Synergy and Contradiction: How Picturebooks and Picture Books Work

PROGRAMME

SEPTEMBER 6-8
2018
WELCOME TO CAMBRIDGE AND THE CENTRE FOR RESEARCH IN CHILDREN’S LITERATURE!

We are proud to host this conference dedicated to international research on a phenomenon so exciting that we cannot even agree on what we should call it. We are proud to have gathered scholars, authors, illustrators, publishers, translators – people who are passionate about words and images and the intricate ways in which they work together to entertain and to educate.

The aesthetic aspects of storytelling through word and image have been studied extensively in the past thirty-odd years. We are particularly happy to see among our delegates the Swedish scholar Kristin Hallberg, who in 1982 launched the concept of iconotext, a concept that has been widely employed in discussion of image and text interaction, as some of the papers at this conference will demonstrate.

Our distinguished keynote speaker Perry Nodelman’s Words about Pictures (1988) is a landmark text that placed the subject firmly within children’s literature research. It is still one of the most significant publications for any scholar interested in books with words and images, and this conference appropriately celebrates thirty years since its publication.

Since 1988, international picturebook research has grown exponentially, resulting in numerous book-length publications and edited collections, conferences and workshops, academic networks and Facebook groups. The first international conference wholly devoted to this specific art form was held in Stockholm in 1998, featuring, among others, Jane Doonan and William Moebius. An international network was established in 2007, running biennial conferences and workshops. Dozens of monographs and edited volumes have been published, the most recent More Words about Pictures (2017), edited by Perry Nodelman, Naomi Hamer and Mavis Reimer, and The Routledge Companion to Picturebooks (2017), edited by Bettina Kümmerling-Meibauer. It is now fully legitimate to do a PhD on picturebooks, which a student even twenty years ago would be told was ridiculous.
And yet there is no universal consensus about the object of inquiry, starting with the controversy of spelling. Despite a robust body of work about picturebooks, the critical conversation continues to offer pointed disagreement about the difference between illustrated books and picture books/picturebooks, on the differences and similarities between picture books/picturebooks and comics, and on the relationship between printed and digital texts. The conference will address some of these issues, and many more. Can a picturebook be 300 pages long? Can a barcode on the back cover be part of the story? What happens when picturebooks are translated? Is visual language universal? How do authors and illustrators think when they create picturebooks, and what is the publishers’ view? How has picturebook theory influenced adjacent areas of research: comics, animation, video games? How has picturebook theory benefited from these areas? And not least, how do children make sense of such complex stories?

We hope that some of these questions will be answered and many others asked. We wish you all, whether you present a paper, participate in a panel, chair a session, or just sit in the audience, a very fruitful conference.

ORGANISING COMMITTEE

Prof. Maria Nikolajeva, Dr. Joe Sutliff Sanders, Breanna McDaniel, Madeleine Hunter and Maya Zakrzewska-Pim

We would like to acknowledge the Faculty of Education and Homerton College for supporting the conference in various ways.

We invite delegates to engage with us online during the conference and help us in disseminating our discussions here to the wider academic community.

Use the hashtags #howpbswork2018, #Homerton250 and #Camedfac, and tag us @CRCLC_Cambridge on Facebook, Twitter and Instagram
## Synergy and Contradiction: How Picturebooks and Picture Books Work

### PROGRAMME

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<tr>
<td>11:00-1:00</td>
<td><strong>ARRIVALS AND REGISTRATION</strong>&lt;br&gt;Bookstore opens in G10; Exhibitions open in G05 and the Homerton College Library</td>
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<tr>
<td>1:00-1:15</td>
<td><strong>HOUSEKEEPING AND WELCOME – BOULIND</strong>&lt;br&gt;Geoff Ward – Principal of Homerton College Conference Opening</td>
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<td>1:15-2:15</td>
<td><strong>KEYNOTE LECTURE</strong>&lt;br&gt;Perry Nodelman&lt;br&gt;Fish is people: What posthumanism can teach us about children's picture books, and what children's picture books can teach us about posthumanism.&lt;br&gt;Moderator: Morag Styles</td>
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<td>2:30-4:00</td>
<td><strong>BREAK</strong></td>
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<td>2:30-4:00</td>
<td><strong>PAPER SESSION 1</strong>&lt;br&gt;1A BOULIND COMING TO TERMS&lt;br&gt;1B 117 PICTUREBOOKS AND ILLUSTRATED BOOKS&lt;br&gt;1C 118 BEYOND WORDS AND IMAGES&lt;br&gt;Moderator: Nathalie op de Beeck&lt;br&gt;Moderator: Naomi Hamer&lt;br&gt;Moderator: Elise Seip Tønnessen&lt;br&gt;Kristin Hallberg&lt;br&gt;Iconotext reclaimed, or 30 years after&lt;br&gt;Jen Aggleton&lt;br&gt;Pictures and possibilities when reading illustrated novels&lt;br&gt;Mirjam Haas&lt;br&gt;Show me how to read: Iconic meaning-making between visual art, word and sound in picture books</td>
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<td>From the iconotext to the iconobook: how the spatial text works in picturebooks</td>
<td>Christophe Meunier</td>
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<td>Exploring differences between illustrated books and picturebooks</td>
<td>Maria Lassén-Seger &amp; Anne Skaret</td>
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<tr>
<td>Exploring the diegetic world: Children’s engagement with visual storyworlds</td>
<td>Fiona Maine,</td>
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<td>Understanding picturebooks: David Perkins revisited</td>
<td>Magdalena Sikorska</td>
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<td>Wordless picturebooks retelling a famous story: Strategies for expression without words</td>
<td>Miki Yamamoto</td>
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<td>Words about video games: Applying picturebook theory to children’s video games</td>
<td>Emma Reay</td>
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<tr>
<td>Imagery and ideology: Political strategies in the imagery of German picture books over course of the 20th century</td>
<td>Farriba Schulz</td>
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<td>How do picturebooks represent whole existences?</td>
<td>Clémentine Beauvais</td>
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<td>Bookscapes and visual penetration: Reading the surfaces of picture books</td>
<td>Liu Zixian</td>
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<td>Picture-text relationships in a historic context</td>
<td>Elina Druker</td>
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<td>How nonfiction picturebooks work – the conceptualising art of children’s picturebooks</td>
<td>Nina Goga</td>
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<td>Title pages: A typology and a discussion around cross-national differences</td>
<td>Sandie Mourão &amp; Gabriela Sotto Mayor</td>
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<td>Picture book in translation: Perspective of Poland and Slovenia after 1990</td>
<td>Alicja Fidowicz</td>
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<td>Non-fiction picture books with aesthetic ambitions – how to understand and describe them?</td>
<td>Anna Skyggebjerg</td>
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<td>Exploring the art surrounding barcodes on picturebooks</td>
<td>Teresa Fleta</td>
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**BREAK – REFRESHMENTS IN AUDITORIUM**

4:30-6:00

**PAPER SESSION 2**

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<thead>
<tr>
<th>2A BOULIND PICTUREBOOKS IN CONTEXT</th>
<th>2B 117 NONFICTION/NONFICTION</th>
<th>2C 118 OUTSIDE IN</th>
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<tbody>
<tr>
<td>Moderator: Bettina Kümmerling-Meibauer</td>
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<td>Moderator: Kai Mikkonen</td>
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<td>Imagery and ideology: Political strategies in the imagery of German picture books over course of the 20th century</td>
<td>How do picturebooks represent whole existences?</td>
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<td>9:00-10:30</td>
<td>Paper Session 3</td>
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<td>Sarah Hoem Iversen</td>
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**BREAK – REFRESHMENTS IN HOMERTON FELLOWS DINING ROOM**
<table>
<thead>
<tr>
<th>Authors</th>
<th>Title</th>
<th>Abstract</th>
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<tbody>
<tr>
<td>Laura Little</td>
<td>Greet Pauwelijn</td>
<td>Holly Tonks</td>
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<td>Sam Arthur</td>
<td>Bettina Kümerling-</td>
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**BREAK – LUNCH IN HOMERTON GREAT HALL**

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<th>Session</th>
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<th>Topic</th>
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<tr>
<td>2:00-3:30</td>
<td><strong>PAPER SESSION 5</strong></td>
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<td></td>
<td><strong>5A BOULIND AUTHORS’ AND ILLUSTRATORS’ VOICES</strong></td>
<td>Helene Ehriander</td>
<td>A round-table discussion will follow in the next session</td>
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<td><strong>5B 117 HYBRIDS</strong></td>
<td>Fiona Maine</td>
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<td><strong>5C 118 PICTUREBOOK DESIGN</strong></td>
<td>Breanna McDaniel</td>
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<td><strong>Sherryl Clark</strong></td>
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<td>Don’t look! Depicting horror and hope in contemporary fairy tale picture books</td>
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<td><strong>María del Rosario Neira Piñeiro</strong></td>
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<td>When pictures meet poetry. A new form of picturebook</td>
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<td><strong>Cláudia Sousa Pereira</strong></td>
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<td>From movable books to the literary design: other legacies on the discussion about picturebooks</td>
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<td><strong>Stella East</strong></td>
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<td>Recognizing picturebook images as language: A means to understanding how word and image work</td>
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<td><strong>Karolina Rybicka</strong></td>
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<td>Crocodiles in bathtubs and impossible railway stations, or can a a picturebook be over 300 pages long?</td>
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<td><strong>Lissi Athanasiou-Krikelis</strong></td>
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<td>Metafictional synergy of text and illustrations</td>
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<td>**Maggie Chan, Picturebook design and the development of language,</td>
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<td><strong>Elise Seip Tønnessen</strong></td>
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<td>Visual novels – what is new?</td>
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<td><strong>Marta Passos Pinheiro &amp; Jéssica Mariana Andrade Tolentino</strong></td>
<td></td>
<td>The role of graphic design in the narrative construction of award-winning contemporary Brazilian picturebooks</td>
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### 4:00-5:00 PAPER SESSION 6

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<tr>
<th>6A BOULIND AUTHOR/ILLUSTRATOR FORUM</th>
<th>6B 117 FACTS AND FICTION. Moderator: Blanka Grzegorczyk</th>
<th>6C 118 PUBLISHING AND TRANSLATING Moderator: Maya Zakrzewska-Pim</th>
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<tbody>
<tr>
<td>Maggie Chan</td>
<td>Erin Spring &amp; Eve Tandoi</td>
<td>Hui-Ling Huang</td>
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<tr>
<td>Sherryl Clark</td>
<td>Exploring the aesthetics of non-fiction picturebooks through a study of young people’s engagement with the threshold concept of evolution</td>
<td>Go beyond borders with picture books: A case study of a Taiwanese publisher’s development</td>
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<tr>
<td>Stella East</td>
<td>Vera Veldhuizen, Taking sides in wordless picturebooks on war</td>
<td>Miki Takeuchi</td>
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<td>Nahid Kazemi</td>
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<td>How picturebook’s form affects its translation or adaptation: the case of English-Japanese translation</td>
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<td>Kris Nauwelaerts</td>
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<td>Helena Öberg</td>
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### 5:30-6:30 AUTHOR TALK – AUDITORIUM

**DRAWING, PLAYING, MAKING AND EXPLORING - THE ESSENTIAL INGREDIENTS IN WRITING AND ILLUSTRATING THORNHILL**

*Pam Smy*

The Cambridge Children’s Literature Research Centre is excited to be hosting author and illustrator Pam Smy, who will discuss aspects of her creative process working on her illustrated novel, *Thornhill*. She will also share her inspirations and show how she has interwoven these into the text and the imagery of *Thornhill*.

Moderator: Jen Aggleton

*Book signing to follow*

### 7:00 CONFERENCE DINNER

*Drinks in the Combination Room before dinner in the Homerton Fellows Dining Room at 7:30. Prior booking necessary.*
# SATURDAY SEPTEMBER 8

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<tr>
<td>9:00-10:30</td>
<td><strong>PAPER SESSION 7</strong></td>
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| 7A BOULIND | PANEL: HEART ART: WHAT MAKES ILLUSTRATIONS RESONATE?  
Moderator: Karen Coats  |
| 7B 117 | PICTUREBOOKS AND MEDIA  
Moderator: Madeleine Hunter  |
| 7C 118 | PLAYING WITH FORM  
Moderator: Aneesh Barai  |
| Sarah Coats, Elizabeth Dulemba, Vivian French, Pam Smy  |
| Naomi Hamer  |
| Transmedia storytelling, media genealogies, and picture book theory  |
| Amy Nottingham-Martin  |
| And what is the use of a book without - or with - pictures or conversation? A consideration of playing with form in picturebooks  |
| Nathalie op de Beeck  |
| Experiential encounters: Revisiting picturebook codes  |
| Anette Almgren White  |
| Visual poetry in poetical picturebooks  |
| Douglas Menegazzi, Stephanie Padovani and Cristina Sylla  |
| Hotspots in picturebook apps: An investigation of the perception of readers from interaction research  |
| Nahid Kazemi  |
| To Imagine a Word and to Verbalize a Picture  |

**BREAK – REFRESHMENTS IN HOMERTON FELLOWS DINING ROOM**

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<tr>
<td>11:00-12:00</td>
<td><strong>CONCLUDING PANEL – BOULIND</strong></td>
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| What have we learned?  
*Perry Nodelman and Maria Nikolajeva* in conversation with *Clémentine Beauvais*.  |
| 12:00-12:30 | **CLOSURE**                                      |

**LUNCH IN HOMERTON FELLOWS DINING ROOM**
Synergy and Contradiction: How Picturebooks and Picture Books Work

ABSTRACTS AND BIOS (SESSION NUMBER IN BRACKETS)

Jen Aggleton (University of Cambridge, UK)

PICTURES AND POSSIBILITIES WHEN READING ILLUSTRATED NOVELS (1B)

The interactions of words and images in the meaning-making process of reading have long been debated. When discussing picturebooks, Nodelman (1988) claims that illustrations limit the number of interpretive possibilities offered by writing, and that similarly the writing informs the reader of how to interpret the illustration. In contrast, Nikolajeva and Scott (2000, 2001) suggest that when juxtaposed illustrations and writing provide differing or contradicting information, a multitude of interpretive possibilities may be opened up, encouraging the reader to consider alternative interpretations.

In this paper I explore this potential of writing and illustrations to limit or open up interpretive possibilities within the medium of the illustrated novel. I discuss the findings of a participatory empirical research project I conducted in 2017. This project took the form of a multiple case study, in which five children (aged 9-10) explored the potential affordances that three illustrated novels had for them as readers.

The findings of this research suggest that the juxtapositions of words and illustrations in novels have the potential to both limit and open up interpretive possibilities, based upon a number of factors. These factors include not only the content of the writing and illustrations, but also the existing knowledge of the reader, the reader’s ability to mentally picture the events of the text, and the position of the juxtaposition within the book (whether it comes earlier or later within the text). In exploring how these factors impact upon the meaning-making process of reading, I argue that due to the potential of illustrated novels to both limit
and open up interpretive possibilities, the medium of the illustrated novel can encourage critical and creative responses from readers.

_Jen Aggleton_ is a PhD candidate in Education at the University of Cambridge. She is a qualified teacher and librarian, and has published research on illustrated novels, children’s library collections, and digital comics

Anette Almgren White (Jönköping University, Sweden)

**VISUAL POETRY IN POETICAL PICTUREBOOKS (7C)**

Since modernism picturebook typography and its visual display in cooperation with the image have been used to produce iconotext (Druker 2008; Beckett 2012). Typographical arrangement can for example create the illusion of movement, time and space and sonorous effects (Druker 2008). It can also imitate a still image as is the case in artists’ books (Beckett 2012). The use of picturebook typography has parallels to visual poetry (Druker 2008). The connection Druker detects between visual poetry and picturebook text has, however, major focus on the influences on the plot, character and setting, and less on the influences from the poetry-genre.

During the last decades picturebooks with traits that correspond to those defining the genre of poetry have emerged. (Rhedin 2004). The poetical picturebook is characterized by Rhedin as depicting rather than narrating, but her focus is mainly on the picturebook illustration, not on the poetical traits of the text.

