

Thursday, June 9

Session 1 - 8:00 - 9:15 a.m.

Session 1A: Reading Digitally: Explorations of Multimodal Texts and Apps

Room: Judicial

Chair: Michele Castleman, Heidelberg University

Frank Serafini, Arizona State University

A Framework for Investigating Picturebook Apps

Maggie Bokelman, Hollins University

Thank You For Sharing (Your Creative Authority): Marcus Sedgwick, David Almond, and the Hypertext Novel in Print

Michele Castleman, Heidelberg University

Better Nate in Stereo: Engaging with Federle's Middle Grade Nate Novels Through Narration and Multi-Media Resources

Session 1B: Reclaiming Identity and Innocence: Conceptions of Childhood

Room: House A

Chair: Melanie Goss, Armstrong State University

Elissa Myers, CUNY Graduate Center

Historicizing the Magic of Childhood in E. Nesbit's *The Story of the Amulet*

Poushali Bhadury, University of Florida

In a Faraway Land: Childhood and the Spatial Imagination in Carol Ann Duffy

Melanie Goss, Armstrong State University

"That's the Wrong Question": Changing Narratives and Challenging Tradition in *The Book of Everything* and *Why Is This Night Different from All Other Nights?*

Session 1C: "We're All Mad Here": Alice and Animation

Room: Legislative B

Chair: Lindsay Persohn, University of South Florida, Tampa

Lindsay Persohn, University of South Florida, Tampa

Animating Madness: Visual portrayals of Wonderland's Mad Hatter

Kevin Shortsleeve, Christopher Newport University

Alice, Genre and Animation

Jan Susina, Illinois State University
Lewis Carroll Among the Cartoonists

Session 1D: The Dreams and Nightmares of Brown Girls and Boys

Room: Executive AB

Chair: Ebony Elizabeth Thomas, University of Pennsylvania

Bevin Roue, Michigan State University
Slipstages of the Fantastic: Neoliberalism, Contemporary Slavery, and Canonical Dystopia in
Octavia Butler's *Parable of the Sower*

Grad Essay Winner Krystal Howard, Western Michigan University
The Verse Novel for Young Readers: Collage, Confession, and Crisis in Jacqueline
Woodson's *Brown Girl Dreaming*

Ebony Elizabeth Thomas, University of Pennsylvania
"Long Live the Queen!": Guinevere in the BBC's *Merlin* and Dark Fantastic Dreaming in Fantasy
TV

Session 1E: Life, Death, and Reanimation

Room: Senate A

Chair: Julian Gill-Peterson

Julian Gill-Peterson, University of Pittsburgh
Biological Animation as Childish Form

Mary Gryctko, University of Pittsburgh
Literary Reanimation: 19th Century Readings of the Diaries of Marjory Fleming

Maggie Roby, University of Pittsburgh
Straddling the Garden Wall: Life, Death, and Liminality in Children's Animation

Session 1F: Magic and Daemons: Childhood and the Soul in the Works of British Authors

Room: Legislative A

Chair: Margaret Mackey, University of Alberta

Jessica Evans, University of Kentucky
Animating the Child Hero: The Development of Children's Agency by 'Magic' in British Children's
Literature

Megan Kahn, United States Air Force Academy
Dæmon Souls in *His Dark Materials*

Margaret Mackey, University of Alberta

Animating Pullman's Daemons: Adaptation, Censorship, and Intercision

Session 2 - 9:30 - 10:45 a.m.

Session 2A: Authorship in Disney Animation

Room: Executive AB

Chair: Peter Kunze, University of Texas at Austin

Peter Kunze, University of Texas at Austin

The (Re)Animator: Don Bluth, the Walt Disney Company, and Blockbuster Children's Culture

Brennan Thomas, Saint Francis University

Of Mice and Men: The Personal Vision of Mickey Mouse Animator Fred Moore

Jennifer Michalicek, San Jose State University

From Plane Crazy to the Old Mill: Walt Disney, Webb Smith and Storyboard Storytelling

Session 2B: Publishing in Canada: writing to and from region

Room: House B

Chair: Susan Fisher, University of New Brunswick

Susan Fisher, University of New Brunswick

We may get quite a lift through the children: animating the child as reader in 1950s New Brunswick

Margot Stafford, Rockhurst University

From The Mixed-Up Catalogue of Brunswick Press: What Five Children's Books Can Tell Us about Regional Publishing in 1950s Canada

