



“Second to the Right and Straight on Till Morning:” Navigating the Narrative Realm(s) of Children’s Texts

2010 Graduate Research Conference on Children’s Literature and Cultural Texts at UBC

May 1, 2010

The University of British Columbia

Irving K. Barber Learning Centre
1961 East Mall, Vancouver, BC
8:30 am - 4:30 pm

Program

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Irving K. Barber Learning Centre, 1961 East Mall, Vancouver, BC

8:30 – 9:00 Room 185

Registration

9:00 – 9:25 Room 182

Welcome (Shannon Ozirny)

Creative Writing Reading (Elaine Woo)

9:30 – 10:00 Rooms 156, 157, 158, 191

Concurrent Paper Session 1

10:05 – 10:35 Rooms 156, 157, 158, 191

Concurrent Paper Session 2

10:35 – 10:50 Room 185

Coffee

10:50 – 12:05 Room 182

Creative Writing Reading (Sonu Purhar)

Keynote Presentation (Maria Tatar)

12:05 – 1:00

Lunch

Posters (Yun-Jou Chang, Tiana Vekić) - Room 185

Book Sales

1:00 – 1:30 Room 182

Creative Writing Reading Panel

(Karen Ehrenholz, Allison Mills, Stephanie Pearmain, Sigal Samuel, Colin Stewart)

1:35 – 2:05 Rooms 156, 157, 158, 191

Concurrent Paper Session 3

2:10 – 2:40 Rooms 156, 157, 158, 191

Concurrent Paper Session 4

2:40 – 3:00 Room 185

Coffee

3:00 – 4:30 Room 182

Creative Writing Reading (Taylor Basso)

Keynote Presentation (Philip Nel)

Wrap-up (Shannon Ozirny)

Keynote Speakers

Maria Tatar

"What if?": Making Sense of Nonsense in Wonderland and Other Worlds

Maria Tatar will focus on how Lewis Carroll constructs a counterfactual world in *Alice in Wonderland*, a land as curious and intriguing as it is disorienting and disturbing. She will address the importance of thought experiments in literature for children by authors ranging from J.M. Barrie to Philip Pullman.

Maria Tatar is the John L. Loeb Professor of Germanic Languages and Literatures at Harvard University. She chairs the Program in Folklore and Mythology and teaches courses in German Studies, Folklore, and Children's Literature. Her publications include *Off with Their Heads! Fairy Tales and the Culture of Childhood* (1992), *The Classic Fairy Tales* (1999), *The Annotated Brothers Grimm* (2004), *The Annotated Hans Christian Andersen* (2007), and *Enchanted Hunters: The Power of Stories in Childhood* (2009).

Philip Nel

Artists Are to Watch: Crockett Johnson, Ruth Krauss, and Maurice Sendak in the 1950s

On Friday, August 4, 1950, an FBI agent knocked on the front door of Crockett Johnson and Ruth Krauss's Connecticut home. Krauss — Johnson's wife — was working on what would become *A Hole Is to Dig* (1952), the children's classic that launched illustrator Maurice Sendak's career. Johnson opened the door, and stepped onto the porch, where he and the agent talked. Unseen by Johnson, a second agent snapped a photograph. Between April of 1950 and May of 1955, the FBI watched Johnson, Krauss, their mail, their phone, and his bank account — and compiled a 114-page file on Johnson. During this same period, Sendak was spending weekends at their home, illustrating some of Krauss's best-known books. Crockett Johnson began writing his best-known book, *Harold and the Purple Crayon* (1955).

This talk, an excerpt from my forthcoming biography of Crockett Johnson (1906-1975) and Ruth Krauss (1901-1993), focuses on their lives in the 1950s. It also offers glimpses into their early lives, their relationship, and their roles as mentor to Maurice Sendak. In the process, the talk tells the stories behind their most famous books — *A Hole Is to Dig*, *A Very Special House*, and *Harold and the Purple Crayon*.