The aim of this paper is therefore to explore the influence of poetry in the text of poetical picturebooks and contribute with knowledge about how the use of visual devices in cooperation with the picturebook image creates a poetic iconotext. What influences from poetry in the picturebook text, and particularly from visual poetry, can be found in the material? This study will be carried out by combining findings by Druker and Beckett with Rhedin’s about the poetical traits in picturebooks, but also by adding theories/findings concerning visual aspects of poetry (Olsson 2007; Elleström 2011) and poetry combined with images (Almgren White 2011). Elleström develops a typology for visual iconicity of poetry and distinguishes between visual and auditive material signs, that also will be tested. The expected result is to show examples of how the figurative language of poetry about instant moments, atmospheres, emotions and mental states contributes visually to create a poetic iconotext.
Anette Almgren White, is a Senior Lecturer at School of Education and Communication, Jönköping University. She holds a Ph. D in Comparative literature since 2011 and has a special interest in intermedial aspects of literature and children’s literature. She has published articles about Astrid Lindgren’s works and is now involved in a pilot project about learning practices inside school, namely “Text Universe and cross-boundary Education” together with Anette Svensson and Therese Haglind. Website: http://ju.se/en/personinfo.html?sign=almane

Lissi Athanasiou-Krikelis (New York Institute of Technology, USA)

METAfictional SYNERGY OF TEXT AND ILLUSTRATIONS (5C)

This paper will examine contemporary metafictional picturebooks and will show how textual and pictorial elements interact to create a metafictional effect. In general, metafiction refers to self-reflexive narratives that foreground the artificial nature of fiction: stories about storytelling, characters who know they are characters in a book, readers and/or authors appearing inside the narrative space are some exemplary cases. This study will concentrate only on those metafictional texts that underscore their fictionality by synthesizing the visual and the textual, so the metafictional experience is amplified. There are at least three possible ways in which language and illustration interact in order to toy with the artificiality of fiction:

Text and illustration reference themselves

Text and illustration reference other texts or illustrations

Text and illustration reference other forms of storytelling/artwork and their conventions

One prevalent theme of such books is “art-in-the-making.” In this type, the book the reader is holding appears to be in the process of being made, like the famous case of The Purple Crayon or David Wiesner’s The Three Pigs, Louise Yates’ Dog Loves Drawing and Dog Loves Books, and Wait! No Paint! by Bruce Whatley. A similar type is the “revised book,” in which the book the reader is reading seems to have undergone major editing from another “unknown” reader or writer. Such examples include: Emily Gravette’s Wolves and Little Mouse’s Big Book of Fears, Lauren Child’s Who’s Afraid of The Big Bad Book. Additional metafictional picturebooks that play with the narrative and pictorial conventions but do not fall in the above two categories are books that address the reader directly such as Hervé Tullet’s Press Here and Mo Willem’s We Are in a Book. The synergy between text and pictures
in breaking artistic conventions intensifies the blurring of lines between fabrication and reality, the real and the imaginary.

*Lissi Athanasiou-Krikelis is an Assistant Professor of English at New York Institute of Technology, where she teaches academic writing and children’s literature. She holds a Ph.D. in Comparative Literature from the Graduate Centre, City University of New York. Although she began exploring metafiction in adult literature with her dissertation “Postmodern Metafiction Revisited,” more recently she has transferred her attention to children’s literature and picturebooks. She has published articles on adult metafiction and on meta-autobiographies. She also has an upcoming article on picturebook metafiction in The Lion and the Unicorn and an article on the Greek children’s author Eugene Trivizas in Bookbird.*

*Clémentine Beauvais (University of York, UK)*

**HOW DO PICTUREBOOKS REPRESENT WHOLE EXISTENCES? (2B)**

I am interested in the ways in which contemporary picturebooks, specifically of the (auto)biographical kinds, have represented whole existences, and in what this may add to picturebook theory. Recently there has been a recrudescence of (auto)biography both in comics and in picturebooks; while the former allows for comfortably long explorations of individual existences, the latter remains a puzzling choice of medium for that endeavour: necessarily hyper-condensed, the picturebook biography stretches the reliance on readerly gap-closing to its extreme, requiring temporal ellipses of decades to be performed at the turn of a page or from one vignette to the next. Furthermore, that gap-closing is expected of an implied reader unfamiliar with the physiological and psychosocial intricacies of whole lives, let alone with the kind of existential project most frequently depicted. So how do picturebooks represent whole existences? I focus on two strategies which occur in proximity and tension within the most interesting contemporary attempts. One is the biographeme, the metonymic representation of existence, which serves as constant reminder of the wholeness of the person and their project. The other is a strong reliance on reality effect, a surfeit of details allowing for texture and believability, which anchors person and project to a concrete backdrop and protects the works from pure symbolization. Both strategies (Barthesian coinages) work iconotextually, and set up a (thoroughly artificial) divide between what meaningfully summarizes an existence and what constitutes its messy everydayness. In their interaction we can appraise more broadly the way in which picturebooks train their readers to achieve acrobatic flexibility in their
change of focus from the general to the particular, and the iconic to the incidental, within most sophisticated examples of the medium.

Clémentine Beauvais is a Lecturer in English in Education at the University of York (UK). She has worked on politically committed picturebooks, on children’s literature theory and more recently in the field of childhood studies and history of education. She is currently working on the intersections between translation studies and children’s literature theory.

Mei-kee Maggie Chan (The Chinese University of Hong Kong)

PICTUREBOOK DESIGN AND THE DEVELOPMENT OF EMOTIONAL LITERACY AND SOCIAL SKILLS OF CHILDREN WITH SPECIAL EDUCATIONAL NEEDS (5A)

This paper investigates the interaction between children readers of special educational needs (SEN) and texts and images, and how the design of a multi-modal picturebook can foster their development of emotional literacy and social skills. According to Nikolajeva (2017), young readers lack the experience of a full range of human emotions, theory of mind and empathy skills, which are also essential social skills. However, the researcher argues that the design of a conventional social story book is not as engaging as that of a ‘make-believe play’ picture-book. According to Plummer (2016), ‘make-believe play always involves role playing: imagining oneself in the role of another, and exercising the role-taking (or perspective-taking) skills needed to effect that transformation’ (p.5). To exploit the use of ‘make-believe play’ and encourage co-authorship and engagement of SEN children, a range of interactive tools such as stickers, drawing activities and a reflective page (a mirror page) are used in the researcher’s charitable picturebook My School Diary: Star Pupils, published in 2018. This book aims to help children, especially SEN children, and their parents understand school life and learn how to respond in different situations. The researcher has employed counterpoint in this book: the pictures of the book reveal mixed emotions of the protagonist while the texts encourage emotional regulation, positive thinking and promote appropriate social etiquette.

This empirical study draws on the responses of two groups of SEN children aged 4-6 in Hong Kong collected during and after a reading workshop based on this book. Since the participants may be too young to express their views verbally through an interview, the researcher, to-
gether with the class teacher, read aloud the book to elicit responses, and used drawing activities specially designed to collect views. Views from parents and teachers are also gathered through interviews for data triangulation. Through investigating the interaction between SEN children and the picturebook, this study examines how SEN children understand human emotions and make sense of social skills. Arizpe and Styles (2016), argue that most studies with readers with special needs adopt a more psychological approach, without investigating the aesthetic nature of picturebooks. This research helps develop the research tool and methodology for future studies to understand SEN children’s response to the interaction of verbal texts and visual images.

In the presentation, the researcher would include the empirical findings about how a multi-modal playful picturebook can foster the development of emotional literacy and social skills of SEN children, and advocates a revolution of the approaches to designing picturebooks for an aesthetic yet educational experience.

Mei-kee Maggie Chan is a Lecturer in the English Language Teaching Unit at The Chinese University of Hong Kong. She earned her M.Phil. in Education from the University of Cambridge and received teacher training in Hong Kong. Her research interests include language acquisition and the teaching of English as a second language. She has recently initiated a fund-raising picturebook project in collaboration with a charitable organisation for early education of children with special educational needs (SEN) in Hong Kong, where she has employed the ‘make-believe play’ theory in the design of a picturebook about school life and the promotion of diversity in society. She has written two picturebooks: My School Diary: Star Pupils and My Adventure Diary: A Cool Friend.

Sherryl Clark (Victoria University, Australia)

DON’T LOOK! DEPICTING HORROR AND HOPE IN CONTEMPORARY FAIRY TALE PICTURE BOOKS (5A)

The tradition and history of fairy tales lies first in oral transmission and then in literary tales printed in books and chapbooks. Early illustrations of fairy tales were predominantly complementary, i.e. simply showing the action of the story, but illustrations such as those in Struwwelpeter were as gruesome as the tales they depicted. Contemporary re-tellings of tales, however, tend to be accompanied by beautiful or bland illustrations.
Bruno Bettelheim suggests the heart of a fairy tale is about confronting life’s harsh realities while offering hope, through fantasy, allegory and “once upon a time”, which helps a child to grow in courage and resilience. Over the past few decades we have seen the developing role of the illustrator as well as the rise of political correctness and over-protective parenting, combining to create a new quandary for contemporary fairy tale writers and illustrators.

Can a writer still write resonant-but-confronting fairy tales? How does an illustrator approach a fairy tale text that needs compelling pictures to support the psychological “truth” of the story? How might these creators now be constrained in an era of Disney-fication and conservatism?

This presentation will look at the issues that arise in creating and publishing challenging contemporary fairy tale picture books, using a variety of published examples, and re-explore the familiar question, ‘Should fairy tales not be illustrated at all?’

Sherryl Clark has completed a PhD in creative writing at Victoria University, Melbourne, Australia, on the topic of fairy tales, their resonance and endurance and the creative writing process. She is the author of more than 70 books for children and young adults, including four verse novels. She teaches writing at Victoria University Polytechnic, conducts writing workshops and school visits, and her website is at www.sherrylclark.com.

Karen Coats (Illinois State University, USA), Elizabeth Dulemba (author), Vivian French (Edinburgh College of Art), Pam Smy (author)

HEART ART: WHAT MAKES ILLUSTRATIONS RESONATE? (7A)

Some illustrations in children’s picturebooks are easily “read” and just as easily dismissed, doing little more than affirming the expectations of their text. Others generate cognitive dissonance or challenge, eliciting surprise that resolves into a more complex understanding. Still others are arrows straight to the heart, evoking emotions that pull us beyond mere curiosity or understanding into the realm of complex and deeply felt affects, some too deep, in fact, for words alone. In this panel, an author, two illustrator/authors, and a literary critic will approach the question of our title from the perspectives of creation and response. Using particularly evocative illustrations provided by the illustrators from their work, our focused discussion will consider how and why certain visual images (and not others) inspire stories and trigger emotional response, with an emphasis on current research on the neuroscience and
psychodynamic processes that enable and condition affective responses to aesthetic experience.

Karen Coats is a literary critic whose recent research focuses on children’s affective-cognitive responses to aesthetic experience. She publishes widely on the intersections between youth literature and critical theory. Her most recent book is The Bloomsbury Introduction to Children’s and Young Adult Literature.

Elizabeth Dulemba is an award-winning children’s book author, illustrator, teacher, speaker, and blogger with over two dozen titles to her credit, including her most recent picture book, Crow Not
Crow written by Jane Yolen and Adam Stemple (Fall 2018, Cornell Lab Publishing Group). She is a current PhD Children’s Literature Researcher at the University of Glasgow, holds an MFA in Illustration from the University of Edinburgh and a BFA in Graphic Design from the University of Georgia, and teaches at Hollins University (USA) in the MFA in Children’s Book Writing and Illustrating program. Learn more at: www.dulemba.com.

Vivian French is the co-founder of Picture Hooks, a mentoring scheme for emerging illustrators; she is also a part-time tutor in the illustration department of Edinburgh College of Art. She has published nearly 300 illustrated books, and in 2016 was awarded an MBE for services to literature, literacy, illustration and the arts. www.vivianfrench.com

Pam Smy has a love of observational drawing and an enthusiasm for creating spaces and places in her illustration for chapter books and YA fiction. She is a founding member of Orange Beak Studio, a tutorial service for emerging illustrators, and she lectures part-time on the MA in Children’s Book Illustration at Cambridge School of Art. Pam’s first novel, Thornhill, was published by David Fickling Books in August 2017.

Jade Dillon (Mary Immaculate College, Ireland):

THE ARTISTIC LENS OF THE PICTUREBOOK: ILLUSTRATIVE AND AUTONOMOUS DEPTH ASSOCIATED WITH PHOTOGRAPHIC PICTUREBOOKS (3B)

Throughout this paper, imaginative photography as a form of picturebook will be investigated. The fundamental aim of captivating imagery is to encompass the mood of the original text in an alternative medium, and through photographic art, such expression can be found.
This paper will focus on the form of photograph-based picturebooks, using examples from the Wonderland series by Kirsty Mitchell (a series which uses Lewis Carroll’s 1865 publication, *Alice’s Adventures in Wonderland*, as an aesthetic foreword). The illustrative medium of art and photography juxtaposes the traditional idea of a ‘picturebook’; it moves beyond accompanying a story, and instead creates an independent narrative with undertones of the replicated text. While examining the art of photography and the picturebook, this paper will also illustrate the dynamic shift in perception of visual and written narratives.

The duality of visual art is subjective in terms of the characters’ agency, the self-actualisation of their Self, and subsequently, their narrative; the cinematic elements are captured through the use of shadows, location and aesthetic representations. Analysing photography in relation to textual analysis can be defined as a ‘mirror with a memory’, a form of expression that exceeds words and limitations. John and Malcolm Collier argue that ‘the camera is another instrumental extension of our senses, one that can record on a low scale of abstraction. The camera, by its optical character, has whole visual’. The visual form of narrative is, perhaps, an irrevocable tangent of literary texts as the image within the mind’s eye is externalised. The relationship between internal and external, and between imaginary and real, expresses the need for the cinematic gaze alongside the written word.

*Jade Dillon is a Doctoral Research Student and English Tutor within the Department of English Language and Literature in Mary Immaculate College, Ireland. Jade’s Ph.D. thesis is entitled ‘Voicing Gender: Gender Identity, Ideology, and Intertextuality associated with Victorian Children’s Literature’. She has an active publication record and has presented her research at numerous national and international conferences. Jade’s most recent publication is to feature in *The Companion to Victorian Popular Fiction* (2018) with McFarland & Co. She is also a Fiction Reviewer with the Fantastika Journal, and actively publishes in areas of cinematography and critical literary analysis. Jade’s research interests include: Children’s Literature, Gender Theory, Psychoanalysis, Adaptation and Intertextuality, Film Studies, Young Adult Fiction, Illustrated Texts, and Popular Culture.*
With the aim to establish picturebooks as a literary and aesthetic category, with its specific qualities, terminology and theory, scholars in the field have, since the 1980s, gradually established the idea of the text-image relationship as significant for the picturebook. In my paper, I would like to discuss implications of this consensus. Is the image-text relationship something that is constant and predictable despite historic or artistic context or does our perception of this synergistic relationship between words and images change over time? As a point of departure for a theoretical discussion, I will use the Swedish Einar Nerman's picturebooks and wooden toys, representing different characters in his books and exhibited and sold in Sweden and the UK during the 1920s. When studying historic material (and in this case, what we could consider early examples of children's merchandizing), it is problematic to disregard the context and ideology surrounding the text, or the changes that have taken place concerning the ideas of the child as reader/consumer. In fact, I would like to discuss whether the text-image relationship remains the same, despite the material studied, or if implied readership, explicit or implicit ideology and historical and cultural context should be considered as something that is constantly changing and shifting? Nerman's books and toys demonstrate interaction between children’s literature and other areas of literature, media, consumerism and art, but point also at connections between high arts, avant-garde and mass culture. While this kind of interplay between picturebooks and different forms of art and media is essential for the picturebook medium in general, it can hardly be considered as a constant. This raises fundamental theoretical and methodological questions about the study of picturebooks at large and about picture-text relationships specifically.

Elina Druker is Professor of Comparative Literature at Stockholm University, Sweden. Her research area covers picturebooks, illustration history and intermedia studies. In her dissertation The Images of Modernism (2008), she studied modernist aesthetics in Nordic picturebooks in the 1950’s. Druker has published and edited several publications dealing with
children’s literature. She is co-editor for Children's literature and the Avant-Garde (2015) and co-edits the John Benjamin series “Children's Literature, Culture and Cognition". She is a jury member of The Astrid Lindgren Memorial Award and The Phoenix Picture Book Award.