Session 2C: Marketing and Metaworlds in Children's Media

Room: House A

Chair: Anne Anderson, University of South Florida & Eckerd College

Mark Rogers, Walsh University

Commerce Is Magic: *My Little Pony* From 30 Minute Commercials To Multi-Platform Licensing Machine

Anne Anderson, University of South Florida & Eckerd College

My Little Pony: The Elements of Harmony: Friendship is Magic: The Official Guidebook to the Animated, Animating, and Ani-Meta Worlds of Equestria

Blair Davis, DePaul University

Star Comics - The New World in the Marvel Universe: Children's Comic Books and Character Licensing in the 1980s

Session 2D: Fantasy Wars: Reimagining Country, Democracy, and History

Room: Legislative A

Chair: Ramona Caponegro, Eastern Michigan University

Shaun Baker, Virginia Tech

From Nixon to 9/11: Captain America and the Disenfranchisement of the American People

Megan Isaac, Elon University

Re-Animating Democracy in the World of Fantasy

Ramona Caponegro, Eastern Michigan University

The People v. Leo Frank: Reanimating and Reinterpreting the Case for a High School Audience

Session 2E: Animating History

Room: Legislative B

Chair: Katharine Kittredge, Ithaca College

Ivy Stabell, Iona College

Contested Pasts and Contested Art in M.T. Anderson's *Symphony for the City of the Dead*

Megan MacAlystre, Clemson University

The Undying Century: The Neo-Victorian (as) Horror in Lockwood & Co.

Katharine Kittredge, Ithaca College

"Perversity shows itself so early": Bullying in Pre-Victorian Children's Literature

Session 2F: Interpreting the Gaze in Transmedia Texts

Room: Senate A

Chair: Ashley Wilson, Independent Researcher

Wesley Jacques, Illinois State University

Animation through the Gaze: Feminine Identity Development in Young Adult Literature

Kelsey McLendon, Eastern Michigan University

Through the Microscope: Flavia de Luce's Investigations of Space and the Feminine Gaze in *The Sweetness at the Bottom of the Pie*

Ashley Wilson, Independent Researcher

Giving the Male Gaze a Voice: Analyzing the Romance in Webster's *Daddy-Long-Legs* and *Daddy Long Legs the Musical*

Session 2G: Active Writing and Reading of Children's Literature

Room: Senate B

Chair: Jennifer Burek Pierce, University of Iowa

Jennifer Burek Pierce, University of Iowa

Only Children: Authors and the Audiences They Call Into Being

Jean Stevenson, University of Minnesota Duluth

Exploring Claudia Mills' Writing Process while Her School Stories Animate and Transform Readers

Tanya Radford, Dominican College of Blauvelt

Magic Words and the World of Reading

Session 3 - 11:00 a.m. - 12:15 p.m.

Session 3A: Gender, Privilege, and Politics in Latino/a Texts and Media

Room: Judicial

Chair: Mauricio Espinoza , The Ohio State University

Domino Perez, University of Texas at Austin

Mexican Masculinity and Fatherhood in *Despicable Me 2* and *The Book of Life*

Alya Hameed, Independent Scholar

Always Tea-time But Not Enough Milk: Food and the Politics of Privilege from *Alice* to *Shadowshaper*

Mauricio Espinoza, The Ohio State University

Visualizing Borders and Immigration: New Latino/a Children's Literature and Film and the Representation of 'Crossing'

Session 3B: Brazilian Children's Literature: from illustration to animation

Room: House B

Chair: Renata Junqueira de Souza, São Paulo State University

Renata Junqueira de Souza, São Paulo State University

A Brazilian Wordless book: mediating the meaning of illustrations

Edgar Roberto Kirchof, Lutheran University, Brazil

Brazilian Digital Literature for Children

Rosa Maria Silveira, Federal University of Rio Grande do Sul

Death: a delicate subject in the Brazilian children's literature

Session 3C: Children and Adults Co-Animating Culture

Room: Executive AB

Chair: Marah Gubar, Massachusetts Institute of Technology

Victoria Ford Smith, University of Connecticut

Painting in Miniature: Young Artists, Child Agency, and Questions that Animate the Field

