Basque translations, one possible explanation being the need to follow the standardization and normalization of the language. Surprisingly, the complementary study has showed similar results: Much of the playfulness in the Basque books for children is lost in translation. Translating from and into a minority language has its implications and these will be discussed in the presentation.

**Naroa Zubillaga** (1982, Andoain) is a teacher and researcher in the field of translation and interpretation studies at the University of the Basque Country (UPV-EHU). Her main research area is the translation of children’s literature. She has worked on her PhD about translations of German children’s literature into Basque (2013). She has also translated some children’s books into Basque, among others authors like Funke or Ende.