Stella East (illustrator)

RECOGNIZING PICTUREBOOK IMAGES AS LANGUAGE: A MEANS TO UNDERSTANDING HOW WORD AND IMAGE WORK (5A)

I am a picturebook illustrator. Though the picturebook writer may be the creator of the story, the writer and I share the storytelling role in different, yet equally valuable, ways. According to Gunther Kress and Theo van Leeuwen though, visual representations are often defined as “uncoded replicas of reality or as a means of individual expression.” The narrative may then be assigned to the verbal text, masking the illustration’s role as decorative and subservient to that of the written word. I claim that only when picturebook images are recognized as “language”, can the combined roles of these two sign systems, the arbitrary words and the motivated pictures, be understood - as they articulate and modify meaning by being situated within the same picturebook or syntax.

In my paper I will argue that picturebook illustration is a semiotic system of structured, human representation and that which I choose to call “visual language”. To do this I will deploy common conceptualizations from verbal language such as vocabulary, syntax, grammar and parts of speech such as nouns and verbs and their modifiers and discuss how these can be applied to a visual language. Furthermore I will draw upon the descriptors that participate in Ferdinand De Saussure’s definition of “the linguistic sign,” as well as theories of Charles S. Peirce. As all language can be both art and information, the language of picturebooks can then be discussed as art and information. Picturebook illustrations, which contain both communicative and aesthetic properties, can be seen as belonging to a genre similar to pictures with narrative structures conventionally considered fine art. In turn, fine art has a long tradition of visual storytelling, including tapestries, church frescoes, Rembrandt paintings and so forth.

Stella East has illustrated 10 picturebooks and 6 illustrated books with Norwegian and Canadian authors. Her work has been published in Norway, Canada, USA, Sweden,
Denmark, Germany, Hungary, Lithuania, Korea, Greece, and China. She made her debut as a writer with the book Wolf Cub Sim, which is published in Norway and Germany. Her masters thesis, Picturing Stories, 2008, York University, Toronto, examines the visual story within picturebooks as an art form and as a language, within a storytelling and fine art tradition. Ideas from this thesis have been presented in several articles and lectures.

Marcela Escovar (independent, Colombia)

**YOUNG READERS’ ENGAGEMENT WITH WORD/IMAGE STORYTELLING: DO WORDS AND PICTURES INVITE DIFFERENT KINDS OF RELATIONSHIPS BETWEEN TEXTS AND READERS? (4B)**

I want to explore the role of interactivity, as an emerging narrative characteristic that has been recently applied to a selection of printed picturebooks. When we talk about interactivity, we usually associate it with digital media. Still, this concept has crossed over to the printed media realm and its use has generated a new trend of interactive printed picturebooks. The aim is to reflect on how interactivity allows authors and illustrators to play with the idea of the *book as an object*. Not only as a world where it is possible to incorporate fiction but also, as a three-dimensional object that allows other ways of activating the inputs the book has to offer.

Through interaction the reader is invited to follow the given rules and to play an active role by performing the physical actions proposed by the book: shaking, tapping, blowing or clapping, among others. This invitation can be given by the words or by the images. The conversation between object and audience also includes the dialogue between interactivity and the reader’s role, where interactivity takes into account metafiction and the narrators’ active perspective.

This is a very young topic to touch since this new trend has emerged strongly only since 2010. Nevertheless, its study might help us understand how the picturebook industry can innovate and challenge themselves to create a bridge between the printed and the digital media captivating the native digital readers of this century.

*Marcela Escovar has a degree in Literature from Los Andes University, Colombia. She worked for five years supporting literacy workshops that involved children’s literature and schools in public libraries around Colombia and Latin America. She has experience working as children’s book editor. In 2012 she started her own reading project Picnic de Palabras*
(Word Picnic), where we share picturebooks in non-conventional spaces such as parks and squares. This project has been replicated in ten countries and twenty cities in America and Europe. In 2017 she received her MEd in Children’s Literature and Literacies at the University of Glasgow, where she focused her research on interactive picturebooks.

Alicja Fidowicz (Jagiellonian University, Poland)

PICTURE BOOK IN TRANSLATION: PERSPECTIVE OF POLAND AND SLOVENIA AFTER 1990 (2A)

The post-communist transformation in the Central, Eastern and Southeastern Europe had brought multiple changes in children's literature. On the one hand, it brought new possibilities in creating of the picture book as the product. However, in that region of Europe it was the moment of decline in the area of translations from non-English literatures. Author is focused on the attempt to present work of picture book in Poland and Slovenia after 1990 and its translations from both languages in these countries. She tries to define the specific of translation connected with picture book as the product of concrete culture. The Author is also focused on the changes in the shape and graphics of picture books in Poland and Slovenia in the past thirty years, comparing them to these picture book, which were created in the communist era. She is focused on the influence of the free market, digitalization and social diversification in these countries on the graphical side of the picture book and its topics.

Alicja Fidowicz is a graduate of Polish Philology at the Jagiellonian University (2014) and Serbian Philology at the Jagiellonian University (2017). She is PhD candidate of humanities at the Jagiellonian University. Areas of academic interest: children's and young adults literature, Polish and Slovenian literature, disability studies. She is the author of many articles in scientific journals (“Maska”, “Przegląd Pedagogiczny”, “Wielogłos”).

Teresa Fleta (independent, Spain)

EXPLORING THE ART SURROUNDING BARCODES ON PICTUREBOOKS (2C)

There are many layers of meaning to be explored in picturebooks: from peritexutal features to visual elements and verbal text. Every element of a picturebook is meaningful and a great deal of studies underline the importance of the multimodality of picturebooks. Barcodes became omnipresent in the 20th century society adorning most commercially available products. Barcodes are particularly appealing to some picturebooks’ creators, many
of whom have featured them in today’s international book market. Several artists have created artwork around barcodes turning the numbers and the black and white bicolour parallel lines simplicity on the dust jacket or back cover of picturebooks into fun, colourful and memorable elements.

This presentation delves deeper into the art surrounding barcodes as meaningful peritextual elements of picturebooks. The current study is framed against the backdrop of the complex relationship between text and images (Nodelman, 1988; Nikolajeva & Scott, 2000; Arizpe & Styles, 2016; Kümmerling-Meibauer, 2017). In particular, the framework draws from the multimodal aspects of picturebooks which come to the fore the aesthetic and narratological aspects of picturebooks (Kress & Van Leeuwen 2006; Salisbury & Styles, 2012; Kümmerling-Meibauer, 2014).

The study explores the creative visual experimentation of artists with barcodes as a contribution to the visual and verbal narrative of picturebooks. After a close observation of barcodes in picturebooks, the outcomes of the study suggest that barcodes take pride of place and hold meaning in relation with the main story. Sometimes artists grace barcodes to the protagonist and/or other characters from the story; other times, with new elements which do not appear in the inner story. Moreover, sometimes the verbal text makes specific reference to the artistic barcode. Barcodes are in general hilarious and highly original artistic elements of the peritextual features of picturebooks that need to be considered “seriously” by readers.

Teresa Fleta (PhD) is a teacher, teacher trainer and researcher based in Madrid. As a classroom teacher, she taught in pre-school, primary and secondary education. Currently she teaches in the International University of La Rioja and is Honorary Research Fellow in the Complutense University of Madrid. Her recent publications include: “The Applicability of Picturebooks to teach English as a foreign language” (forthcoming); “The sounds of picturebooks for English language learning” (2017); “Active listening for second language learning in the early years” (2015); “Raising intercultural awareness through picturebooks” (2014); “The 'Art' of teaching creative story writing” (2013).
Nina Goga (Western Norway University of Applied Sciences)

HOW NONFICTION PICTUREBOOKS WORK – THE CONCEPTUALISING ART OF CHILDREN’S PICTUREBOOKS (2B)

Even though the prestigious Bologna Ragazzi Award for nonfiction children’s literature has been awarded since 1995, nonfiction picturebooks are seldom discussed or referred to as examples in analyses of the structure, or art, of picturebooks. Based on examinations of the cover design, format and size of the nonfiction picturebooks that have received the Bologna Ragazzi Award, this paper addresses this issue. Referring to and discussing Nikolajeva and Scott’s chapter on picturebook paratexts (Nikolajeva & Scott, 2006), Nodelman’s chapter on format and design (Nodelman 1988), Pantaleo’s chapter on paratexts in picturebooks (Pantaleo, 2017) and von Merveldt’s chapter on informational picturebooks (Merveldt, 2017), the aim of this paper is to outline a theoretical basis for analysing the verbal and visual strategies employed in nonfiction picturebooks to communicate the implied reader of the book (Larkin-Lieffers, 2010), as well as the topic or concept of the book. One preliminary hypothesis may be that, while fiction picturebooks tend to address the implied reader through the depiction of character and setting on the cover and through the format of the book, nonfiction picturebooks tend to address the implied reader through the choice of subject or topic and the strategies and styles (i.e. choice of objects, photo/drawing) used to visualise these.

Nina Goga is Professor in children’s literature at Western Norway University of Applied Sciences, leader of the research group Nature in Children’s Literature and Culture (http://blogg.hvl.no/nachilit/), and co-ordinator of the only Norwegian MA program in children’s and young adult literature. Her most recent books are Maps and Mapping in Children’s Literature. Landscapes, seascapes and cityscapes (2017, co-edited with Bettina Kümmerling-Meibauer) and Kart i barnelitteraturen (2015, Maps in Children’s Literature).

Mirjam Haas (Tübingen University, Germany)

SHOW ME HOW TO READ. ICONIC MEANING-MAKING BETWEEN VISUAL ART, WORD AND SOUND IN PICTURE BOOKS (1C)

In this paper, I argue that there are three (rather than the generally accepted two) levels of
interactive meaning-making that constitute picture book readings: word (semantic input), visual art (illustrations, graphics, typography), and sound (reading performance). Especially in such cases where this additional third component is inscribed into the typography (and sometimes even into the illustrations) of a picture book, sound can function as a linking device between visual art and word, which cannot only show but also establish iconic relationships between linguistic forms and their meaning(s) (e.g., but not exclusively, via onomatopoeia). Thus, Michael Arndt’s *Cat Says Meow: And Other An∙i∙mal∙o∙poe∙ia* (2014) draws on established non-arbitrary relationships between sound and meaning in such imitative expressions as the (English) frog’s “croak”. This iconic sound relationship is then mirrored in and, indeed, becomes part of the image as the animal is “made up” of the letters – and, hence, the sounds – of the call it typically utters (note also the use of the suggestive green frog colour that links call and illustration), identifying the animal with its own voice rather than with its human-given and arbitrary name. Thus, in reading, seeing and listening to the picture book, a complex multimodal representation of a “Frog” is created that establishes ideas of colour, shape, sound and even behavioural patterns of the animal (here in the suggested interaction with the mosquito).

The paper focuses on this and similar examples in which word, image and sound (especially as influenced by typography) interact to create non-arbitrary (e.g. in Dr. Seuss et al.’s *My Many Colored Days*) as well as diagrammatic (e.g. in Sandra Boynton’s *Opposites*) iconic meaning beyond the purely semantic and visual, drawing conclusions about the difference that the addition of voice(s) can make to our understanding of picture books.

*Mirjam Haas completed her MA in English Literatures and Cultures at Tübingen University in March 2018. In her master’s thesis, “Sound Meanings – Writing for the Ear: Sound of Voice and Voice of Sound in Poetry, Picture Book, and Drama Readings,” she explored how meaning is made between written and read-aloud (poetic) performative texts of different genres. Together with Leonie Kirchhoff, Mirjam Haas took part in the interdisciplinary workshop “Tiere Wissen – Tiere Erzählen” ['Animals Know – Animals Narrate'], hosted by Marion Darilek and PD Dr. Angelika Zirker, at Tübingen University in June 2017 with a talk called “From Pompey to Flush – Moving into the Real?” She is currently working at Tübingen University and teaches a seminar on “‘scope for imagination’: Girls in Wonderland at the Dawn of the Twentieth Century.” Her research interests include sound, iconicity, multimodality, literary linguistics, (Renaissance) drama, and children’s literature.*
Naomi Hamer (Ryerson University, Canada):

TRANSMEDIA STORYTELLING, MEDIA GENEALOGIES, AND PICTURE BOOK THEORY (7B)

Over the last two decades, digital media technologies and cross-media practices have significantly changed the design, distribution, and reception of picture books. These texts are rarely designed as isolated print codices but rather produced in tandem with film adaptations, video games, mobile apps, and exhibits. Henry Jenkins (2006) defines this phenomenon in terms of a “transmedia story” that “unfolds across multiple media platforms with each new text making a distinctive and valuable contribution to the whole”. Within a transmedia story, the textual design across old and newer media may meaningfully extend, inform, or subvert the discourses of the narrative. These processes require theoretical approaches that situate the analysis of picture books as part of transmedia stories. This paper explores the implications and applications of the key theoretical frames of transmedia storytelling in the analysis of picture books. Alan Liu (2007) argues that the advent of digital media brings with it a need for a “genealogy of mediated experience—bookish, online, or otherwise—that shuttles uncannily between old and new”. Expanding on Liu, Helene Hoyrup (2017) proposes that “[i]t is important not to think of verbal, visual, and multimodal texts in terms of a linear history but rather as a mutual “horizontal” questioning of the idea of mediation”. My chapter in More Words About Pictures: Current Research on Picture Books and Visual/Verbal Texts for Young People begins to engage with this type of ‘horizontal’ questioning in the examination of how the picture book app remediates design elements across old and new media. This paper will build upon the theoretical implications of this work through the exploration of a collaborative app development project (lead by Mavis Reimer, UWinnipeg) focused on the Indigenous picture book Piisim Finds Her Miskanow.

Dr. Naomi Hamer is an Assistant Professor in the Department of English at Ryerson University (Toronto, Canada). Her current research and publications examine the crossmedia adaptation of children’s literature with a focus on picture books, mobile apps, and children’s museums. She is co-editor of More Words about Pictures: Current Research on Picture Books and Visual/Verbal Texts for Young People (2017), and The Routledge Companion to Media and Fairy-Tale Cultures (2018).
Kristin Hallberg (Stockholm University, Sweden):

ICONOTEXT RECLAIMED, OR 30 YEARS AFTER (1A)

This paper concerns and discusses the interrelationship between word/text, picture and book as media from different perspectives and with account taken of both a narrating/telling and a reading point of view and all within the frame of ICONOTEXT. The approach includes both theoretical and aesthetic thoughts on how picture and word interact as an object of art and as literature.

The paper will if not dwell upon but at least include:

- Picture book/picturebook as an art form and a material object
- Metalanguage for discussing picture books: coming to terms
- Is there a universal language of picture books?
- Looking at words, seeing pictures (e.g. implications of fonts, intraiconic texts, etc)

The paper is threefold and discusses ICONOTEXT starting from a retrospective view and ending up in how I understand today.

- To coin a term – on how iconotext came about.
- How the relation text and picture was understood at the time and what I included within the term
- The conference 1998 and There is always an Iconotext
- When and how has the term been used by scholars during this 35 years
- Reclaiming Iconotext – how I would understand, define, extend ICONOTEXT 35 years after.

Kristin Hallberg is affiliated with department of comparative literature, Stockholm University. She has published on picture books from different perspective such as theoretical, historical, gender, themes and genre, as well as on YA literature and girl literature. She has written on literature didactics, on literature for the very young, and on poetry. At moment working on a article on the naked child in a 1920s Swedish newspaper comic.
**SELECTION AND PRESENTATION OF KNOWLEDGE IN PICTURE DICTIONARIES (3A)**

In the fields of picturebook research and lexicography, picture dictionaries occupy the margins. They are seen as transitional texts, rather than dictionaries proper (Mallett 2010), and their lack of narrative structure has rendered them peripheral in the field of picturebook theory. Kümmerling-Meibauer & Meibauer (2005) write that early concept books, where single words typically refer to everyday objects, have received little interest in picturebook theory research. Nikolajeva & Scott concentrate on picturebook narratives, leaving aside picture dictionaries as these ‘demand special attention’ (Nikolajeva & Scott 2006: 26).