Rachel Conrad, Hampshire College

Gwendolyn Brooks and the Animation of Young Poets

Marah Gubar, Massachusetts Institute of Technology

What Was So Groovy About the 1970s? Children Writing Children's Literature (II)

Session 3D: Children's Literature and Adaptation: Theory, Gender, and Pedagogy

Room: Legislative B

Chair: M. Tyler Sasser, University of Alabama

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Shakespeare and the Making of American Boyhood

Amy Bennett-Zendzian, Boston University

Suspended Animation: Sleeping Beauties in Young Adult Science Fiction

Erica Hateley, Norwegian University of Science and Technology (NTNU)

What a Failed Adaptation Can Teach Us About Shakespeare for Children; or, How I Learned to Stop Worrying and Hate Gnomeo and Juliet.

Rachel Maley, University of Pittsburgh

Playing with Intertextuality: Transforming Maria Susanna Cummins' *The Lamplighter* into Picture Book and Card Game

Session 3E: Reanimating Arlene

Room: Senate B

Chair: Amy Pattee, Simmons College

Amy Pattee, Simmons College

Implicit Horror: *Arlene Sardine* as Informational Text

Cathryn Mercier, Simmons College

Resuscitating *Arlene Sardine*

Lauren Rizzuto, Simmons College

"Fish are Friends, Not Food": Arlene and the Politics of Anthropocentric Reading

Session 3F: Narratology in Children's Literature and Culture

Room: Senate A

Chair: Mike Cadden, Missouri Western State University

Rebecca Fox, Simmons College

Let's Reanimate Narratology: Adopting (and Adapting) Narratology to Explore Illustration-based Subject Positions in Beginning Readers

Sara Hays, Middle Tennessee State University

"If You Like This, You Should Read the Book!": The Great Gonzo as Narrator in *The Muppet Christmas Carol*

Mike Cadden, Missouri Western State University

Narrative Theory & Children's Literature: A Brief History and Proposal

Session 3G: We Got Game: Video Games as Genre

Room: Legislative A

Chair: Sara Day, Southern Arkansas University

Christopher Stuart, Eastern Michigan University

Playful Manifestations: Gaming through Existentialism in Joe Kelly's *I Kill Giants*

Carol Gay Winner Andrea Quinn, Rowan University

"The machine is us": Ready Player One and the Limits of Binarism

Sara Day, Southern Arkansas University

Easter Eggs for '80s Kids: Video Games and Nostalgia in Recent Media for Young Audiences

12:15 – 1:45 p.m

Lunch on Your Own

Session 4 - 2:00 - 3:15 p.m.

Session 4A: Animating Childhood and Old Age. Revitalizing Links Between Two Generations

Room: House B

Chair: Vanessa Joosen, University of Antwerp and Tilburg University

Elisabeth Wesseling, Maastricht University

Revitalizing Childhood through Old Age in Hector Malot's *Sans Famille*

Helma Van Lierop-Debrauwer, Tilburg University, The Netherlands

Rebels with a Cause. Children's and Elderly People's Right to Self Determination in Dutch Children's Literature

Vanessa Joosen, University of Antwerp and Tilburg University

Extremely Close Generations: Jonathan Safran Foer's Link Between Childhood and Old Age

Session 4B: Animating the School Story: Three Versions of a Genre

Room: Legislative B

Chair: Lauren Tedesco, East Carolina University

Janis Dawson, University of Victoria

"The girls for whom I write love a naughty heroine": L.T. Meade's Naughty School Girls and Story Writing for Girls

Allison Speicher, Eastern Connecticut State University

Not Mothers, But Lovers: Schoolmistress-Schoolboy Romance in Nineteenth-Century American Fiction

Lauren Tedesco, East Carolina University

"Life is too short to be wasted among odious people, young or old": Margaret Sidney Learns to Write the School Story

Session 4C: Moving Books: Historical Children's Literature in Global Circulation

Room: Senate A

Chair: Courtney Weikle-Mills, University of Pittsburgh

Courtney Weikle-Mills, University of Pittsburgh

A Choice Assortment of Children's Books per Schooner: Children's Literature in the Early British Caribbean

Jacqueline Reid-Walsh, Penn State University

Textual transmissions: Reading, circulating and making a simple movable book in the 17th-19th century

Shawna McDermott, University of Pittsburgh

Visualizing a Global St. Nicholas: Digital Tools for Comparative Childhood Studies