Philip Nel is Professor of English and Director of the Program in Children's Literature at Kansas State University. His most recent books are *Tales for Little Rebels: A Collection of Radical Children's Literature* (co-edited with Julia Mickenberg, 2008), *The Annotated Cat: Under the Hats of Seuss and His Cats* (2007), and *Dr. Seuss: American Icon* (2004). Forthcoming books: a biography of Crockett Johnson and Ruth Krauss (2012), and *Keywords for Children's Literature* (co-edited with Lissa Paul, 2011). His work on Seuss, Rowling, and radical children's literature has led to appearances on *CBS Sunday Morning*, C-SPAN's *Book TV*, and several NPR programs.

Emerging Voices in Children's Literature Writing

Four Poetry Selections: My Elephant Friend, Cannibal Annabelle, My Thumb, Dream Dance by Elaine Woo

Come Out, Charlie! by Sonu Purhar

No More! by Karen Ehrenholz

The Scenic Route by Allison Mills

I Am the Sea by Stephanie R. Pearmain

Infinity Hotel by Sigal Samuel

Flippety Fred by Colin Stewart

Zoe's Pet Zombie by Taylor Basso

Posters - Room 185

Between Fairly Odd Parents and the Big Bad Wolves: Representations of Adult Authority Figures in *Harry Potter and the Goblet of Fire* and *The Bad Beginning*

The adult-child relationship is frequently conceived as that of caretakers and dependants, where the adult provides not only counsel and guidance but also discipline and affection. However, representations of adult authority figures in J.K. Rowling's *Harry Potter and the Goblet of Fire* and Daniel Handler's *The Bad Beginning* challenge this convention.

Alternately benign yet ineffectual and downright villainous, adult authority figures cannot be trusted to help Harry and the Baudelaire children navigate their peril-ridden existence, particularly when they themselves constitute the greatest threat. Despite their apparent suitability as Harry and the Baudelaire's respective guardians, Sirius Black and Justice Strauss lack legal access to the children and their undissembling natures preclude schemes to that end; therefore, their ability to positively influence events is heavily circumscribed. In contrast, though malignant, Barty Crouch – disguised as Mad-Eye Moody – and Count Olaf acquire considerable control by insinuating themselves into positions of social and legal trust as the children's teacher and guardian. **Yun-Jou Chang**

A Modern Little Red Riding Hood's Empowering Adventure in Carmen Martín Gaité's *Caperucita Roja en Manhattan*

The tale of Little Red Riding Hood has a long history; since its origins in western oral folk tales and later transcription into children's literature by Charles Perrault in the seventeenth century, it has persisted into the present day through revisions and creative re-writings. The variations between versions are determined in part by the socio-historic context in which they are produced, as can be noted for example in twentieth century re-writings in Hispanic literature, which displace the tale in region, culture, and time.

This paper investigates the appropriation of Little Red Riding Hood by Spain's renowned author Carmen Martín Gaité in her children's novel *Caperucita Roja en Manhattan* (1990) (*Little Red Riding Hood in Manhattan*). Martín Gaité's re-writing of Little Red Riding Hood promotes the development of positive characteristics (such as confidence, intelligence and generosity) in the construction of female identity. In particular, the independent journey of Little Red Riding Hood functions in *Caperucita Roja en Manhattan* as an experience which fosters empowering values in female maturation. **Tiana Vekić**

Concurrent Session 1

Room 156

***Arlene Sardine*, Delicious Marine Cuisine or Lean, Mean Tradition-Fighting Machine?: Considering the Role of Fiction in Introducing Environmentalism to Children**

Arlene Sardine, the title character of Chris Raschka's postmodern picture book, dies on the deck of a fishing boat early in the tale. After her abruptly mundane death, she's sorted, smoked, and finally hermetically sealed and cooked in a can. *Arlene Sardine's* illustrations and narrative confirm its value in children's literature, while the genre use of fiction (rather than traditional nonfiction texts) allows for a more powerful and effective critique of the commercial fishing industry.