When giving attention to these overlooked texts, this paper takes ‘picture dictionary’ to include ‘exhibit books’ (Scott & Nikolajeva 2006), or ‘early concept books’ (Kümmerling-Meibauer & Meibauer 2005), e.g. *The Baby’s Catalogue*, but also dictionaries for older children where visual and verbal elements are interdependent (e.g. *The Oxford Reading Tree Dictionary*). The image-word interplay in picture dictionaries is interrogated to determine whether the relationship between the signifier and the signified is as straightforward as has been suggested (Nikolajeva & Scott 2006). In particular, the paper investigates the presentation of knowledge. Dictionaries are generally expected to represent objective ‘facts’. However, compiling picture dictionaries involves choices regarding selection of headwords, wording of definitions, and choice of illustrations. Such choices are influenced by the time, place, and culture in which the text was created.

*Sarah Hoem Iversen* (D.Phil, Oxon) is Associate Professor in English Language and Literature at Western Norway University of Applied Sciences. She lectures on topics related to English linguistics, children’s literature and ESL/EFL pedagogy, as well being a tutors and supervisors on the Master’s in Children’s and Young Adult Literature. Her main publications are on the history of children’s dictionaries in Great Britain. Current research interests include children’s nonfiction, digital texts and hypertext, language and gender, and young learner writing.
Hui-Ling Huang (National Yunlin University of Science & Technology, Taiwan):

GO BEYOND BORDERS WITH PICTURE BOOKS: A CASE STUDY OF A TAIWANESE PUBLISHER’S DEVELOPMENT (6C)

This paper takes the grounded theory approach to explore the factors that influence picture books’ opportunities to cross the borders by exploring the strategic moves for market development taken by a Taiwanese publisher who has successfully introduced Taiwanese picture books to the world. For a small country like Taiwan, in which imported and translated picture books occupy nearly 80 percent of the market, the strategies to defy market pressures and cultural cringes so to nurture local talents and successfully introduce them to international market can provide invaluable insights to exam the factors and maybe establish a theory. From the aspects of social, cultural (aesthetic), language (translation), and geographical differences, the publisher’s professional experiences in picture books production were investigated. As we all know that publishers have influential power to decide what we read, their preferences in story types and artistic styles decide what are available in the market. However, little research has been reported from publishers’ perspectives to explore their perspectives when creating picture books for international market. Through in-depth and multiple interviews and dialogues with the publisher, who is also the editor-in-chief and a writer herself, the development of her publishing career spanned twenty years was documented based on the books published, particularly those with international rights obtained or sold. From importing English picture books in the late 1990s to publishing Taiwanese picture books, from books to multimedia production, from the successful cases to the failed ones, it was found that her previous academic training and international experiences had been two important strengths that based the rationales for the selection of story types and artistic styles. Her strategies for international markets were unraveled when she recalled her professional experiences. Suggestions for the publishing industry and implications for further study are made at the end of the paper.

Dr. Hui-Ling Huang is an associate professor at Yunlin University in Taiwan. She teaches children’s literature and creative writing for picture books. Her research centers on the
representations of multiculturalism in children’s picture books. In 2008, she took the position of the chapter advisor of SCBWI (Society of Children’s Books Writers and Illustrators) in Taiwan and the side-career as children’s writer took off. With the actual writing experiences, her research topics start to bring creators’ perspectives into academic discussions in hope to bridge the gap between research and practice.

Honglan Huang (Yale University, USA):

THE NARRATIVITY OF THE MEDIUM: THE ARCHITECTURE OF BOOK SPACE IN PICTUREBOOKS (4B)

Narrative is generally conceived of in the Structuralist model as composed of two parts, story and discourse, but increasingly prevalent experimental practices in the realm of picturebooks necessitate the introduction of the medium as an important constituent of the narrative, which encompasses both semiotic and material manifestations. Although material aspects of the book have been examined in fields like media studies and the history of the book, placing these in the context of narratology allows us to understand features of the book significant to the narrative. This paper argues that the medium not only supports the transmission of the narrative but also participates in the construction of narration and has the potential to become a semiotic code in its own right.

By first modifying and expanding upon Chatman’s four-part division of the narrative, this paper includes the medium as a plane independent from discourse. By introducing Barthes’s idea of “simultaneous systems” and Genette’s concept of paratext, this paper elaborates on the relationship between medium and other narrative components and sees material elements of the medium not as simple aesthetic statements but venues for the author to imbue the reader with certain aspects of the narrative in a less obtrusive way. In addition, I take into account works by contemporary critics: Marie-Laure Ryan’s argument for a media-conscious narratology allows the medium to take an active part in shaping the reader’s experience of the narrative and helps locate our examination of the significance of medium in picturebooks within current discussions in media studies; Maria Nikolajeva’s extension of Genette’s concept of paratext in the context of picture books allows paratexts to function as more than an accessory element of the main narrative and paves the way for this paper to explore paratexts’ influence on the physical performance of reading in picturebooks.
Honglan Huang graduated from Haverford College in 2016 with high honors in Comparative Literature (French and Japanese), and is currently a second-year PhD student in the Comparative Literature program at Yale University. He has a longstanding interest in the material and theatrical aspects of picture books.

Nahid Kazemi (illustrator)

TO IMAGINE A WORD AND TO VERBALIZE A PICTURE (7C)

To all the painters, no doubt, the book illustration seems to be a simple job at first glance. Yet, if you ask the world's greatest illustrators, most of them confirm that the first experience was not so simple. Many painters are thrilled to see beautiful picture books and dream of making their first book. They believe they can create something more engaging and more creative than they have seen, so they chose a story or a text in accordance with their own spirit and start the work. But the result is far away from what is being called the art of book illustration. All the charms suddenly disappear and you realize that you are faced with something far beyond the world of painting and technique. You need skills way higher than just painting and writing. This was an experience I had when I was working on my first book. What inspired me to create my first book was, the images that Květa Pacovská made for the book Alphabet. Pacovská says something in an interview about how her treatment of image: What seems to be important to me is not only what you see with your eyes but also what you can feel, the shape of a number or a letter, it is to be able to use, if possible, the five senses ... And elsewhere she talks about his own experience of illustration: “A book is for me an architecture. It is a given space, sealed, in which I compose empty pages, cutout, written or painted.

I, as an illustrator, initially started with a text, the text I wrote or I chose from my favorite writers. But the further I went, the further I realized that dealing with the text as an illustrator was really different from that of a painter. Isabelle Arsenault, a Canadian illustrator, says about her way of dealing with the text: I approach each of my book in a different way. Each text invokes a particular universe and I endeavor to grasp it by adapting my techniques, my rendering and my graphical approach to each project. After passing through the text and getting to the technique and making the text space, the illustrator can fully feel how to creatively use all kinds of techniques and medium for her book. Pacovská says about her experience of importing the art of sculpture into the field of illustration. “I had already made
some books left unfulfilled before publishing "never two without three" It's an order from a publisher who had seen one of my paper sculpture shows. I first refused, thinking that it would not sell, I will never have the paper and the impression that I wanted...And finally, it happened, it was not as easy in reality, it was necessary to make some small concessions. With hindsight, after a few years of this activity, I can say that I am very happy. I was very happy to be able to bring some art into the field of children's books, which was a surprise.”

Now, after years of experience and creating more than forty picture books, I, as an illustrator or maker of picture books, still cannot get what I felt when I saw Alphabet book for the first time. But I've learned that making an original visual book is like making a melody or original song. You have to enjoy skills such as character design, graphics, sculpture, layout, calligraphy, and modern storytelling techniques, to bring to life a unique work as an artist. The artist who creates the book can even compare herself with a movie director, though somewhat with the small yet important difference that she does not choose her actors rather creates them one by one, and by their creation she directs the text to other level of a picture book. Thus, picture books enable the artist visit other spheres of creativity, such as animation, and absorb their possibility of each sphere to enrich her final work.

Nahid Kazemi is a visual artist, international author-Illustrator with master's degree in painting from Tehran's University of Art. She has received awards for her illustration in Iran and Canada. She has been selected for the 2018 Joanne Fitzgerald Illustrator in Residence Program in Canada. She has published more than sixty children's books and magazines for children and adults and has collaborated by prominent publishers like Enchanted Lion Book in NY, Groundwood in Canada, Tiny Owl in London and Sanje in Slovenia . She has also thought art and has exhibited her paintings in Iran, Canada, France, Italy, the united Kingdom, Lebanon, Serbia, China. Nahid lives in Montreal.

Bettina Kümmerling-Meibauer (University of Tübingen, Germany) & Jörg Meibauer (Johannes Gutenberg University Mainz, Germany)

MATERIALITY MATTERS (4B)

Learning from picturebooks happens in many dimensions, for instance with respect to multimodality (a sequence of text-picture combinations), with respect to literary characters (often of a very special kind), and with respect to types of content (for instance, narrative or
descriptive). To these dimensions, we would like to add another source of learning, namely materiality. Since we assume that picturebook theory should explain the fact that picturebooks are accommodated to the cognitive development of the child and intended to trigger such development, we have to show that the inherent materiality of picturebooks is not accidental, but functionally related to the cognitive development of the child. This will be undertaken with respect to three dimensions: The first dimension concerns the materials the picturebooks is composed of, e.g., paper or cardboard, wood, plastics, cloth, etc. These materials allow certain actions, e.g., to draw on them or to take them into the bathwater. Obviously, the materials are connected to the dimension of integrity or destructibility that is important in child development. The second dimension refers to the type of book, e.g., a hardback, sets of cardboards, fanfold book, pop-up book, and even hybrid objects such as books, which are toys at the same time. Again, these different types of picturebooks invite for different actions of the child that are related to different developmental stages. Finally, we will analyze the types of actions that are connected to picturebooks as objects: biting, building, piling up, setting up, painting, collecting, arranging, and last, but not least, reading. Certainly, these types of actions have to with the materials and the book types previously mentioned, but also, from a cognitive point of view, with developmental stages of the child. In sum, we argue that the materiality of picturebooks should be investigated from a cognitive perspective.

Bettina Kümmerling-Meibauer is Professor in the German Department at the University of Tübingen, Germany. She has written monographs on fairytales, international children’s classics, and canon processes in children’s literature, and co-edited several volumes, e.g., on picturebooks, children’s films, manga, the impact of Avant-garde movements on children’s literature, and maps in children’s literature. She is the editor of The Routledge Companion to Picturebooks (Routledge, 2018). Her joint work with Jörg Meibauer aims at developing a cognitive theory of picturebooks.

Jörg Meibauer is Professor of German Language and Linguistics at the Johannes Gutenberg University Mainz, Germany. He has written monographs on rhetorical questions, modal particles, pragmatics, and lying, and co-edited several collections, e.g., on lexical acquisition, sentence types, constructions, quotation, context, experimental pragmatics, and pejoration. He is the editor of the Oxford Handbook of Lying (Oxford University Press,
Children’s literature has a long tradition of joining text and imagery. Already in 1693, philosopher John Locke recommended that pictures should be included in books for children, and their presence in children’s books of today is still uncontested. Still, from the 1980s onwards, research on text-image interaction in children’s literature has mainly focused on picturebooks. As a result, picturebook research has blossomed and grown into a research area in its own right and picturebooks are today seen as a distinctive and complex literary medium (cf. e.g. Nodelman 1988; Sipe 1998; Nikolajeva and Scott 2001). While establishing picturebook research and theory as a field of its own, however, little interest has been paid lately to the development of illustrated children’s books. On the contrary, illustrated books are often compared to picturebooks only in order to show that the latter involves much more complex text-image interaction.

In this paper, we wish to take a step back from and re-evaluate the over-simplified notion that illustrated books and picturebooks are fundamentally different mediums. Obviously, there are differences between the two, mainly in terms of the amount of images included. Most picturebook scholars agree that a picturebook should include one or several pictures on each double spread (cf. Hallberg 1982; Nikolajeva and Scott 2001; Birkeland and Mjør 2012), suggesting that this is not the case of an illustrated book. However, the visual turn has also had an impact on the form and shape of illustrated books during the last decades. Norwegian author Håkon Øvreås and illustrator Øyvind Torseter’s children’s book series Brune (2013) and Svartle (2015) include a multitude of pictures and thereby challenge this commonly understood divide between illustrated books and picturebooks. Have we – in our eagerness to explore the picturebook medium – neglected and overlooked the possibilities and characteristics of text-image interaction in illustrated books? Is it still relevant to uphold a rigid border between picturebooks and illustrated books?

Maria Lassén-Seger (Åbo Akademi University, Finland) & Anne Skaret (Inland Norway University of Applied Sciences)
Maria Lassén-Seger, PhD, is Head of Library Services at Åbo Akademi University Library in Turku, Finland. She is a children’s literature lecturer and critic, and a member of the Astrid Lindgren Memorial Award (ALMA) jury. Her publications include Empowering Transformations: Mrs Pepperpot Revisited (2014, co-edited with Anne Skaret), BY: Finnish Illustrations for Children (2014), Celebrating a Displaced Hedgehog: A Festschrift for Maria Nikolajeva (2012, co-edited with Mia Österlund), Adventures into Otherness: Child Metamorphs in Late Twentieth-Century Children’s Literature (2006), as well as various articles on topics especially related to picturebooks, fantasy and Nordic children’s literature. maria.lassen@abo.fi

Anne Skaret, PhD, is Associate Professor in Nordic literature at Inland Norway University of Applied Sciences, where she teaches and conducts research on topics mainly related to children’s literature. She also holds a part-time position as researcher at The Norwegian Institute for Children’s Books. Her latest publications include Barnelyrikk: en antologi (ed., 2015), Alf Prøysen, kunsten og mediene (2015, co-edited with Hans Kristian Rustad), Empowering Transformations: Mrs Pepperpot Revisited (2014, co-edited with Maria Lassén-Seger), as well as diverse articles especially on children’s literature and intermediality and Alf Prøysen’s literature for children. anne.skaret@inn.no

Marie-Pierre Litaudon (Université Rennes 2, France)

ABC PICTUREBOOKS: A PLAYGROUND FOR LITERACY (3A)

This paper will be built upon my PhD thesis Les Abécédaires de l’enfance. Verbe et image (Childhood’s ABC books. Word and image, Presses Universitaires de Rennes/IMEC, 2014) which traces the history of the ABC book as a genre, through a comparative approach (French and Anglo-American) higheliselighting the evolving relationships between text and image in learning how to read and write. Here, my aim will lie less in tracing the historical transformations of the relationship between text and image than in its present pedagogical applications in discovering and managing the language system. My paper will be divided in three parts:

1. Define what an ABC book is and why pictures were added to provide some help for its learning; analogies and differences with two close type of picturebooks : concept books (imagiers) and dictionaries.
2. Analyse the typology described in my PhD thesis to classify ABC books according to their pedagogical strategy, their aim(s) and content, as well as their material characteristics (see Appendix).

3. Show how the ABC books work as a paradigmatic and phrasal matrix of language.

Marie-Pierre Litaudon has a PhD degree in Comparative Literature and is a member of the CELLAM laboratory, University Rennes 2, France. She dedicated her thesis to the history of ABC books and deposited her rich collection of 1,200 English and French rare books at IMEC. She had been an associated researcher of the French national Library and IMEC, where she also undertook an archivist training. Her works focus on children's literature and cultural studies, book and publishing history along with the text-image relationship.

Laura Little (Bath Spa University, UK), Greet Pauwelijn (Book Island publishing), Holly Tonks (Tate publishing), & Sam Arthur (Flying Eye Books)

PUBLISHING PICTUREBOOKS: DESIGN AND EDITORIAL DECISION-MAKING FOR A GLOBAL INDUSTRY (4A)

Picturebooks form a significant part of a vibrant publishing industry and make meaningful contributions to culture and education. Within children’s literature, the roles played by authors, illustrators and readers of picturebooks have received considerable academic attention. Yet the role of the publisher with regard to the creation and distribution of a picturebook has, arguably, been less thoroughly explored.

UK children’s publishing is an internationally successful sector in terms of revenues and innovation. Around 10,000 new picturebook titles are published in the UK each year, with many of these finding their way into multiple translated, foreign language editions. Buying and selling international rights form a significant aspect of the global children’s publishing market. The market for picturebooks differs across countries in terms of the content and style of the books, providing the publisher with complex and nuanced decisions to make when buying rights.