Sandra Burr, Northern Michigan University

Reading Bertha's Journal as a Moving Book

Session 4D: Animating Society Through Body Parts and/or Body Whole: Unwinding and Rewinding in Neal Shusterman's Unwind series

Room: House A

Chair: Tammy Mielke, University of Wyoming

Katy Lewis, Illinois State University

Connor, Risa, and Cam: The Mythical Woman Between Men in the Unwind Series

Tammy Mielke, University of Wyoming
The Importance of Parts: The Figurative and Literal (Re)Animation of the Adolescent Body

Mark Helmsing, University of Wyoming
Boy for sale: Consuming youth in body donor narratives

Session 4E: Animating Factors in Radical Children's Literature

Room: Judicial

Chair: Philip Nel, Kansas State University

Kimberley Reynolds, Newcastle University, United Kingdom
Rebuilding Britain through Modernist Children's Books

Katharine Capshaw, University of Connecticut
Child Bodies and Treacherous Spaces: Emancipatory Possibility in June Jordan's *His Own Where* (1971) and James Baldwin's *Little Man, Little Man* (1976)

Julia Mickenberg, University of Texas at Austin
A Long View of Radical Children's Literature

Session 4F: You Know You Love Us, XOXO: The CW and Female Young Adult Viewership

Room: Legislative A

Chair: Michelle Maloney-Mangold, Indiana University Purdue University Indianapolis

Michelle Maloney-Mangold, Indiana University Purdue University Indianapolis
All Grown Up? The CW's Young Adult Problem

Amanda Chapman, University of Pittsburgh
"A" is for Audience: Girls Under Surveillance in *Pretty Little Liars* and *Gossip Girl*

Cosette Girardot, Eastern Michigan University
Buffy the Vampire Slayer, the "She-Hero", and the Big Bad

Session 4G: Games as Narratives

Room: Executive AB

Chair: Traci Cruet, Middle Tennessee State University

Traci Cruet, Middle Tennessee State University
The Fork in the Road: The Right Path for Video Games Based on Fairy Tales

Katharine Slater, Rowan University
Who Gets to Die of Dysentery? Ideology, Geography, and *The Oregon Trail*

Edward (Taylor) Greenwood, Ithaca College

Sit Down at a Stranger's Computer: Fragmenting the Creator & Subverting Validation in *The Beginner's Guide*

Session 4H: Animating Wild Things: Animals as Bearers of Meaning in an Apocalyptic Age

Room: Senate B

Chair: Elizabeth Goodenough

Kirsten Elling, University of Michigan; Karin Elling-Gardner, Washtenaw Community College; & Inger Schultz, Independent Scholar

Immersed in the Great Blue: A Lake Michigan Adventure Book

James Leaf, Community Link Foundation

"A Little Bull Has Gone a Long Way": Animating Ferdinand in 2017

Elizabeth Goodenough, University of Michigan

"Who may question the Master of the Jungle?": Animating Forgiveness in *Mowgli's Brothers*

Session 5 - 3:30 - 4:45 p.m.

Session 5A: Syllabus Exchange, sponsored by the ChLA Membership Committee

Room: Senate B

Room: Judicial

Chair: Joseph Michael Sommers, Central Michigan University

Joseph Michael Sommers, Central Michigan University

Comics and Visual Studies

Victoria Ford Smith, University of Connecticut

Incorporating Children's Literature into Non-Children's Literature Courses

Roberta Seelinger Trites, Illinois State University

The Art of Creating a Truncated and Aesthetically Pleasing Syllabus

Session 5B: Myth, Culture, and Gene Luen Yang's *American Born Chinese*

Room: Judicial

Chair: Teya Rosenberg, Texas State University

Ngozi Onuora, Millikin University

Multicultural Representations in Graphic Novels for Middle-Level Readers

Neely McLaughlin, University of Cincinnati, Blue Ash

Relatability vs. Difference: Using Intercultural Competence to Understand YA Graphic Novel Readership

Teya Rosenberg, Texas State University

The Mythical, the Magical, the Racial: Considering Structure and Genre in *American Born Chinese*

Session 5C: Colonialism, Postcolonialism, and Transnationalism in Children's Narratives