It is the multi-dimensional pleasure of *Arlene* that allows it to communicate more effectively than nonfiction. We expect that most, if not all, of Arlene's "ten hundred thousand friends" will be caught and eaten but assume that the protagonist should survive in a special and triumphant future. Bewildered by Arlene's death, we experience a moment of *jouissance* (the pleasure of unsettling a reader's assumptions). Arlene's anthropomorphization subtly shifts the focus of the narrative to implicate the reader, and actually expresses a less anthropocentric worldview. In short, Raschka asks us to look Arlene in the eye before we stick a fork in her.

Arlene questions the categorization of nonfiction as the genre of fact and fiction as the genre of imagination, and makes us aware of our role in the environment through examining current practices rather than maintaining the status quo. **Jennifer Rose**

Room 157

Every Cloud Must Have a Silver Lining. Violence and Fear in Folktales: Good or Bad for Children?

The folktale's everlasting lure on the child and the mystique of the "folk" has triggered adult scrutiny over the centuries; and the question arises, are these tales appropriate for the young? In the 18th and 19th century, many said, "no." It was the time of Rousseau, and folktales were considered immoral and irrational (Tucker, 1976). In the last fifty years, many adults have become concerned over the violence and fearful imagery in these wondrous stories. (Saltman, 1985). For instance, the following excerpt is objectively disturbing and it would seem only natural that a parent would question its possible effect on a child.

She took then the little key and opened it in a very great trembling. But she could see nothing distinctly, because the windows were shut; after some moments she began to observe that the floor was all covered with clotted blood, on which lay bodies of several dead women ranged against the walls (Bluebeard, 1792).

By comparing and contrasting the arguments set forth by Ann Trousdale, Dr. Langfeldt, Dr. Gardener, Kay Stone, Bruno Bettelheim, Jack Zipes and Catherine Storr, I examine the debate, violence and fear in folktales: good or bad for children? I conclude by explaining that it is critical for children to feel fear and that the folktale does provide a safe context to learn about the darker side of humanity. However, I also argue that it is equally important for children to be aware of the existence and possibility of a *silver lining*. **Annie Low-Beer**

Pieces of Canada: An Exploration of Canadian Adolescent Literature in Translation

The issue of translation of adolescent and children's literature in Canada has received very little scholarly attention (Cobban, 2006). Within its borders, Canada has two mainstream, parallel, and equally rich publishing traditions; one in French, mostly by Quebecois publishers (Pouliot, 2004), and the other in English (Reimer, 2004). However, very few Canadian books for children and adolescents are translated in any given year, and of these, novels written for adolescents can be numbered on one hand.

This paper explores the phenomenon of translation of Canadian adolescent literature through examination of three exemplary novels for adolescents published in French in Canada and translated into English within the last 20 years (1988-2008): *Pieces of Me* by Charlotte Gingras, *Road to Chlifa* by Michèle Marineau and *Good for Nothing* by Michel Noël. These works have received awards or other forms of critical acclaim, and they represent a range of historical contexts and cultural depictions. Following a selective history of Canada's two mainstream publishing traditions – with a focus on adolescent literature – I will use the three exemplary novels to highlight some of the challenges in translating Canadian adolescent literature from French to English. This paper also investigates themes such as sexuality, sense of place, and identity (e.g. culture, gender) as they are treated in the three novels. **Geneviève Brisson**

Room 191**The Future of Monstrous Intimacy in Nancy Farmer's *The House of the Scorpion***

Gothic literature has always responded and evolved in accordance to the cultural anxieties of its surrounding society. A large shift occurred in the nineteenth century when substantial technological and scientific discoveries were made in Europe and North America which unsettled the public's concept of humanity's place in the hierarchy of existence. Humankind was no longer creations in the image of God. Instead, they were, biologically, closer to animals and in danger of degenerating into a less 'civilized' species. The body and science became sites of anxiety and Gothic literature absorbed them into its narratives. *Dracula*, *Frankenstein*, and *Dr. Jekyll and Mr. Hyde* are a few of the most famous pieces of Gothic literature that emerged from the nineteenth century.