This panel discussion will explore the creative and business decisions a publisher makes when buying rights or commissioning for different markets. Speakers such as Greet Pauwelijn, Director, Book Island; Holly Tonks, Commissioning Editor, Tate Publishing and Sam Arthur, Director, Flying Eye Books will offer perspectives from their experiences as
publishers and discuss a selection of the titles that they have commissioned or bought and published.

By discussing these titles, the decisions that publishers make on choosing, translating and adapting picturebooks for different markets will be explored. This panel will offer insights into the role of the publisher in the creation and distribution of picturebooks in an international market and question the wider cultural and educational benefits of this.

Laura Little is a Senior Lecturer in Publishing at Bath Spa University, where she leads the children’s publishing strand. She worked in publishing for a decade in both editorial and design roles. Her research interests include artists' books and children's picturebooks.

Greet Pauwelijn is Director of independent Bristol-based publisher Book Island that specialises in publishing books in translation. In 2016, Book Island won the Bologna award for Best Children’s Publisher of Oceania.

Holly Tonks is Commissioning Editor at Tate Publishing and leads the children’s list there. The Museum of Me (2016) by Emma Lewis was the Bologna Opera Prima award winner in 2017.


Fiona Maine (University of Cambridge, UK)

EXPLORING THE DIEGETIC WORLD: CHILDREN'S ENGAGEMENT WITH VISUAL STORYWORLDS (1C)

This paper explores empirical research that illuminates children’s engagement and immersion in visual storyworlds (animated film, picturebooks, pictures and a mobile game). It examines how primary-aged children respond to stories by entering and extending the diegetic worlds that they offer, and how the children collaborate together to build these worlds. Entering the storyworld might involve speaking directly to or as characters, extending the world includes creating narratives beyond the frame of the text to explain character actions and motivations. Research data from a series of studies over ten years will be shared to examine closely children’s engagement with visual texts through their language and verbal responses. Additionally, the children’s physical embodiment of meaning-making is considered, whether
this is through actions and sound-effects to become involved in the diegetic world, or more simply huddling closer to the screen of a mobile game. Iser’s (1978) notion of ‘entanglement’ highlights the fluid and messy nature of this engagement in which the children ‘flicker’ (Fleer 2014) between the real and diegetic worlds.

Fiona Maine has been a member of the Faculty of Education at the University of Cambridge since 2012. She investigates the dialogic interactions of children as they make meaning together from a variety of text modes, and she explores the language of children’s critical and creative thinking as they collaborate together. She embraces a broad notion of literacy that incorporates visual, moving image and digital texts, highlighting the possibilities afforded by working with non-verbal and ambiguous narratives. Her monograph Dialogic Readers: Children talking and thinking together about texts was published in 2015 and she has published widely in international peer-reviewed journals.

Katherina Manolessou & Becky Palmer (Anglia Ruskin University, UK)

THE USE OF FRAMES IN ILLUSTRATION PRACTICE: PICTUREBOOKS AND COMICS (3B)

Taking Carole Scott’s analysis of pictorial framing in ‘Frame-Making and Frame-Breaking in Picturebooks’ (2010) as its starting point, this paper focuses attention on the use of frames in illustration practice and their significance for creators of picturebooks and comics. Building on Perry Nodelman’s analysis, Scott identifies two kinds of framing: perceptual and architectural, arguing that each has a distinct impact on the meaning a narrative image communicates. Her discussion refers to visual sequences in published picturebooks, approaching the issue of framing in illustration as a reader and literary theorist. By contrast, the proposed paper considers framing from the point of view of the illustrator, for whom frames are a tool for organising the picture space and by extension, organising meaning. It explores how and why frames are used in the development of ideas in sketchbooks, layouts and dummy books; it addresses decision-making concerning what a frame contains, and what view it offers the reader, and it asks what informs the inclusion or omission of conspicuous or subtle framing devices in a visual sequence. Furthermore, it discusses framing in developmental stages where the framed images might be very different to the final published book –hand therefore never seen by the public.
The paper is informed by its authors’ practice as illustrators and educators, one approaching the question as a picturebook maker, the other as a creator of comics. Since their respective research interests stem from their practice, their discussion compares theoretical work on frames and framing by scholars of comics and of picturebooks (e.g. Bang 2016; Nodelman 2012; Groensteen 2007, 2013; Chavanne 2010). The paper therefore furthers the exchange between comics studies and picturebook research as well contributing to the dialogue between scholarship and practice, extending interdisciplinary discourses that have begun to develop in the years since Nodelman’s *Words About Pictures* was first published.

*Katherina Manolessou is an illustrator and senior lecturer in Children’s Book Illustration at Anglia Ruskin University. She originally studied chemistry before moving into animation and going on to study at the Royal College of Art in London. Her practice-based doctorate focused on animal characterisation in picturebooks. The book that she developed during her PhD, *Zoom Zoom Zoom*, was published in 2014 by Macmillan. It was followed by *T-Veg* (illustrator, Frances Lincoln, 2015), *Mummy and Me* (Macmillan 2017), and *Look for Ladybird in Plant City* (Frances Lincoln 2017). Katherina’s picturebooks have been published in 13 countries.*

*Becky Palmer is an illustrator, graphic novelist and lecturer on the Children’s Book Illustration MA at Anglia Ruskin University. Her first book, *La Soupière Magique*, was published by Éditions Sarbacane in 2014. Since then, she has worked with Walker Books and Nobrow on *Ellie and Lump’s Very Busy Day* and *A Castle in England*. In 2016, she gained her doctorate with a practice-based study into the relationship between comics and picturebooks, and articles based on that research have been published in The Journal of Graphic Novels and Comics and *Interjuli*.*

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*Douglas Menegazzi (Federal University of Santa Catarina, Brazil), Cristina Sylla (independent, Brazil) & Stephania Padovani (Federal University of Paraná, Brazil)*

**HOTSPOTS IN PICTUREBOOK APPLICATIONS: AN INVESTIGATION ON THE READERS’ PERCEPTION FROM THE PERSPECTIVE OF INTERACTION DESIGN (7B)**

In the present context of the popularization of mobile interactive devices (MIDs), such as tablets and smartphones, the publication of picturebooks in the form of applicative (apps)
stands out in relation to other e-book formats. A picturebook app is a software designed to take advantage of the multimedia and multimodality of MIDs, allowing for a rich and complex interaction of user-readers through video, audio, sound effects, digital games, etc. As objects of literature for children, apps must also prioritize design due to a specific reading system. However, by means of a bibliographical review we have verified that the poorly planned or careless design of the interaction areas (hotspots) in apps is one of the main factors responsible for diverting attention span, compromising comprehension of the storyline and hindering the learning process in children. This is even more serious in the context of mediated reading between parents and children, since parents can interact erroneously with the hotspots or even feel that their presence is superfluous due to the digital resources of apps.

Outgoing from this situation, we have investigated the positive and negative impact of hotspots in picturebook apps according to the perspective of the users-readers, considering parents and children in mediated reading. For this purpose, we have carried out a user study with a representative sample of readers, using three selected applications that have different interaction properties. The theoretical framework of the analyses is given by Hunt’s and Colomer’s literary theory; by Nikolajeva & Scott’s; Linden’s; Salisbury & Styles’ analyses of contemporary picture books; and by the studies of Morgan; Frederico; Kao and colleagues, as well as Smeet & Bus’ studies on children’s digital books. Our analyses revealed that the majority of hotspots in applicatives has no narrative goal and bureaucratizes the activity of mediated reading and are generally perceived as entertainment of low educational value. Conversely, hotspots that reveal extratextual explicative contents lead to digital solutions that improve the reading of children’s books.

Douglas Menegazzi is an assistant professor at the Federal University of Santa Catarina, in Brazil, where he teaches Digital Illustration and Drawing. He is a member of the Research Group on Digital Design and Information (Capes/CNPq). In the scope of his collaboration with the Research Center of the Community Library Barca dos Livros he participates in curation process of the Brazilian National Foundation of Children and Youth Literature (FNLIJ). Currently he is also a Design PhD student at the Federal University of Paraná, Brazil. His research focus on the analyses of interaction design of digital picturebooks. He is a research fellow from the Brazilian National Council for Science and Technology (CNPq - Brazil).
Cristina Sylla has a PhD in Educational Technology, a Master degree in Technology and Digital Art and a Master degree in Literary Studies. Her work is regularly published in international journals and conferences. She is part of the program committee from several international conferences. Her work has been distinguished with several awards, such as the Golden Award for Best Demo at the International Conference on Advances in Computer Entertainment Technology 2012, and the World Technology Award Category Entertainment in 2013. She is a Fellow of the World Technology Network and Corporate Member and a member of the ACM Association for Computer Machinery.

Stephania Padovani has a degree in Industrial Design from the University of the State of Rio de Janeiro, a Master degree in Design from the Pontifical Catholic University of Rio de Janeiro and a PhD in Cognitive Ergonomics from the Loughborough University. She is currently a professor and researcher at the Design Department of the Federal University of Paraná, where she teaches at the undergraduate, master and doctoral levels. She has experience in the areas of Human-Computer Interaction and Usability, working mainly on hypermedia, navigation systems, usability evaluation and interface design.

Christophe Meunier (University of Orleans, France)

FROM THE ICONOTEXT TO THE ICONOBOOK: HOW THE SPATIAL TEXT WORKS IN PICTUREBOOKS? (1A)

Many writers have tried to define picturebooks/picture books by studying the mechanisms that explained how they worked. According to Perry Nodelman, for example, “books intended for young children (…) communicate information or tell stories through a series of many pictures combined with relatively brief texts or no text at all” (Nodelman, 1988). The vast majority of researchers agree on the interdependence, the entanglement, the synergy between the verbal and the visual texts inside that is called by Kristin Hallberg, in 1982, iconotext.

When Lawrence R. Sipe, in 1998, quotes the English Oxford Dictionary, he explains what he means by synergy between verbal and visual texts, that is to say: “the production of two or more agents (…) of a combined effect greater than the sum of their separate effects”. However, there seems to be another agent with which words and pictures synergize. In 1976, Barbara Bader, in her definition of picturebook added a third agent. She wrote: “A
picturebook is text, illustrations, total design” (Bader, 1976). Sophie Van Der Linden, many years later, speaks about a «coherent three-dimensional system: text, picture and support» (Van der Linden, 2003). Isabelle Nieres-Chevrel evokes a medium in which “artists have gradually discovered the richness of the intercourse between text and picture in the multi-surface space of the book”.

In this paper, I focus on the hypothetic third dimension of the picturebook and that is the book object itself. I would like to show there exists a spatial text that contributes to the synergy of the picturebook and that is based on choices of layout, page turns, size and format of the book. From examples taken in different countries and different authors, I will demonstrate that artists play with different opportunities offered by the book object to satisfy children’s ludic mind.

Christophe Meunier graduated from the PhD in Geography at Ecole Normale Supérieure de Lyon. He teaches history and geography in Ecole Superieure du Professorat et de l’Education of the University of Orleans. His dissertation, Quand les albums pour enfants parlent d’espace, (When Children’s Picturebooks speak about space) was published by Presses Universitaires de Rennes in 2016 and entitled Space in Children’s Books. His researches in cultural geography lead him to work about representations of space and spatiality in iconotexts (bande dessinée, children’s picturebooks). Since 2010, he is the webmaster of a blog: Les Territoires de l’album (lta.hypotheses.org).

Emily Midkiff (University of Minnesota, USA)

IT'S BIGGER ON THE INSIDE: FITTING COMPLEX GENRES LIKE SCIENCE FICTION INTO THE PICTUREBOOK FORMAT (3C)

In a 2016 interview with picturebook author/illustrator Peter Brown, he told me “Picturebooks are great for bigger ideas. If you really want to get into science fiction and start thinking seriously about some of these complicated issues, I think you need time and words. You can’t cram it into a short picturebook.” This statement implies that the picturebook format can be confining, and forces some content to be simplified. The idea is not unusual. According to scholars like Perry Nodelman and A. Waller Hastings, generic differences already stand between children’s literature and science fiction, and these differences become exponentially more challenging in picturebooks. However, a moment later in that same
interview, Brown added: “I’m sure someone will now prove me wrong.” There is my cue. I contend that the physical space of picturebooks is a perfect habitat for science fiction stories. The picturebook format works best when treated as a toolbox for achieving content, not a cage.

This presentation demonstrates how the qualities and strengths of picturebooks offer tools to overcome their apparent challenges of space and size. Farah Mendelsohn once noted that the paratextual spaces of picturebooks can hold impressive information density for science fiction stories. I would add that the use of comic panel formatting and visual diversity cues in the illustrations further enable science fiction picturebooks to succeed. Additionally, the interplay of text and words that has been the crux of picturebook theory for decades offers a unique scaffolding for science concepts that may be unfamiliar to younger readers. Using a pool of 145 picturebooks, describe the successes and challenges of current science fiction picturebooks and pick out key examples to demonstrate how picturebooks can deliver science fiction effectively through the format’s unique strengths.

Emily Midkiff, PhD, integrates research methods from the fields of literature and education in order to conduct interdisciplinary studies on children’s and YA literature, visual narratives, and speculative fiction. Her most recent publication offers background theory and concrete suggestions for elementary teachers who wish to use children’s science fiction picturebooks in science/STEAM classrooms. In 2018, her first picturebook will be released from Storysuits publishing. She is currently working on an academic monograph examining diverse, girl-friendly science fiction for children under twelve years old. Her doctorate was awarded by the University of Minnesota and her master’s degree by Kansas State University.

Kai Mikkonen (University of Helsinki, Finland):

READING PICTURE BOOKS AND COMICS: POINTS OF CONTACT AND DIVERGENCES (3B)

There is considerable overlap between the adjacent areas of picture book studies and comics research, for instance, in terms of the study of image and text interaction, multimodal narrative, the collaboration between author and illustrator, visual style and representation, and the materiality of the book. In the past thirty years, picture book theory has made important advances in conceptualizing word/image-driven multimodal narratives and art in ways that
should be relevant to Comics Studies. At the same time, Comics Studies has developed, among other things, approaches to picture sequence and page layout that have potential to benefit the study of picture books. Nevertheless, despite the many points of contact between these two fields, they have been surprisingly rarely connected. Some significant recent exceptions in this regard include the thematic numbers of *Journal of Graphic Novels and Comics* (5.3/2014) and *Children’s Literature Association Quarterly* (37.4/Winter 2012) that encourage academic conversation across boundaries, but also try to come to terms with the main differences between the two media.

This paper looks at some points of contact between picture book theory and comics theory and hopes to enhance a dialogue between these fields of research. In particular, this paper will focus on conceptions of reading, including notions of order, rhythm, and alternation between words and pictures, in these respective areas of research. The examples will be drawn from representative picture books, such as those discussed in Perry Nodelman’s *Words about Pictures* (chapter 9) and Nikolajeva and Scott’s *How Picturebooks Work* (chapter 5), and comics in longer formats. The empirical dimension of the paper is grounded on a recent eye-tracking study conducted at the University of Helsinki on readers’ reading patterns and states of attention while reading isolated double-page spreads in comics.

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According to Genette, the publisher’s peritext is the spatial and material zone of paratext (1987) and it is increasingly more frequent in picturebooks to see this peritext being used beyond simple beautification – often the result of an illustrator working sensitively with a designer or being one and the same. The peritextual elements of a picturebook have been discussed and analysed extensively and are commonly recognized for their contribution to the visual narrative and thus a reader’s construction of meaning.

Recently, Sotto Mayor (2016) presented a typology of title pages based on a corpus of Portuguese illustrated books, suggesting that title pages were either merely informative, or visually significant - this latter category included seven sub-categories of semantic relevance. Upon analysing award-winning illustrated books from the United Kingdom between 2000 and 2014 the typology was expanded to include eleven sub-categories (Sotto Mayor & Mourão, 2017). The focus of this paper is to discuss and present the typology of title pages which has been validated through further analysis of a corpus of books from award-winning collections in at least five other countries. Discussion will also suggest that the employment of peritextual features for significant semantic relevance reflects the development of illustration in these different countries and is the consequence of their distinct histories and traditions in the field of children’s literature.