Room: Senate A

Chair: Sreemoyee Dasgupta, University of Pittsburgh

Sreemoyee Dasgupta, University of Pittsburgh

Hybrid Childhoods: Postcolonial Children's literature and Traveling Theory

Maria Truglio, Pennsylvania State University

Animating the "Sea of Death": D'Adamo's *The Story of Ishmael*

Macy McDonald, Oklahoma State University

Transmuting the Atomic Bomb in *Avatar: the Last Airbender*

Session 5D: Always? Always: Readings and Reinterpretations of Harry Potter

Room: Legislative B

Chair: Kathryn Coto, University of Connecticut

Carrie Sickmann Han, Indiana University-Purdue University Indianapolis

Reanimating Reading: Animated Sequences in Live-Action Films

Kathryn Coto, University of Connecticut

Racebending *Potter*: How Fan Artists are Re-coloring the Wizarding World

Richard Gooding, University of British Columbia

Watching the Watchers: Using social network analysis software to animate surveillance networks in *Little Brother* and *Harry Potter and the Order of the Phoenix*

Session 5E: Portable Spaces: Travel and Explorations in Transcultural Narratives

Room: Legislative A

Chair: Laura Wasowicz, American Antiquarian Society

Laura Wasowicz, American Antiquarian Society

Headstrong Travels by Land & Water: Two McLoughlin Picture Books

Marion Gymnich, Bonn University, Germany

(Trans)Cultural Negotiations of Indigenous Visual Resources in Māori and Inuit Children's Books

Beverly Lyon Clark, Wheaton College, Massachusetts

Trains, Bikes, and Carriages: Animating the Illustrations of *Little Women*

Session 5F: Games, Play, and Adventure

Room: House B

Chair: Elissa Myers, CUNY Graduate Center

Helen Bittel, Marywood University

"No Matter What, Do NOT Use Your Imagination!": Text, Image, and Play in Abby Hanlon's *Dory Fantasmagory* Books

Cathlena Martin, University of Montevallo

Games in Real Life: Modern Games as Played in Children's Literature

NaToya Faughnder, University of Florida

Choose Your Own the "Publisher Approved" Stand-in's Adventure: Narrative Gamebooks and Limited Identity Representation

Session 5G: Representations of Trauma, Masculinity, and Blackness in Musical Adaptations

Room: Executive AB

Chair: Breanna McDaniel, Unaffiliated Scholar

Graduate Student Essay Winner, Master's level Rebecca Leigh Rowe, Kansas State University
'But Mother, I'm a Man Now': Adapting Childhood in the Musical and Film Versions of *Into the Woods*

Michael Baker, Texas A&M-Commerce

Revolting Children: Staging Trauma in *Matilda the Musical*

Breanna McDaniel, Unaffiliated Scholar

From Kansas to Harlem: Finding Baum's Oz in Kenneth G. Harper's *The Wiz*

Session 5H: Girls Will Be Boys: Cross-Dressing in Young Adult Literature

Room: House A

Chair: Casey Wilson, University of Florida

Rebecca McNulty, University of Florida

Girls Dressed as Boys Chase Boys Who Chase Girls: Disguised Heteronormativity in Tamora Pierce's *Song of the Lioness* Quartet

Emily Brooks, University of Florida

The Beardless Bandit: Being an Account of Gender Performance of the Cross-Dressing Pirate Heroine in the *Bloody Jack* Series

Casey Wilson, University of Florida

You Have Died of Gender Norms: Intersectional Feminism and the YA Western

Session 6 - 5:00 - 6:15 p.m.

Session 6A: Covers and Paratexts

Room: Executive AB

Chair: Megan Brown, The Ohio State University

Megan Brown, The Ohio State University

Judging a Tomboy by her Cover: Investigating Initial Tomboy Images on Book Covers

Maria Cipriani, John Jay College, CUNY

By/Bi-/Buy The Cover

Don Latham, Florida State University & Melissa Gross, Florida State University

Animating Reader Engagement: The Role of the Visual Peritext in Young Adult Nonfiction

Session 6B: Textual Transformations

Room: Legislative B

Chair: Jenifer Schneider, University of South Florida

Jenifer Schneider, University of South Florida

Animating Comedy: Student Films as Performance Spaces for Text Transformations

Chelsea Bromley, Independent Scholar

Still Moving: The Cinematic Shift in YA Comics

Sarah Winters, Nipissing

Animating Argument: Vidding *Harry Potter* and the First World War

Sean Connors, University of Arkansas

From Page to Screen to Page: Examining *The Secret of Kells* Across Multiple Media Platforms