In contemporary children's literature, novels such as Nancy Farmer's *The House of the Scorpion* continue in this tradition. Though the science has improved, it remains a site of anxiety which the Gothic continues to explore using the human body as its monstrous stage. As technology has progressed into the twenty-first century, the monsters of the Gothic imagination have become potential realities rather than fantastic imaginings. This increase in technological realities and processes, however, has created a distance between monsters and their victims and creators. Nancy Farmer's novel explores how monsters are affected by this gap and how they attempt to re-establish the physical intimacy between the monster and its victim and creator.

Laura Dunford

Concurrent Session 2**Room 156****British Jack and American Jack: Oral or Literary Transmission?**

Folklorists sometimes argue whether fairy tales are always passed down orally or whether they can be transmitted through literary versions. In her book *Fairy Tales: A New History*, folklorist Ruth Bottigheimer argues that European fairy tales from Germany, France, and Italy arose from printed stories rather than oral sources. This paper demonstrates that Bottigheimer's ideas can be extended to a British Jack tale.

"Jack and the Beanstalk" has a complicated history of print and performance. Stories about Jack began circulating in Britain in the fifteenth century; since that time numerous editions of Jack stories, including "Jack and the Beanstalk," have been published in Britain and the United States. The story also has a rich oral tradition, especially in America among the descendants of the Hicks-Harmon families, who immigrated to United States from Britain in the 1750s.

Through a close analysis of the texts of several British and American editions of this story, this paper demonstrates that the story elements present in the American versions correlate most closely with a published British version, Joseph Jacobs' 1890 "Jack and the Beanstalk." The Hicks-Harmon versions do not match the elements of British Jack tales circulating in the 1750s when these tellers still lived in Britain. It seems likely that these American tellers came across Jacobs' printed version and adapted it for their own; the Hicks-Harmon American versions, although often transmitted orally, have printed sources. **Kay Weisman**

Room 157**The Imaginary Landscape of the Canadian North in Graham McNamee's *Bonechiller***

This research paper explores the portrayal of the Canadian North in Graham McNamee's young adult novel *Bonechiller*. The cultural meaning vested in the literary landscape of the North provides a record of how we perceive ourselves as a Northern nation. In *Canada and the Idea of North*, Sherrill Grace argues that, "North . . . is fundamental to who we are, to that 'imagined community' (as Benedict Anderson so aptly puts it) of Canada, with all its contradictions, failures, compromises, and successes" (23). Exploring our Northern identity contributes to the larger, troubled, and ongoing discussion about how Canadians define themselves and expands our understanding of how we, through our cultural (literary) artefacts, construct and ultimately value the North. Examining this text through the lenses of environmental and cultural studies, I argue that despite its gothic premise, this novel draws upon tropes typical of Northern narratives in realistic Canadian fiction. However, McNamee brings a refocused multi-dimensional perspective to his portrayal of the Northern landscape by exaggerating its qualities and locating it in a surrealistic plane. Although he duplicates many elements typical of other Northern narratives, he subtly disabuses many of them as well. Indeed, this young adult novel provides an interesting early twenty-first century snapshot of contemporary attitudes toward the North as landscape, legend, and icy dreams merge to form a distinctive Northern Canadian identity. **Karen Taylor**

Popular Media and Political Action: Haida Manga Rallies Young Adults

"Red, you aren't a kid anymore. You must become aware of the world outside you . . . and inside you." - Kaagi, *Red: A Haida Manga* by Michael Nicoll Yahgulanaas (p.6-7)

The artist, political activist and elder of the Haida Nation, Michael Nicoll Yahgulanaas (MNY), has written and illustrated a unique and profound young adult book titled *Red: A Haida Manga*. The genre is Haida Manga, a creation of the author's that combines Japanese manga and Haida artwork and storytelling, engaging the reader with Indigenous symbolism in new, productive ways. This paper argues that MNY's book is an exceptional example of literature for the contemporary young adult living in a post-9/11, postmodern, image-saturated world. MNY's brilliant tale speaks to the multiple literacies and political apathy that characterizes the youth of today, igniting critical thinking and inviting active reader response. **Katie O'Leary**

Room 191**Surprise Me! How the Unexpected Transforms Readers and Writing in Children's Literature**

Most of us crave order and predictability in our lives. In fiction, non-fiction and poetry, however, humans of all ages thrive on surprise. In fact, we have an area of the brain that is hard-wired to derive pleasure from it. Why? We learn from the unexpected, especially when we are young and desire to explore as many different strategies for dealing with the world as possible.