Sandie Mourão has a PhD in Didactics and Teacher Education. She is a teacher educator, author and educational consultant specializing in early years language education. As a part-time assistant professor at Nova University, she lectures on the MA ‘Teaching English in primary education’. Her research interests include early childhood language learning, picturebooks in foreign language education, picturebook design and classroom-based research. Sandie is co-editor of the e-journal Children’s Literature in English Language Education; Fractures and Disruptions in Children’s Literature (Cambridge Scholars Press, 2017) and Early Years Second Language Education: International perspectives on theories and practice (Routledge, 2015).
Masako Nagai (Ferris University, Japan):

AN ANALYSIS OF PERITEXT IN JAPANESE “IMAGINATION PICTURE BOOKS” BY SHINSUKE YOSHITAKE (3C)

This paper explores peritext in Japanese three “Imagination Picture Books Series” by Shinsuke Yoshitake. Picturebooks do not consist merely of the words of the story and the accompanying illustrations; the format of the picturebooks also includes the dust jacket, front and back covers, front and back endpapers, title and dedication page. These additional elements, commonly referred to as the “peritext” (Sipe 2008) which is first used by Gerard Genette (1997). These elements are, however, still more important in picturebooks than in novels (Nikolajeva and Scott 2001). Teachers need to be aware of how these features contribute to the overall text and to students’ reading transactions (Pantaleo 2008, Sipe 2008). Although the peritext has a greater significance for readers, the paratextual information often changes from edition to edition and country to country (Beckett 2012). English version of “Imagination Picture Books” are one of them and they don’t wear dustjackets.

The characteristic of the picture books is that the protagonist, a boy, is always pondering about subtle philosophical questions which seem difficult for a child with limited life experience. In IT MIGHT BE AN APPLE (Ringokamo Shirenai, 2013), he asks if an apple on the table is really an apple and he imagines it as a curled up red fish, or a large red cherry and so on. Similarly, in CAN I BUILD ANOTHER ME? (Bokuno Nisemonowo Tsukuruniwa, 2014) he is pondering about “himself” and “death” in WHAT HAPPENS NEXT? (Konoato Doshichao, 2016). The protagonist, the first person narrator, is a problem poser as well as a problem solver in the three books.
The presentation begins by analyzing the dustjacket of *IT MIGHT BE AN APPLE*. The subtle picture on the dustjacket where the protagonist finds bananas in the cupboard implies that the story go back to his beginning question. The picture breaks the image of happy ending and suggests a circular narrative. Dustjackets and other elements of peritext in the other two books are also examined. The peritext shows hidden plot of *CAN I BUILD ANOTHER ME*?

In his last work of this series, *WHAT HAPPENS NEXT?*, the peritext contributes to time and plot of the story through the front page to the back page under the dustjacket.

I will argue how “peritext” provokes the urge to extend and expand the story and changes the interpretation of philosophical themes. I also demonstrate that, this aspect is overlooked in the English versions.

_Masako Nagai is a lecturer at Ferris University in Japan and she is teaching “How to Teach English to Children”. She is responsible for teacher training at two public elementary schools and also teaches English there. Her interest is in experimental research of children’s reading picturebooks and the usage of picture books in English language teaching. Published papers include “Picturebooks for Teaching Materials” in A New Guide to Picture Book (Kyoto: Minerva, 2013)._

_Amy Nottingham-Martin (Lawrence University, USA)_

**AND WHAT IS THE USE OF A BOOK WITHOUT - OR WITH - PICTURES OR CONVERSATION? A CONSIDERATION OF PLAYING WITH FORM IN PICTUREBOOKS (7C)**

One reason I love picturebooks is that they push boundaries in both form and content, offering possibilities for play and subversion. Particular attention has been given to how these possibilities develop in postmodern metafictional picturebooks through the reader’s negotiation of gaps between text and image, made all the more complex through the presence of techniques such as pastiche, allusion, creation of improbable spaces, parody, intertextuality, and selfreferentiality. To layer consideration of the form of the book itself onto this mix, in this presentation I focus on a specific kind of metafictional picturebook: those that not only draw attention to their fictional nature, but point to their form as a book; where, indeed, the idea of the book as an object with usually predictable qualities and the reader’s interaction with that object play a pivotal role in how the action of the story unfolds,
sometimes literally. Playing with the form that the book takes in turn invites the reader to play with the book, both concretely as an object and more abstractly by reconsidering what a book does and offers. I argue, however, that this type of play depends on the reader’s recognition and negotiation of yet another gap: the distance between the reader’s expectations about the typical features of a picturebook and the particular qualities that the book at issue possesses. My examination of a selection of picturebooks will develop in two stages:

1. Develop a taxonomy of various qualities and mechanisms through which picturebooks point to their own “bookishness”

2. Analysis of particular examples, specifically drawing on performance theory (which focuses on questions of how objects invite people to perform particular roles or actions) in order to examine how the selected picturebooks invite the reader to play with idea of the book as an object.

Amy Nottingham-Martin currently works as a lecturer at Lawrence University (Wisconsin, US) and as a freelance book designer and typesetter. Her research interests include intersections of picturebooks and performance, paratexts and other margins, making picturebooks, and gender in children’s and young adult literature. Amy has been fortunate enough to spend time working with children’s literature on both sides of the Atlantic.

Åse Marie Ommundsen (Oslo and Akershus University College of Applied Sciences, Norway)

AESTHETICS IN TACTILE PICTUREBOOKS FOR VISUALLY IMPAIRED CHILDREN (4C)

Tactile picturebooks are books containing tactile pictures and text, in which the pictures can be explored and perceived through touch. Tactile elements allow blind readers to feel, stroke, pull, lift, shake, rattle and squeak their way through the story. The tactile features may also be enjoyed by readers with some sight, as well as readers with other learning difficulties. The point of departure in this paper is to investigate the tactile picturebook’s distinctive qualities and potential to give the reader an aesthetic experience. 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 as an art form.
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 readers, 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 techniques used and tactile pictures to be found in tactile picturebooks will be presented and discussed within a theoretical framework consisting of picturebook theory, multimodal theory and narratology. In what ways can tactile picturebooks relate to Kristin Hallberg’s (1982) concept of iconotext, and recent picturebook theories on the interaction of words and pictures? (Nodelman 1988, Nikolajeva and Scott 2001, Kümmerling-Meibauer 2018) To what extent do tactile picturebooks represent both a material object and an art form that opens up for an aesthetic reading experience? Do we in order to fully understand tactile picturebooks need to extend the picturebook definition to include tactile modes in addition to the verbal and the visual? To what extent is it meaningful to define tactile picturebooks within the picturebook medium, and to what extent do the tactile picturebooks move towards other mediums, like for instance toy books?

Åse Marie Ommundsen is Professor at the Faculty of Education and International Studies, Oslo and Akershus University College of Applied Sciences, and a part-time Professor at Nord University, Norway. Her current interest is in crossover picturebooks and picturebooks for adults, on which she has published articles in Norwegian, Danish, English, French and Dutch and lectured as a guest lecturer and keynote speaker. In 2013, she edited Looking Out and Looking In: National Identity in Picturebooks of the New Millennium (Novus). Her current research project is “Challenging Picturebooks in Education: Rethinking Language and Literature Learning”. In 2013, Ommundsen was awarded the “Kari Skjønsberg Award” for her research on children’s literature.

Nathalie op de Beeck (Pacific Lutheran University, USA):

“EXPERIENTIAL ENCOUNTERS” (7B)

My paper aligns with the CFP question “How trustworthy are the semiotic generalizations of books like Words about Pictures or How Picturebooks Work in relationship to picture books/picturebooks produced in different times, places, cultures? Is there a universal
language of picture books/picturebooks?” I engaged with these questions when writing for Bettina Kümmerling-Meibauer’s The Routledge Companion to Picturebooks on the topic of picture-text relationships. No matter how I tried to draft a straightforward report on materiality, imagery, and literary content, my argument detoured into the thorny question of “whether the picture-text relationship … is stable or predictable over time, even as we accept structural and aesthetic analyses as useful” in parsing picturebook codes. I speculated that picturebooks—from the archival to the contemporary—“demonstrate generational codes” that are not necessarily legible, or are legible in unpredictable ways, as generations change. For example, I brought in Joe Sutliff Sanders’ 2013 theory of “Chaperoning Words” to argue that diverse chaperones and twenty-first century global subjectivities may demand different picture book codes—not negating previous codes, but introducing alternative and equally valid systems.

My presentation builds upon this line of inquiry, with research into perception, design, and technology/digital media. In addition to children’s literature criticism, I examine research on sensory perception (e.g., Crary’s Techniques of the Observer and Suspensions of Perception) and research on recollection/remembrance (e.g., Hirsch’s The Generation of Postmemory) to suggest how—even if our physical traits are not much changed from a century ago—our physiological abilities, wearable technologies, and subjective self-awareness result in ways of coding and decoding that seem quite ordinary to children today. My title, “Experiential Encounters,” draws attention to the ideological and context-specific manners in which we perceive, decode, and respond to picture books.

Nathalie op de Beeck is the author of Suspended Animation: Children’s Picture Books and the Fairy Tale of Modernity (2010) and a proud contributor to The Routledge Companion to Picturebooks (2017) and More Words About Pictures (2017). She serves as Associate Professor and Chair of English at Pacific Lutheran University, in Tacoma, WA. Although she used to feel defensive about writing picture book as a compound word, she has become more open-minded in recent years and now can type picturebook without flinching (much).
COLORFUL FEELINGS: MAKING EMOTION WITH COLOR IN THE CONTEMPORARY AMERICAN PICTUREBOOK (4C)

In the popular imagination, picturebooks are over-sized books with bright, colorful pictures. Deeper, scholarly consideration also identifies color as a defining feature of the picturebook. Yet, within the endeavors to theorize the format, there has been very little direct attention to how color works, what it says, what it does, how it creates meaning, or what ideas it conveys.

“Colorful Feelings” is part of my effort to consider deeply what the contemporary picturebook has to say about color through how it uses color. In other words, while the interaction of words and images is essential to theorizing the picturebook as an art form, my presentation aims to dig into a single aspect of the visual: color. Broadly, the purpose is to theorize picturebooks’ efforts to encode an aesthetic of color meaning.

More specifically, “Colorful Feelings” looks to the most typical explanation of color’s role in the format—namely, to express emotion. Here, the essay situates its arguments in relation to the recent cognitive approaches to texts that aim to understand how textual features and operations activate emotional structures in the brain. Its goal is to supplement and expand the focus of that work by considering how contemporary British and American picturebooks script associations between color and emotion (in addition to activating innate scripts and schema). In other words, the essay adds to the insights generated by recent scholarship by pinpointing a place where nurture and nature converge. The essay accepts that affective experiences, capacities, and abilities may be built-in architectural brain circuitry (i.e., nature) that function by referencing innate, biological schema and scripts. However, it also finds that contemporary British and American picturebook’s efforts to colorize emotion and emotionalize color reveal intensely—and often intentionally—ideological nurturing. That is, the contemporary picturebook’s efforts to colorize emotion and emotionalize color underscore the fact that our descriptions and ways of characterizing emotional experiences—that is, of naming them, of visualizing them, of understanding and making meaning of them—are learned and thus are political.

Working with Gunther Kress and Theo van Leeuwen’s socially-oriented postsemiotic theories of visual communication, the essay teases out the regularities of the contemporary
picturebook’s uses of color and emotion, while also drawing attention to ways that specific texts disrupt the format’s color-emotion conventions. Such disruptions not only expose the color-emotion semiotic connection as highly constructed and ideological, but they suggest how the ideological scripts constructed in those semiotic enmeshments might be revised and re-envisioned. The conference presentation will attend most directly to the contexts and theorizing of these claims, rather than offering extended textual readings and analysis, for it sees that as the first step “if we are to understand the way in which vital text producing institutions like the media, education, and children’s literature make sense of the world and participate in the development of new forms of social stratification” (Kress and van Leeuwen 179).

Gretchen Papazian is a professor of English at Central Michigan University in the United States. She teaches and researches Children’s and Young Adult Literature. In addition to other publications, she has two essays on picturebooks: “Picturing Mom: Mythic and Real Mothers in the Children's Picture Book” (in Mothers who Deliver, Ed. Pegeen Powell and Jocelyn Stitt, 2010) and “Color Multiculturally: Twenty-First-Century Multicultural Picturebooks, Color(ing) Beyond the Lines” (Children’s Literature 46 [2018]).

Cláudia Sousa Pereira (University of Évora, Portugal)

FROM MOVABLE BOOKS TO THE LITERARY DESIGN: OTHER LEGACIES ON THE DISCUSSION ABOUT PICTUREBOOKS (5C)

Synergy means cooperation and contradiction is the principle according to which something can’t, at the same time, be and not be. The present proposition lays on these two concept’s definitions proposed by the conference’s organization and pretends to discuss the picturebooks’s theme as an art form and a material object, in the perspective of literary studies. Therefore, we start from book as an object, more precisely from movable book, to conclude that synergy may be found in the book and reading promotion area, while contradiction can remain in the fact of those who came from literary studies have it as a research and teaching object.

We can always legitimate this position in the literary history with the example of Futurism in the early 20th century in Europe. However, and as the pragmatic way of resolving
contradictions in name of a contemporary coherence matters to us, we will instead take up a much older oriental concept to correctly define the work with the book as an object through literary studies. It’s the concept of “literary design”, developed in Wenxin diaolong by Liu Xe in the 6th century and where among his contributions is its remarkable notion that affections are literally the medium of literature, and language merely the product. We also won’t ignore the most recent studies in which ethics, emotions and affections walk into literary studies through the front door that children’s literature opens (Damásio, 2017; Mallan, 2017; Nikolajeva, 2017).

We believe we can contribute for the transformation of contradiction in synergy and demonstrate how the materiality of the support related to the verbal text can be stipulated as part of the concept of “the” literary, touchstone of literary theory and studies.

Cláudia Sousa Pereira is a graduate in Modern Languages and Literatures - Portuguese and French, UNLisboa (1989); Master in Comparative Portuguese and French Literature - medieval period, UNLisboa (1994); PhD in Portuguese Literature, University of Évora (2000), about a 16th century chivalry book dedicated to the young King Sebastião. Since 1990, professor at the University of Évora, researcher and vice-director of CIDEHUS-UÊ (Interdisciplinary Center of History, Cultures and Societies of the University of Évora).

Publications in books, conferences, communications and training, national and international, in the areas of children's and youth literature, reading promotion, literary education and mass literature and culture.

Anna Purkiss (University of Cambridge, UK)

FEELING THE TEXT: THE ADDED DIMENSION OF TACTILE ELEMENTS IN PICTUREBOOKS (4C)

Whilst the materiality of children’s literature has recently become a topic of much discussion (e.g. Do Rozario, 2012; Mackey, 2016), the tactility of children’s texts is surprisingly under researched, with only a few studies dealing with it (e.g. Mangen & Schilab, 2012; Williams, 2015). The use of hands and touch has been explored in the context of apps and digital texts (e.g. Mackey, 2002; Merchant, 2017) but as Eve Bearne (2009) argues, not all multimodal texts are screen based. In this paper, I examine three types of picturebooks with tactile elements: those intended for very young children, such as the That's Not My series (2008 –
2017) by Fiona Watt and Rachel Wells, which use different textures to engage and interest the child; tactile texts intended for children with visual impairments, which are often handmade by volunteers for charities; and an emerging form of picturebook that uses tactile elements in complex and sophisticated ways, as can be seen in the *The Black Book of Colours* (2010) by Menena Cottin and Rosana Faria as well as the *Ology* series (2003 - 2013) by Dugald Steer et al. I examine the different ways that tactile elements are incorporated into these three categories as well as their intended purposes, and consider the added dimension that they can bring to the fundamental interaction between words and pictures in picturebooks. I conclude by questioning why tactile elements are prevalent in books for very young children but largely peter out in books for school-aged children and above. I argue that tactile elements have great potential for enriching child readers’ experiences of picturebooks and as such merit both further research and increased inclusion.