Session 6C: Comics and Graphic Novels: What They Are and What They Can Do

Room: Judicial

Chair: Joseph Michael Sommers, Central Michigan University

Marek Oziewicz, University of Minnesota

Throwing Graphic Novels at Scott McCloud: Or, Why Using the Right Term Matters

Emily Midkiff, University of Minnesota

Panels to the Rescue: The (Im)Possibility of Children's Science Fiction

Joseph Michael Sommers, Central Michigan University

Self-Reflexivity, Comics-ology, and Identity: Turning Enmity into Apotheosis in Dav Pilkey's *The Adventures of Captain Underpants*

Session 6D: Animating the Impossible: Affect in Contemporary American Animation

Room: House B

Chair: Nicole Wilson, Wayne State University

MicKenzie Fasteland, University of Michigan

Magical Boys and Giant Women: Impossible Subjectivities in Rebecca Sugar's *Steven Universe*

Catherine Cassel, University of Michigan

Animating the Bug's Gaze in *Antz* and *A Bug's Life*

Nicole Wilson, Wayne State University

Animating Emotion and Student Experiences: Inside Out from 9 to 19

Session 6F: Representations of Disability

Room: House A

Chair: Michelle Resene, University of Connecticut

Laney Zuerlein, Simmons College

Flesh and Wood: Realness and Belonging in Anne Ursu's *The Real Boy*

Michelle Resene, University of Connecticut

"Replacing Fear with Love": A Closer Look at Disney's First Disabled Princess

Kay Harris, University of Southern Mississippi

Bows, Arrows, Wheeled Chairs, and Crutches: Indian Things and Disability Things in *The Squaw Lady*

Session 6G: Reimagining Islam

Room: Legislative A

Chair: Sarah Mohler, Truman State University

Sarah Mohler, Truman State University

To Enchant and Instruct: the Use of Counterstereotypical Exemplars in Michel Ocelot's *Azur and Asmar*

Meira Levinson, CUNY Graduate Center

Mirka & Ms. Marvel: Graphic Spaces for Female Religious Superheroes

Tehmina Pirzada, Purdue University

Marked by Fire: Transgressive Muslim Girlhood and War Narratives in Comics

Session 6H: Badass Girls

Room: Senate A

Chair: Elizabeth Child, Trinity Washington University

Gretchen Hohmeyer, Ithaca College

Taming of the Tropes: The Female Assassin as Vehicle to a New Young Adult Story

Elizabeth Child, Trinity Washington University

Are Girls Winning the Game of Thrones? Teen Queens in Contemporary YA Novels

Christine Bolus-Reichert, University of Toronto

Anima and Apocalypse: Girls at War in *Children of the Dust* and *How I Live Now*

6:30 – 7:30 p.m.

Welcome Reception

Congressional Room

7:30 – 9:00 p.m.

Gene Luen Yang – Featured Author/Speaker and Book Signing

Governor's Ballroom B-E

Or Dinner on Your Own

Friday, June 10

Session 7 - 8:00 - 9:15 a.m.

Session 7A: Authorship and Fan Response

Room: House B

Chair: Megan Musgrave, Indiana University-Purdue University Indianapolis

Jaquelin Elliott, University of Florida

Welcome to 'White' Vale: (Non-)Visual Rhetoric and The Erasure of Racial Minorities in Fan Art

Kazia Berkley-Cramer, Simmons College

The Author is Alive! Reanimating Authority, Authorship, and Fandom with Rainbow Rowell and Noelle Stevenson

Megan Musgrave, Indiana University-Purdue University Indianapolis

The Strange Case of Harry Potter and Simon Snow: Reanimating Fan Fiction in Rainbow Rowell's *Fangirl* and *Carry On*

Session 7B: Recovering Under-Studied Texts

Room: Senate B

Chair: Alan Rauch, University of North Carolina at Charlotte

Matthew Anderson, The University of Texas at Austin

An Illustrative Animus: Visual Excess in Nineteenth-Century Editions of J. H. Campe's *Robinson der Jüngere*