To be delighted or even transformed is one of the main reasons a reader chooses a book. And if a plot proceeds as expected, there is no story. Any exceptional work of literature is full of evidence of the author's mastery of surprise.

Using examples from children's literature ranging from Margaret Wise Brown and Dav Pilkey to Alison McGhee and M.T. Anderson, we'll explore how the unexpected is inherent in almost all elements of fiction writing: on the micro level in language via a startling metaphor, turn of phrase or play on words; on a broader level where it is arguably the dominant ingredient in humor and the unreal; and on the macro level where surprise is an integral part of character and works in plot the same way across genres.

Understanding how and why the unexpected not only delights but can shake loose our assumptions and open up the world to deeper meaning is how we become better readers, writers, and advocates of good books. **Ann Jacobus**

Concurrent Session 3**Room 156****Reading Lauren Conrad: The Various Incarnations of Vapid Reality Television Vixen**

Lauren Conrad is a young twenty-something who is apparently famous for no reason. She starred in two reality television shows (MTV's *Laguna Beach* and *The Hills*), has authored two "fiction" books about a young reality star not-unlike-herself, endorses products, has a fashion line, her own website, MySpace, and Twitter account with over 900,000 followers. For a short time, fans could even "be" Lauren Conrad in MTV's *Virtual Hills*.

But Lauren is unique in that she is seemingly one of the first celebrities to defy the logic of time and space. No, she is not an alien, a time traveller, or part of a set of triplets. Because of her existence in various media forms (television, novel, micro-blogging), Lauren is able to simultaneously embody several conflicting incarnations of herself. For instance, while a gossip site is reporting that she is dating someone in "real life", her "*Hills* self" is proudly single, and her "book self" is just meeting a character whom *Hills* fans will recognize as her former flame. Thus, she is effectively able to exist in three different contexts at the same time, and all under the unified umbrella of "Lauren Conrad."

This paper will employ three different critical lenses - the marketing notion of Cross-Media, Henry Jenkins' theory of Convergence, and Bolter and Grusin's theory of Remediation - in order to understand the complexity of the Lauren phenomenon in a new media context. **Shannon Ozirny**

Room 157**Why Girls Are Sinking Their Teeth Into Twilight**

With the pervasiveness of sex in the popular media, it is perhaps not surprising that Stephanie Meyer's vampire romance series *Twilight* has sold 85 million copies worldwide. Although there exists much in reader response theory literature about the construction of gender, race, class and religion in young adult literature and its impact on the facilitation of identity construction, there has been scant attention to the crucial aspect of sexuality in youth literacy and its affect on the development of the identities of adolescents as sexual beings. Through an analysis of the historical sexualisation of vampires, Bella's role as sexual aggressor and how reading practices support the developing identities of young readers, this paper argues that the recent popularity boom in vampire fiction, and especially Meyer's *Twilight* franchise, stems from adolescent grappling of essential questions and choices surrounding sex. **Kaline Baker**

Room 158

Cultural Accuracy and Authenticity in Hawaiian Young Adult Literature: Insiders and Outsiders

Hawaii's rich social history lends itself to the creation of a range of multicultural literature. This paper is concerned with the analysis of two coming-of-age novels set in Hawaii: *Name Me Nobody*, by Lois-Ann Yamanaka and *Dance for the Land* by Clemence McLaren. Each presents a different level of insider/outsider perspective in the genre of Hawaiian young adult literature. *Name Me Nobody* is an authentic story of a local, Japanese American Hawaii girl from Hilo, though the style in which it is written may exclude some readers who are unfamiliar with Hawaiian culture. *Dance for the Land* is a less culturally authentic book, representing an outsider's experience of moving to Hawaii from the mainland.