*Anna Purkiss is a first-year PhD student at the Faculty of Education, University of Cambridge. She is researching children’s responses to the representation of disability in children’s fiction and is supervised by Maria Nikolajeva and Kristine Black-Hawkins. A former primary school teacher, she has an MPhil in Critical Approaches to Children’s Literature from the University of Cambridge, and for her Master’s thesis she used theoretical models of disability to analyse portrayals of disability in two contemporary Young Adult novels.*

*Ana Margarida Ramos (University of Aveiro, Portugal)*

**THE PICTUREBOOK FORMAT: BEYOND THE RELATIONSHIP BETWEEN WORDS AND PICTURES (3C)**

The picturebook genre is mainly characterised by the close relationship between text and pictures and engages readers through different levels of interaction. Despite all the research which has been dedicated to this specific form of art, it still struggles to differentiate itself from other genres, such as the graphic novel, comics or other illustrated books. The centrality of images in picturebooks, once used to distinguish them from other art forms, is now common in the publication of traditional folk tales, poetry collections and YA fiction, and even in non-fictional formats such as Alphabets, Imageries and Activity Books. The hybridity
of some of these publications also helps to explain a certain level of fluidity in the use of the term “picturebook”.

In the case of the Portuguese theoretical approach to picturebooks, we still discuss what the adequate translation of the term should be, since we use the French designation (and ambiguous word) “album”. As there is no solid tradition of publishing picturebooks until the end of the 20\textsuperscript{th} century in Portugal, the contemporary publication of picturebooks illustrates the relevance of the book design and peritextual elements in defining the characteristics of this art form.

Our aim is to present picturebooks as an editorial format instead of a literary genre, due to the creative investment in peritexts and the attention to the material aspects of the book as an object. The relevance of the book design in the definition of picturebooks seems now as important as the relationship between texts and pictures and the process of construction of a picturebook includes special attention to all its details and elements. This includes not only the main features, such as covers, back covers, and endpapers, but also others, such the dust jackets, credits and title page, barcodes, types of paper, lettering, size, format and shape, as well as forms of binding. Therefore, as the relationship between the book design and the content of the book seems crucial to the definition of the picturebook format, so is the book designer, who is being increasingly perceived as an author due to their participation in the creative process.

Ana Margarida Ramos (PhD) is an Assistant Professor at the Department of Languages and Cultures at the University of Aveiro, in Portugal, where she teaches Children’s Literature since 1999. She is a Full Researcher of the Research Centre for Didactics and Technology in Trainers Education and a collaborator of the Research Centre for Languages, Literatures and Cultures of the same University. She organised several national and international conferences, including 2015 The Child and The Book – Fractures and Disruptions in Children’s Literature. She’s author and co-author of several books, book chapters and international journal articles (in Portuguese, English and Spanish).

Emma Reay (University of Cambridge, UK):

WORDS ABOUT VIDEO GAMES: APPLYING PICTUREBOOK THEORY TO CHILDREN’S VIDEO GAMES (1C)
This paper explores the ways in which picturebook theory might shape emerging critical discourse surrounding children’s video games. Drawing on ideas of ‘play’, ‘interaction’, and ‘performance’ inherent in picturebook theory, this paper begins by arguing that picturebook theory could serve as an important meta-critical bridge between video games scholarship and children’s literature scholarship. It posits that since picturebook criticism emphasises the eloquence of images and the articulacy of non-verbal signifiers, it has obvious applications for the analysis of visual media like children’s video games. It briefly outlines the ways in which concepts central to picturebook theory such as the child’s-eye-view, non-narrated space, visual pathways, and environmental storytelling might transcend ‘bookspace’ and enter the paradigm of gaming. The paper then suggests that the most important intersection between picturebook criticism and video games criticism is the critical frameworks used to analyse the meaningful synergy between modes. Since the aesthetic experience of playing a video game is shaped by the interplay between the visual, verbal, auditory, tactile, ludic, and performative modes, video games studies desperately needs to develop terminology and typologies that describe the relational systems between semiotic planes. This paper applies the systems of relation between the visual and the verbal outlined by Scott and Nikolajeva in *How Picturebooks Work* (2001) to a selection of children’s video games with a view to determining which critical terms and concepts might be appropriated for video games analysis.

*Emma Reay is a PhD student at the University of Cambridge. Her research intends to fill the scholarly gap surrounding ‘children’s videogames’ by bringing together games scholarship and children’s literature scholarship. Her research interests include the function of textual children and constructions of childhood in videogames, the aesthetic and poetic value of videogames, and research approaches to the study of wordless, multisensory, supralinguistic texts. Her personal interests include the navigation of immersive, transmedial storyworlds, textual toys, ecocritical and post-humanist approaches, and feminist fantasy literature. Emma is the recipient of the Vice-Chancellor’s award, the Pigott award, the Jacqueline Wilson award, and is funded by the Arts and Humanities research council.*

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

**SOME THOUGHTS CONCERNING CONCEPT BOOKS: RAISING THE QUESTION OF THE ROLES OF WORDS AND PICTURES (3A)**
Contrary to what happens in other countries, the publication of concept books in Portugal has been relatively sporadic. However, some obviously innovative and creative examples have appeared in recent years. For the most part, these are books by young illustrators, most of whom, however, already have a commendable work in the field of picture book design.

There has not yet been any study that articulates a theoretical reflection concerning the significance of the interaction between images and words in these books. Accordingly, taking as a starting point two sets of books by the illustrator André Letria (winner of several awards, such as the Portuguese Illustration Award, Silver and Bronze medals in the 3×3 Children’s Books Annual, and an Award of Excellence for Illustration from the Society for News Design (USA)), this paper aims to conceptualise, as well as question, the kind of literary-didactic blend that may be observed in concept books. To this end, it will focus on four books in the «Foxi and Meg» collection (2004), written and illustrated by the above-named artist, as well as two other books written by Ricardo Henriques: O Mar [The Sea] (2012), which won a Non-Fiction mention in the 2014 Bologna Ragazzi Awards, and O Teatro [The Theatre] (2015).

This paper will address the composition of (these) concept books and their different kinds of picture and word combinations, a composition which results in distinct hybrid objects which may be identified with either literary formative books or didactic formative books.

Sara Reis da Silva, PhD in Children’s Literature. She is Assistant Professor in the Institute of Education at the University of Minho (Braga, Portugal) where she teaches: Children’s Literature; Language, Textuality and Reading Strategies, and Children’s Literature Didactics. She is a member of: CIEC (Research Centre in Child Studies), the project RED LIJMI (University of Santiago de Compostela, Spain), Gulbenkian/Casa da Leitura (www.casadaleitura.org); and ELOS, a Portuguese-Galaic research association. She has participated in several conferences and has widely published. She has supervised one PhD student and is now supervising four other PhD students.

María del Rosario Neira Piñeiro (University of Oviedo, Spain)

WHEN PICTURES MEET POETRY. A NEW FORM OF PICTUREBOOK (5B)

The poetry picturebook is a type of book which comes from the meeting of illustration and poetry. Characterised by the combination of a sequence of illustrations with one or several
lyric poems, the poetry picturebook is usually based on the expression of feelings and emotions, the description of elements and the expression of a subjective world view. This new kind of picturebook, different from the narrative one, is attracting the interest of scholars, and represents an emerging research line on picturebooks.

This work, based on the analysis of current literature about research on poetry picturebooks, intends to present a theoretical revision of the characteristics, types and internal structure of this kind of book. After providing a definition, the poetry picturebook is categorised in two main types, taking into account the inner structure of the book: the single poem picturebook and the picturebook based on a collection of poems. Whilst in the first type the poem is fragmented and interwoven with a sequence of illustrations, thus creating a strong artistic unit, in the second case the book is divided into small units, consisting of a poem plus its illustration. Straightaway, some issues regarding the analysis of poetry picturebooks are discussed: the possibilities of organising the sequence of pictures, the use of poetic as well as narrative procedures in the visual discourse, and the main functions of illustrations, as well as the ways in which images can transform or reinterpret a previous poem.

Finally, some pedagogical implications are drawn, taking into account the interest of poetry picturebooks for literary education. As the educational uses of poetry picturebooks have been scarcely explored, some research lines are suggested, intended to explore new issues related to its contribution to discover and enjoy poetry with children.

*Dr. María del Rosario Neira Piñeiro is a lecturer at the Faculty of Education of the University of Oviedo (Spain), where she teaches courses in Language and Literature Teaching Methodology. Her current research interests include children’s literature and literary education, as well as the use of ICT and audiovisual media in education. She has published a book on film analysis (2003), whilst her recent work includes papers on poetry picturebooks, children’s reading habits, digital storytelling and the use of blogs in literary education. She is also a creative writer and received the Adonais poetry award in 1996.*

*Karolina Rybicka (Jagiellonian University, Poland)*

**CROCODILES IN BATHTUBS AND IMPOSSIBLE RAILWAY STATIONS, OR CAN A PICTUREBOOK BE OVER 300 PAGES LONG? (5B)**
Can a novel be a picturebook? If we ask someone to name a picturebook, chances are that the first work that comes to mind is rather short. Most of the numerable definitions of the genre focus on the relationship between the verbal and the visual, many note that it contains “relatively slight texts or no texts at all” (Nodelman 1988). However, if we concentrate on the “interdependence of words and pictures” (Bader) or look at the picturebook as a “mode of production” (op de Beeck) or method of reading/experiencing, does the word-count really matter? In my inquiry I focus on two examples of a wider trend that I call “picturebook novels”, that came out in Poland in the 1960s and 1970s, particularly Woroszylski’s Cyryl Gdzie Jesteś? (Cyryl, where art thou?) and Kulmowa’s Stacja nigdy w życiu (Not-in-a-lifetime station), both illustrated and designed by Bohdan Butenko. Both self-identify as novels (Cyryl... is subtitled “A novel, albeit short”), yet their narration heavily relies on blending the verbal and the visual, also when it comes to font size, shape and colour, with change of storylines being signalled mostly by using different styles of lettering (in Woroszylski) or the time of day represented by different coloured pages (Kulmowa). Apart from the condition of brevity (over 300 pages long!), those books exhibit many signs of “picturebookishness” – including all the characteristics of “postmodern picturebooks” by Sipe and McGuire (Pantaleo and Sipe 2003). I will look at how the graphic form has shaped the narrative and vice versa, and wonder if the works had been “translated” by Butenko into a picturebook(-like?) form or were they picturebooks to begin with. Based on that I strive to find a more general set of “picturebookishness characteristics” that might help in distinguishing the picturebook novel from an illustrated book.

Karolina Rybicka is a literary translator and Ph.D. candidate at the Chair for Translation Studies and Intercultural Communication of the Jagiellonian University. In her research she deals with the relationship between words and pictures and how it changes in translation. Her study interests include Children Literature Translation Studies, intersemiotic translation, cognitive linguistics, and adaptation studies. She is also a practicing translator of American Classics (Edith Wharton, etc.) into Polish. In her free time she blogs about films and pop culture.

Marta Passos Pinheiro & Jéssica Mariana Andrade Tolentino (Federal Centre of Technological Education of Minas Gerais, Brazil)
THE ROLE OF GRAPHIC DESIGN IN THE NARRATIVE CONSTRUCTION OF AWARD-WINNING CONTEMPORARY BRAZILIAN PICTUREBOOKS (5C)

Contemporary children's literature has been highlighted by the strong dialogue between written text and illustration and by its creative graphic designs. For this matter, many theorists consider contemporary picturebooks as a set of interactions between text, image and media. Considering the importance of the graphic aspects for contemporary children's picturebooks, we propose an investigation of their role in the narrative construction present in these books.

For the analysis, we selected two books that present fictional narratives for the children's audience that were awarded in 2016 by two important Brazilian institutions that legitimize the book production for children and young people. The institutions are: the Brazilian Chamber of Books (CBL), with the Jabuti prize, category "Children", and the National Foundation for Children and Youth Book (FNLJ), the Brazilian section of the International Board on Books for Young People (IBBY), with the prize "The best for children", category "Children". The picturebooks chosen were Lá e Aqui (Here and There) by Carolina Moreyra (written text) and Odilon Moraes (illustration), and Inês by Roger Mello (written text) and Mariana Massarani (illustration). As a theoretical reference, we used studies on children's picturebooks – Nikolajeva and Scott (2011), Oliveira (2008), Linden (2011) and Ramos (2013) – and studies in graphic design – such as Haslam (2007) and Hendel (2003). Based on our analysis, we assume that the graphic design of children's picturebooks contributes to the successful dialogue between written text and illustration. Thus, we can consider that the contemporary children's picturebook is formed by three important elements: written text, illustration and graphic design.

Marta Passos Pinheiro is Professor of the Language and Technology Department of the Federal Centre of Technological Education of Minas Gerais (CEFET-MG), Brazil. She has a master's degree in Brazilian Literature from the State University of Rio de Janeiro (2000) and a doctorate in Education from the Federal University of Minas Gerais (2006). In 2017, she developed a postdoctoral research in Education at UFMG on the graphic-editorial project of the award-winning children’s picturebooks. This research included the analysis of the books’ production and children reception.

Jéssica Mariana Andrade Tolentino is a Masters student in Language Studies (Line IV - Edition, Language and Technology) by the post-graduate program of the Federal Centre of Technological Education of Minas Gerais (CEFET-MG), Brazil, and holds a bachelor's degree in Language – Editing Technologies from the same institution. She is a researcher at
Farriba Schulz (Universität Potsdam, Germany)

**IMAGERY AND IDEOLOGY: POLITICAL STRATEGIES IN THE IMAGERY OF GERMAN PICTURE BOOKS (2A)**

Picture books have always contributed political discourses—explicitly and implicitly, sometimes subversively, and at times deliberately fueling political ideology. Taking Nodelman’s notion that children’s literature is a matter of dominance, and an approach to maintain power over children, as a starting point (1992), I understand picture books to be powerful tools in educating children verbally and particularly visually. Despite significant research on the critical potential of picture books (Evans 2015), little has been said about the political potential of picture books in different political systems, periods and places. This talk examines the political dimensions of picture books as systematic tools to position youth in their social construction. I connect relevant research areas by pursuing the culturally specific dimensions of picture books due to the political environment in which they appear, e.g. in artistic style, narrative form and conditions of publishing. Following Evelyn Arizpe’s statement, that “an image will always be contingent on a given context and moment in time” (“Foreword”, 2015), we investigate the ideological and critical imagery of German picture books during the upheavals of the 20th century and trace a historical line of politically motivated picture book publications. Consulting critical theory (Frankfurt School), and scholarship regarding concepts of political and radical children’s literature (Nel/Mickenberg 2005 and 2011; Mickenberg 2006; Reynolds 2007), I will draw on the crucial period at the end of the 1960s/beginning of the 1970s in German history. Moreover, I will analyze case studies of proletarian and socialistic aesthetics in picture books, including examples such as anti-authoritarian picture books from the late sixties onwards (*Der große Schrecken Elfriede 1969*). Friedrich Karl Waechter may serve as one quintessential example of a radical children’s writer and illustrator, who became famous for books in which he encourages young readers to interact and engage critically (*Der Anti-Struwwelpeter 1973, Brülle ich zum*
Fenster raus 1973). Finally, I will examine to what extent political aesthetics and critical statements are still visible in contemporary German picture books.

Farriba Schulz, PhD, teaches and researches in the Department of German at the Universität Potsdam. She teaches Children’s Literature and Media for Bachelor and Master Students. Farriba is the author of a monograph on childhood in picture books nominated for the German Children’s Literature Award from 1956 onwards. In 2014 and 2015 she was the Visiting Professor of Primary Education in the Department of German at the Technische Universität Dresden. Her research interests range from visual and linguistic narratives to construction of childhood in children’s literature and second language acquisition with visual narratives. A current project is concerned with language acquisition through visual narratives.

Elise Seip Tønnessen (University of Agder, Norway):

VISUAL NOVELS – WHAT IS NEW? (5B)

This paper will address what seems to be a new phenomenon that I will (preliminary) label “visual novels for children”. In a taxonomy of visual narratives for children, these books would find their place somewhere between the picturebook and the illustrated novel. They differ from picturebooks in that they don’t necessarily have images on each spread. But they also differ from illustrated novels in that images and visual design are more central to the narration than we see in chapter books where the images fill a more supplementary function to the mainly written text. Visual novels are characterized by how words and images are integrated in a holistic visual design, including fonts, and effects like speech bubbles and visual sound effects from comics. They typically come in series, where the visual design plays an important role in establishing recognition and identity for regular readers.

Is this a new phenomenon? What role does the visual design play? And how can these books be distinguished from picturebooks, comics and graphic novels respectively?