Laura Gellott, University of Wisconsin-Parkside

The Only Guidebook I Ever Needed: *Jean and Co., Unlimited*

Alan Rauch, University of North Carolina at Charlotte

Anon, a Lady, and Other Rational Dames

Session 7C: Drop a Beat: Popular Music and Mainstream Media

Room: House A

Chair: Tyler Bickford, University of Pittsburgh

Karen Sands-O'Connor, Newcastle University/ Buffalo State College

Makin' a Bad T'ing Good: Britain, Reggae Music, and Rastamouse

Meghan Sweeney, University of North Carolina at Wilmington

Experimental Children: Early Electronic Music for Youth

Tyler Bickford, University of Pittsburgh

The Infantilization of the Public Sphere

Session 7D: Modern Day Frankensteins: Abjection in Children's Animation

Room: Senate A

Chair: Jessica Evans, University of Kentucky

Farran Norris Sands, University of Houston -- Downtown

Animating the Scientist: The Evolution of Mad Scientists in Children's Cartoons

Anastasia Collins, Simmons College

Animated Abjection: Power, Performance, and the Authority of Victim

Walter Squire, Marshall University

The Grotesque Body in Animated Children's Television

Session 7E: Of Mice and Men: Examining the Worlds of Ladle- and Sword-Wielding Mice

Room: Legislative A

Chair: Kara Keeling, Christopher Newport University

Rebekah Fitzsimmons, Georgia Institute of Technology

"Now I Had a Secret Life": Decoding Remy's Coming Out Narrative in Disney Pixar's *Ratatouille*

Kara Keeling, Christopher Newport University, & Scott Pollard, Christopher Newport University
Ratatouille, Racism, and Restaurants: From Uncle Remus to Chef Remy

Andres Montanes-Lleras, The Ohio State University

Crossover Sword-Wielding Mice: Naturalism and High Fantasy in David Petersen's *Mouse Guard*
and Bryan J.L. Glass and Michael Avon Oeming's *Mice Templar*

Session 7F: Shoujo, Seinen, and Serialization: Japanese Manga and Anime

Room: Executive AB

Chair: Catherine Butler, Cardiff University

Catherine Butler, Cardiff University

Shoujo versus Seinen? Dual Address and Misdirection in *Puella Magi Madoka Magica* (2011)

Cristina Rhodes, Texas A&M - Corpus Christi

"For that sad little girl": Power Dynamics and Gender Trouble in Natsuki Takaya's *Fruits Basket*

Danny Dupont, CUNY Graduate Center

The Freedom of the Pirate King: A Study of Serialization, Culture, and the Manga Marketplace

Session 7G: Border Crossings

Room:

Chair: Chair: Karly Marie Grice, The Ohio State University

Jonathan Todres, Georgia State University

Human Rights in Children's Literature: Imagination and the Narrative of Law

Ann Gonzalez, University of North Carolina at Charlotte

The Colonial Drama El Güegüense Adapted for Nicaraguan Children: Political Agendas and National Identity

Nithya Sivashankar, Ohio State University

Representation of the Partition of India and Pakistan in 1947 in illustrated books for children by Indian authors

Session 8 - 9:30 - 10:45 a.m.

Session 8A: Animating Being, Culture, and Dolls: Reading Children's Playscapes

Room: House A

Chair: Anna Panszczyk, Boston University

Katherine Magyarody, University of Toronto

"They were my friends": Bringing Toys to Life in the Brontë Juvenilia

Anna Panszczyk, Boston University
As Wooden as Life: The Agency of Doll Portraiture

Meredith Bak, Rutgers University-Camden
Color Alive! Technology and Animation in the Contemporary Children's Playscape

Session 8B: Constructing the Racialized Body, Past and Present

Room: Senate A

Chair: Elizabeth Pearce, UTC

Dawn Sardella-Ayres, University of Cambridge
"What's Goin' on Around Here": Racial Bodies and Iconography in *The Little Colonel*

Cara Byrne, Case Western Reserve University
Radical Body Politics in bell hooks & Alice Walker's Picture Books

Elizabeth Pearce, UTC
The Pain of Loving: African American Hair in *Nappy Hair* and *I Love My Hair!*

Session 8C: Don't Tell Me What To Do!: Gender Codes in Media for Girls

Room: Senate B

Chair: Maryna Matlock, The Ohio State University

Brittany Biesiada, Purdue University
Envisioning the 'Regional' Space for Children: Sarah Orne Jewett's *Betty Leicester: A Story for Girls*

Mary Roca, University of Florida
Famous Lives & Lessons: The History of Sarah K. Bolton's *Lives of Girls Who Became Famous*