The issue of an author's perspective being "insider" or "outsider" to a culture they write about is an important and controversial discussion in multicultural literature for children. "[Multicultural] books are often a child's first introduction to another culture. Because children are very impressionable, a story that a young child hears or reads can strongly influence the child's attitude toward the culture and its people" (Mower, 122). The authors' unique relationship with Hawaii plays an important role in the degree to which they are able to create an accurate depiction of the culture of Hawaii. Style of narration and use of language are two of the primary ways in which these authors establish, or fail to establish, an authentic portrayal. **Stephanie Pearmain**

Room 191

Beyond the Hero's Journey: An Alternative Storytelling Paradigm

The "Hero's Journey," named and elucidated by Joseph Campbell in his groundbreaking 1949 book, *The Hero with a Thousand Faces*, is today's dominant storytelling template. With a protagonist who embarks on a dangerous quest and, supported by allies and vanquishing foes, wins and returns home with a boon, the paradigm generates thrilling narratives for children. Yet the Hero's Journey negates important childhood realities. Unlike the hero, children don't choose their adventures; grownups do. On their journeys heroes are mentored, assisted, and thwarted by others. The real-life journey from adolescence to adulthood is as much a solitary adventure as a social one. Must writers for children cast all stories as Hero's Journeys or can we elucidate another literary paradigm that explores different facets of the human adventure? This paper describes such an alternative template, which I call "One with Nature" (OWN), offering children another way to frame their experience, to interpret their world and find their place in it, all in the context of an exciting story. Drawing from classic and contemporary children's fiction, I contrast the two paradigms. Campbell's heroes choose adventure; OWN heroes are hurled into it. Campbell's heroes go on quest; OWN heroes survive to return home. Campbell's heroes accumulate (allies, foes, endowed objects); OWN heroes take inventory and learn to use what they have. Campbell's heroes achieve mastery; OWN heroes achieve proficiency. Campbell's heroes triumph; OWN heroes integrate and synthesize. I conclude with a brief survey of unique opportunities and challenges the OWN template presents for writers.

Nancy Thalia Reynolds

Concurrent Session 4

Room 156

Ransome Demands: Relevance and Re-namings in Arthur Ransome's *Swallows and Amazons*

Arthur Ransome's *Swallows and Amazons* (1930) is a playful, fictional-realistic novel about four children's adventures and explorations in England's Lake District. This novel is notable because it incorporates both highly technical, detailed (at times boring) descriptions of such practices as 'knot-tying' and 'sailing' as well as highly fanciful word play engaged in by the child-characters and adult-narrator. That is, as the children spend their summer holidays exploring their environment they engage in constant 're-naming' of the landscape: "luggage" becomes "gear"; "pike" become "sharks"; "the river" becomes "the Amazon"; etc. Of course, this immediately calls to mind the Adamic power of 'naming' and British imperialism – both of which have already been explored in the scholarly discourse. What interests me, however, is the construction of a local lexicon (the children's) mapped—literally—onto a global (public) space.

Using the theoretical concept of Background Knowledge (understandings shared by participants in a discourse) and linguistic Relevance Theory, I will demonstrate that a complex 'map' of word-play exists *markedly apart from but referential with* the playful space enjoyed by the child characters. The narrator assumes appropriate Background Knowledge of the reader to make these re-namings 'relevant', which has the effect of exploring the narrative's lexical map alongside the topography of the text. Rather than 'expanding' the various semantic interpretations of the overall narrative, however, I will argue that this interaction *limits* the possibility of interpretation while *increasing* the text's poetic—and consequently playful—effects. **Dustin Grue**

Room 157

The Alchemist's Lens: Transgressing Boundaries between the Fantastic and Reality in *The Invention of Hugo Cabret*