These questions will be discussed with examples from the international success series Diary of a Wimpy Kid (Jeff Kinney 2007 - ) along with some recent Nordic series: Verdens kuleste gjeng [The world's coolest gang] by Norwegian author Maja Lunde and cartoonist Tegnehanne (2015 - ); and Kepler62 (2015 - ) produced in cooperation between Norwegian...
Author Bjørn Sortland, Finnish author Timo Parvela, and Pasi Pitkänen, known for his visual work on the computer game *Angry Birds*.

*Elise Seip Tønnessen is Professor, Dr. Philos. at Department of Nordic and Media Studies, University of Agder, Kristiansand, Norway, and previously Adjunct Professor (leader of research) at The Norwegian Institute of Children’s books, where she was head of the research project on the Mediatization of Children’s Literature. She has published on children’s literature, on children and the media, and on the reception of narratives and multimodal texts from media and literature. Her current research is concentrated on multimodal texts in arts as well as in educational contexts; among others a project on picture book apps read in kindergarten.*

*Magdalena Sikorska (Kazimierz Wielki University, Poland)*

**UNDERSTANDING PICTUREBOOKS: DAVID PERKINS REVISITED (1A)**

Somehow irresistibly researchers look for new ways of researching their material, linking the adjective ‘new’ with development and progress. In this talk, however, I would take an opportunity to ‘look back’ and read David Perkins’ classic text “Art as Understanding” (1988) in the context of picturebook study. Perkins does not mention picturebooks in his article, but as many picturebooks are ‘art’, I believe such an extension is explainable and justifiable. Perkins sees the rules of understanding art and the rules of understanding in general as parallel. Concluding his article, he presents himself as an advocate of a pedagogy of understanding which “is anchored in the nature of understanding itself” (p. 129). He sees the following qualities as inherent in understanding:

- generativity
- coherence (with different standards of coherence taken into consideration)
- understanding rests on various webs of relations (both outer and inner relations)
- it is open-ended
- understanding is an endless quest

I view the above qualities as equally indispensable in picturebook study, regardless of the theoretical perspective a researcher decides to adopt. They allow both for the study of detail and uniqueness, without uprooting meaningful generalizations. They let us see the material
within a larger context, but also draw a significant amount of attention to the book’s intrarelations. Such a perspective restores a healthy balance between the theoretical perspective and the material selected, positioning any theory as supportive, not dominating, in the researcher’s quest for understanding the book. Finally, it reminds us that the ultimate goal of any study is the quest for understanding.
NON-FICTION PICTURE BOOKS WITH AESTHETIC AMBITIONS – HOW TO UNDERSTAND AND DESCRIBE THEM? (2B)

In recent decades, children’s literature researchers have primarily considered fiction as children’s literature (Nikolajeva 1998, Weinreich 2004), although for instance Kimberley Reynolds has argued for a broader concept (Reynolds 2011), and in children’s literature research in general as well as in picture book research, there has been a tendency to write about fiction and especially books structured as narratives. There are exceptions (Meek 1996, Mallett 2004, Goga 2008), but a consequence of the focus on fiction is that great many publications for children have been overlooked in research and in education. In this paper, I will present a definition of children’s literature that includes non-fiction, and I argue that non-fiction picture books are an important part of children’s literature history from Comenius’ Orbis Sensualium Pictus (1658) to the present day. I will focus on non-fiction picture books with aesthetic ambitions and draw a line from Johann Basedows Elementarwerk (1774) to Jenny Broom and Katie Scotts Animalium (2014). Experimental or artificial non-fiction picture books are characterized by including both didactic and aesthetic purposes. My reflections will be on how to analyze and categorize this type of books, and therefore, the main questions asked in the paper are: How is it possible to understand non-fiction picture books with aesthetic ambitions? How can we learn from the development of the understandings and the analytical tools developed in picture book research in general? For example: Is the correspondence between visual and verbal text to be described in the same way - or do we need new categories and concepts?

A preliminary assumption is that we need a new understanding of the often claimed dichotomy between art and pedagogy to understand this kind of books. Therefore, the paper also
seeks inspiration in theory about the aesthetic (Baumgarten [1750] 2013), the aesthetic experience and its importance for learning.

Anna Karlskov Skyggebjerg is Associate Professor and head of Department of Applied Studies at the Faculty of Arts at the University of Aarhus, Denmark. She holds a PhD in Genre Theory and Children’s Literature. Her research interests include children’s literature history, fantasy, historical novels and non-fiction picture books. She has published several articles in books and periodicals; her two recent projects have been on non-fiction picture books, ABC’s and the development of literature teaching in textbooks.

Miki Takeuchi (Toyo University, Japan)

HOW PICTUREBOOK’S FORM AFFECTS ITS TRANSLATION OR ADAPTATION: THE CASE OF ENGLISH-JAPANESE TRANSLATION (6C)

When we translate texts from English to Japanese, in addition to the translation of the language itself, we have to convert the text orientation from horizontal to vertical and vice versa. This change of text orientation also requires the change of reading direction due to the direction of page. The relationship between the reading direction and the picture direction affects the reading experience since each picture has its own direction. For example, if the directions of the text and the picture are synchronized, the narrative is more coherent; on the contrary, if they contradict each other, reading experience would be disharmonized.

This paper explores two different picturebooks in translation. One is Virginia Lee Burton’s, The Little House translated by Momoko Ishii from English to Japanese in 1954; and the other one is Yuichi Kimura (author) and Koji Abe (illustrator)’s The Stormy Night translated by Lucy North from Japanese to English in 2003. Each book has the aforementioned problem in the relationship between the text and the pictures that have changed through translation. Examining these problems will expose the effects of synchronization and contradiction in the picturebook translation. The change in text orientation has been a historical issue and even more so now because of the popularization of E-books in the past decade. In digital devices, the form (size and reading direction) and the method of turning pages (scrolling or tapping) are different from those of traditional books.


Eve Tandoi (University of Gloucestershire, UK), Erin Spring (University of Calgary, Canada)

EXPLORING THE AESTHETICS OF NON-FICTION PICTUREBOOKS THROUGH A STUDY OF YOUNG PEOPLE’S ENGAGEMENT WITH THE THRESHOLD CONCEPT OF EVOLUTION (6B)

Given the importance of non-fiction in shaping young people’s understanding of the world, it is striking that, in current picturebook scholarship, there is an absence of research on these texts. Writing in The Routledge Companion to Picturebooks Nikola von Merveldt (2017) points to recent trends in publishing that suggest that non-fiction picturebooks are often ‘visually conceived’ and tend to blur boundaries between: fiction and non-fiction; description and narrative. Given these recent developments in non-fiction picturebooks, it is high time that they are given the critical attention that is due to them.

This presentation emerges out of a larger project that analyses the manner in which current non-fiction picturebooks represent ‘threshold concepts’ (Meyer and Land 2003) such as evolution, chronology and deep time. These are complex ideas that invite young readers to transform their understanding of the world. Therefore, picturebook creators must push the boundaries of what is possible and make use of the synergy between words and images as well as the book’s paratext and materiality. Consequently, non-fiction picturebooks are ideal texts for examining the aesthetic aspects of storytelling through words and images.

Our presentation will focus on picturebooks that deal with key concepts of evolutionary thinking (e.g. ‘survival of the fittest’, ‘the tree of life’), and the diverse ways in which these texts move beyond words and images to represent threshold concepts. We are particularly interested in how such picturebooks metaphorically represent these concepts and how they utilise varied story structures. We will analyse the burgeoning market of picturebooks on
evolution and then from this analysis we will select four representative texts to share with two
groups of young people in the UK and Canada. Our talk will analyse the different ways these
non-fiction picturebooks engage the readers and transform their understanding of the
threshold concept of evolution.

Dr Eve Tandoi is Lecturer in Education at the School of Education at the University of
Gloucestershire. Her interests include hybrid novels for children and young adults, children’s
responses to literature in educational settings, and models of dialogic teaching. Eve’s most
recent publication can be found in The Edinburgh Companion to Children’s Literature.

Dr Erin Spring is an Assistant Professor in the Werklund School of Education at the
University of Calgary. She received her PhD in Education from the University of Cambridge
in 2014. Drawing on a range of methodological approaches, Erin’s research seeks to
understand the ways in which young people make sense of their identities through reading,
writing, and art. Her research projects are united thematically by a shared investment in
stories and storytelling as a way of articulating identity development, with a particular focus
on the influence of place. Erin’s most recent publications can be found in Jeunesse: Young
People, Texts, Cultures, and Children’s Literature in Education.

Vera Veldhuizen (University of Cambridge, UK)

TAKING SIDES IN WORDLESS PICTUREBOOKS ON WAR (6B)

The representation of war is not a cultural artefact reserved for adults: it permeates all facets
of children’s media. Even wordless picturebooks, written for the smallest of readers, cannot
escape representations of war. The way through which images represent war have incredible
impact on how this concept is received and understood by readers. For this paper I use
cognitive narratological approaches to compare and examine two recent wordless
picturebooks that discuss war: WHY? (2016) by Nikolai Popov and Green Lizards vs. Red
Rectangles (2015) by Steve Anthony. I explore the ways through which the opposing sides in
each conflict are presented, how this representation pushes the reader to empathising with one
specific side over another, and the possible cognitive impact of the conflict resolution in each
text. I focus on the cause (or lack thereof) of war in the narratives, like the mouse’s jealousy
in WHY?, the portrayal of emotion and suffering on the opposing sides, as well what is
represented as a resolution or simply as an outcome, such as the forced harmony and balance in *Green Lizards vs. Red Rectangles*. I argue that the narrative construction of each side in *WHY?* successfully creates potential empathy for characters on both sides and manipulates readers’ emotional responses, allowing a deeper understanding of the conflict, whereas in *Green Lizards vs. Red Rectangles* there is more resistance to such empathic engagement. I conclude by discussing the ethical implications and complications of wordless picturebooks that discuss war, arguing that this type of narrative potentially offers a unique opportunity for the reader to empathise with opposing sides and gain insight in the complexities of war, but that this does come with the risk of pedantic proposals concerning the causes and resolutions of such complicated conflicts as war.

_Vera Veldhuizen is a second-year PhD student at the Faculty of Education, University of Cambridge. Her current research is on cognitive approaches to empathy, ethics, and justice in children’s war literature, and is supervised by Maria Nikolajeva._

_Miki Yamamoto (University of Tsukuba, Japan):_

**WORDLESS PICTUREBOOKS RETELLING A FAMOUS STORY: STRATEGIES FOR EXPRESSION WITHOUT WORDS (1B)**

In the genre of wordless picturebooks, one can find many examples of the retelling of famous stories. This study focuses on the strategies employed in the expression of wordless picturebooks of "Little Red Riding Hood". To gain an insight into the potential of wordless picturebooks for such retelling, this research has analyzed 13 wordless versions of “Little Red Riding Hood”. First, 13 books were analyzed to discover how the books challenge expression that seems difficult to transmit without words. For example, there are scenes containing: (a) origin of a thing and explanation of meaning, (b) a character's thinking and thoughts, (c) things behind or inside something, (d) speech, and (e) sound. The story is originally told by words; therefore, the content needs to be converted into pictures. Especially, at the climax, the wolf pretends to be the girl’s grandmother and answers the questions. This means that the content of speech is very important, however wordless picturebooks never use text. This paper found that some books make it possible to express the speech content by gestures, symbolic items, balloons, close ups of features of the wolf, etc.
The paper also examines how these books exploit the fact that the story is well known to the readers. Based on this premise, some books cut the latter half boldly, or all pages are made up of geometric shapes. Others add original scenes and make fresh interpretations. This is possible because people generally understand “Little Red Riding Hood”. Indeed, illustrators rather accomplish the expression of avant-garde abstractions and new interpretations by wisely utilizing the knowledge of the readers. Thus, famous stories have been widely employed for wordless picturebooks, and in this way the possibility of story presentation is expanding.

Miki Yamamoto, Ph.D., is a scholar of picturebooks and an artist. She received her Ph.D. from the University of Tsukuba (Japan). Her research field includes mechanism of picturebooks, especially how images tell a story by themselves. She has taught as an assistant professor of art and design at the University of Tsukuba, since 2016. She has also published three graphic novels: How Are You? (2014, Jury Selection of 19th Japan Media Arts Festival), Sunny Sunny Ann! (2012, New Artist Prize in 17th Tezuka Osamu Cultural Prize, First prize in 29th Manga Open) and a wordless picturebook Ribbon around a Bomb (2011).

Liu Zixian (independent, UK)

BOOKSCAPES AND VISUAL PENETRATION: READING THE SURFACES OF PICTURE BOOKS (2C)

The aim of this paper is to propose surface reading (Best and Marcus 2009) as a transferable critical method for children’s picturebooks and picture books studies. There has been a spate of interest in peritextual or paratextual elements which are peripheral to the main literary contents of picturebooks and picture books. Since Gérard Genette (1997) indicated that reading the paratexts also acts as an important pathway to examine the text in mainstream literature, scholars of children’s literature have begun to devote increasing attention to the paratexts in picturebooks and picture books. However, there still lacks research evidence theorising paratexts reading in children’s literature research. This paper, therefore, will argue for a relatively new framework for the understanding of paratextual elements in children’s picturebooks and picture books, while it also seeks to engage with the current discourse on the material turn in children’s literature research. First, this paper will reframe surface reading in the
context of picturebooks and picture books studies and outline its rationales. By viewing children’s literature as a form of culturally constructed artefact, this paper will then identify and define material characteristics of the book as the bookscape, a textually material space, and demonstrate how a surface reader may contemplate the paratexts in this space. This paper will end with a brief discussion of the other possible implication of surface reading on other textual elements of words (such as the font) as visual patterns in a wider context.

Liu Zixian is a 2017 graduate of University of Glasgow with a Masters degree in Children’s Literature and Literacies. He holds a Bachelor’s degree in Early Childhood Education. His recent research focusses on material culture studies, queer studies, and cognitive and evolutionary approaches to children’s literature. His masters dissertation was Collective Memory, Embodiment and Intersubjectivity of Reminiscences: A Cognitive Surface Reading on Brian Selznick’s The Marvels.
DIRECTIONS

BY PUBLIC TRANSPORT - TRAIN/BUS/WALKING

The Citi 1 bus stops outside Homerton and departs every 10 minutes from the station. There are plenty of taxis outside the main entrance to the station.

To walk to Homerton:
➢ On exiting the station turn left onto Station Place and walk for a few minutes before turning right on to Brookgate. Turn left by the Co-op on to Hills Road and walk over the railway bridge, continue walking along Hills Road and cross over Cherry Hinton Road at the lights.
➢ Homerton College is on the right hand side past Hills Road Sixth Form, behind the black railings. Follow the signs to the Conference Centre Reception or your specific event signage.

BY CAR

There is a large car park at the rear of Homerton Conference Centre which is free of charge for conference delegates (this is located at the end of Harrison Drive. Follow the road all the way round the back of Harrison House. Please see the attached site plan). Space is not guaranteed and is available on a first come first served basis.

From the M11
- Exit the motorway at junction 11, following signs to city centre.
- Continue along the A1309 through Trumpington, past the Green Man pub and turn right at the junction and traffic lights on to Long Road.
- At the cross road turn left onto Hills Road and continue for approximately ½ a mile. You will see Homerton College Signposted on the left, behind the black railings. This is the Porters lodge location.
- Just beyond the main College building, turn left into Harrison drive and follow signs for Homerton Conference Centre car park, the entrance for which is at the back of the site.
- To access the car park, key in the code (shown right) at the barrier.

From the City Centre
- Follow the A1307 out the city centre, eventually crossing over the railway bridge.
- At the junction go straight across and turn right into Harrison Drive and follow signs for Homerton Conference Centre car park, the entrance for which is at the back of the site.
- To access the car park, key in the code (shown right) at the barrier.

LASTLY PLEASE NOTE THAT HOMERTON COLLEGE AND GROUNDS OPERATE AS A NO SMOKING SITE; HOWEVER THERE ARE 2 PERMITTED SMOKING LOCATIONS, ONE AT THE REAR CONFERENCE CAR PARK AND THE SECOND TO THE SOUTH SIDE OF THE MARY ALLEN BUILDING, WITHIN THE MAB CAR PARK. WE ASK THAT YOU PLEASE DO NOT SMOKE IN ANY OTHER AREAS; YOUR COOPERATION IS GREATLY APPRECIATED.

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