Brian Selznick's novel-length picturebook *The Invention of Hugo Cabret* does not contain the unexplained phenomena or imagined worlds usually associated with fantasy, yet it provokes the same responses of wonder and feelings of escape that conventionally fantastic texts strive to achieve. In doing so, Cabret provides us with an opportunity to examine what is most essential to the fantastic as a mode of literature. By transgressing literary convention and capturing the feel of the fantastic without the use of unreal or mysterious elements, Selznick demonstrates that it does not lie, as one might suppose, solely in events not permitting or not being given plausible explanation. It is instead an imaginative way of seeing, and as such can no longer be restricted to the realms of unreality. This integration of the fantastic and the real is mirrored in the narrative, as Hugo Cabret composes for himself an ideal family life in which members engage with the imaginative power of the fantastic within their everyday lives, experiencing the marvellous within the safety of reality. Selznick similarly brings the fantastic into *our* everyday as readers when the book itself is established as the adult Hugo's own creation via a remarkable automaton, as we now hold in our hands a physical object from Hugo's world. In this way, to a small extent, Hugo's imaginative world becomes our own. On multiple levels, *The Invention of Hugo Cabret* reaches toward an ultimate desire underlying the creation of the fantastic: to make reality magical. **Laura Buzzard**

Biographical Information

Room 158

Texts and Visual Representations of the Korean War in South and North Korean Children's Literature

Since the division of the Korean peninsula, North and South Korea have told their national birth story—the story of war and division—in fictional and historical narratives for children. My paper compares North and South Korean children's books that deal with the Korean War in order to show how narrative trends about the conflict of 25 June 1950 have been transformed or maintained. In my examination of children's literature from South Korea, I show how the narrative trend has changed from depicting the war as a civil war in which the demonized enemy is the Korean Other to emphasizing ethnic unity in which the demonized enemy is the West. I also point to the role that the 'myth of innocence' in South Korean children's literature plays in challenging the hegemonic anti-communist rhetoric. In comparison, I examine texts and illustrations from North Korean children's books. I show how narratives about the Korean War in North Korean children's literature adhere closely to the North Korean version of the Korean War. I examine analytically the violent illustrations and consider the visual content through the perspective of fascist aesthetics and political cartoons. **Dafna Zur**

Room 191

Future Literary Trends: Post-post modernism in Fairy Tale Novels

Whether or not authors can create a contemporary fairy tale, a fairy tale utopia, while at the same time taking into account our very un-utopian world, full of war and exploitation, is a question that troubles Zipes throughout his essay, "The Contemporary American Fairy Tale." Ultimately, he comes to no conclusion. However, I believe this question can be answered by an examination of Kate DiCamillo's *The Tale of Despereaux being the story of a mouse, a princess, some soup and a spool of thread*. This American contemporary fairy tale novel, winner of the Newberry Medal in 2004, is both a mélange of classic fairy tales motifs that defend the imagination and create a utopia, while at the same time a postmodern experiment that questions the usual fairy tale structure. In essence, it is a post-postmodern novel. The essay proposed for this conference will examine *The Tale of Despereaux*, an award-winning book, as well as a few other current and soon-to-be published fairy tale novels, in order to show how contemporary authors can create fairy tale utopias while at the same time changing the fairy tale form in light of our postmodern world. Post-postmodern literature refracts, reflects and revisions both modernism and postmodernism. Described as a renewed faith, post-postmodernism can be seen as a combination of faith in some universals of modernism, while at the same time retaining some of the scepticism of the postmodern. Kate DiCamillo's beautiful fairy tale, *The Tale of Despereaux*, is a post-postmodern beacon of children's literature. **Kallie George**

Kaline Baker is a high school English and History teacher from Ontario. After teaching abroad in Uganda for the past several years, she has returned to Canada to pursue a Master of Arts in Children's Literature from the University of British Columbia.

Taylor Basso is a BFA student in UBC's Creative Writing program, with a focus in stage play. He is originally from Surrey, BC. When Taylor is not writing, he enjoys performing and volunteering within the LGBT community, particularly in the realm of youth outreach.

Geneviève Brisson is a first-year doctoral student in Language and Literacy Education at the University of British Columbia. Her research interests include literacy practices of Francophones in a minority setting, identities and discourse, children's and young adult literature, multiple literacies, and children's in- and out-of-school literacy practices.

Laura Buzzard is currently completing her final semester of a Bachelor of Arts in Liberal Studies and Women's Studies at Vancouver Island University, where she assists with the VIU Clemente Program. Her research interests include metaphor in culture, medieval mysticism, and the relationship between language and reality.

Yun-Jou Chang is a 4th year dual honours English and Sociology student at UBC. Although she has always been an avid reader of children and young adult literature, this is her first encounter with the field in a critical context. Nevertheless, she thinks it may be love.

Laura Dunford is a recent graduate of UBC's Master of Arts in Children's Literature Program. Her interest in Gothic literature stems from a deep-seated fascination with all things weird and scary, which was fostered by a childhood spent in an old creaky house in a deep, dark forest.

Karen Ehrenholz is a distributed learning teacher, working full-time with kindergarten to grade nine students. She oversees the B.C. Chocolate Lily Book Awards, a children's choice award that she founded. She is a graduate student in the Master of Arts in Children's Literature program, taking creative writing from Maggie deVries.

Kallie George completed her Masters of Children's Literature at UBC in 2007. Her thesis explored the Nazis' use of the Brothers Grimm folktales. Editor for children's publisher Simply Read Books, Kallie is also author of the art book, *Mr. M: The Exploring Dreamer* (Spring 2010) and *The Melancholic Mermaid* (Fall 2010).

Dustin Grue is a first year master's student studying in the department of English at the University of British Columbia. His interests include rhetoric and discourse studies, with a fondness for the quirky-qualities of the narrator in children's literature.

Ann Jacobus earned an MFA in Writing for Children from Vermont College of Fine Arts. She writes YA and middle grade fiction and her story, "In Her Hand," was published in the UK anthology, *Lines in the Sand: New Writing on War and Peace*. She and her family live in San Francisco.

Annie Low-Beer is a near MLIS graduate. Currently, she is working at UBC library and NVDPL. Annie wants to pursue a career in reference and public service, and she lives in Vancouver with her partner, Andre and their cat, Dinah.

Katie O'Leary is a student at UBC, completing her Masters in Library and Information Studies. She received a BA in Music from McGill and received an Erasmus Mundus scholarship to pursue performance studies in Europe. Katie has presented at conferences at the University of Tampere in Finland, and the American Association for Information Science and Technology in Vancouver.

Allison Mills is a creative writing student at the University of British Columbia. *The Scenic Route* is a young adult novel about a girl embarking on a cross-country road trip to find her mother with her best friends, her younger brother, and her rock star uncle.

Shannon Ozirny has a Master of Arts in Children's Literature and will graduate with a Master of Library and Information Studies degree in May 2010. She regularly reviews children's and young adult books for *Quill & Quire* and will be presenting a paper on easy readers at the 2011 Modern Language Association Conference.

Stephanie Pearmain will receive her MFA in Creative Writing for Children and Young Adults at Hollins University this May. She has just completed her first young adult novel. Stephanie earned a BA in Religious Studies and History from the University of Arizona, She now works in the UA English Department.

Nancy Thalia Reynolds, author of *Mixed Heritage in Young Adult Literature* (Scarecrow Press, 2009), has a BA from Sarah Lawrence College and 2008 MFA in writing from Vermont College of Fine Arts, where she received the Alumni and Critical Thesis Awards. A dual Canadian-U.S. citizen, Reynolds resides in Shoreline, Washington.

Jennifer Rose will receive a Master's Degree in Children's Literature, with distinction, from Eastern Michigan University in 2010. She received the 2010 Outstanding Graduate Student in Children's Literature Award and the 2009 Distinguished Graduate Research Award. In addition, she teaches courses in English Composition and assists in introductory and multicultural children's literature classes.

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