Maryna Matlock, The Ohio State University
Right to Remain Silent: Voicing Insolence with Silence in Walt Disney's *The Little Mermaid*

Session 8D: New Critical Lenses

Room: Legislative A

Chair: Anna Wagemann, University of Nebraska at Kearney

Anna Wagemann, University of Nebraska at Kearney
The Monstrous, The Mysterious, and The Mystic: Reanimating Childhood Classics through The Feared City

Melanie Griffin, University of South Florida

Methods for Macroscopic Reading in Contemporary Children's Literature: Animating the Generic Characteristics of Newbery Award Winners

Lisa Rowe Fraustino, Eastern Connecticut State University
The Ugly Side of Cute: Anthropomorphism and Conceptual Metaphor

Session 8E: Image, Humor, and Meaning-Making in the Works of Mo Willems

Room: Judicial

Chair: Daniel Hade, Pennsylvania State University

Laura Hudock, Pennsylvania State University
Mo Willems as a Brand: An Examination of Stylized Humor, Comics, and Friendship Across Media

Daniel Hade, Pennsylvania State University
"The Most Existentially Terrifying Kids' Book Ever": Deconstructing Mo Willems' *We Are in a Book!*

Laura Jimenez, Boston University & Kristin McIlhagga, Wayne State University
Pigeon, Naked Mole Rat and Knuffle Bunny at ChLA: Relationships of Images and Language in Mo Willems' Picturebooks

Session 8F: Gay Boys and Men, past and present

Room: Legislative B

Chair: Thomas Crisp, Georgia State University

Eric Tribunella, University of Southern Mississippi
E.F. Benson's David Blaize Books and the Early History of Gay Children's Literature

Thomas Crisp, Georgia State University
Beyond Howard and Dumbledore: Troubling Gay Male Visibility in Popular and Award-Winning Children's Literature

Session 8G: Transitioning Bodies: The Changing Physicality of Children's Literature

Room: House B

Chair: Mary Stephens, University of Southern Mississippi

Olivia Bushardt, University of Southern Mississippi
Ethnicity, Race, and Animal Transformations in Three Disney Films

James Curtis, Tougaloo College
A Dim Light Amid Despair: Trauma and Psychological Development in *Attack on Titan*

Jennifer Roy, University of Southern Mississippi

Transforming Rapunzel: Coming of Age in Disney's Rapunzel tales

Mary Stephens, University of Southern Mississippi

To Be Young and a Shark: Body Image in Noelle Stevenson's *Nimona*

Session 9 - 11:00 a.m. - 12:15 p.m.

Session 9A: Identifying Images in Queer Theory: Normalizing the "Abnormal" Portrayal of Transgender Narratives

Room: Legislative A

Chair: Josh Coleman, University of Pennsylvania

Josh Coleman, University of Pennsylvania

Animating Homonormativity: A Phenomenological look at Queer Orientation in the Works of David Levithan

Gabrielle Owen, University of Nebraska-Lincoln

Animating Trans Phenomena and Queer Sexualities in *Sex is a Funny Word*

Jenn Coletta, Hollins University

It's a Cis World After All: Problematizing the Transgender Narrative in Picture Books

Session 9B: Bending Boundaries: Politics, Power and Gender in *Avatar: The Legend of Korra*

Room: House B

Chair: Lorinda Cohoon, University of Memphis

Marilyn Koester, University of Memphis

Problems with Progress: Performance and Spectacle in *Avatar: The Legend of Korra*

Tammy Jones, University of Memphis

Language Bending: Rhetoric and Diplomacy in Nickelodeon's *Avatar* Series

Cheng-Hsuan Wu, Independent Scholar

Necessary Evil: The Political and Gender Representation of the Female Villains in *Avatar: The Legend of Korra*

Session 9C: Multiplicity in Representations: Mapping Classical Children's Stories

Room: House A

Chair: Erika Romero, Illinois State University

JoAnn Conrad, California State University, East Bay

Animating Enchantment: Fairy Tale Epistemologies

Naomi Wood, Kansas State University
Discarded Image and Expanding Universe: Animating the Metaphysics of C.S. Lewis and Madeleine L'Engle

Erika Romero, Illinois State University
Locations, Places, and Spaces: Mapping Milo's Journey-Turned-Quest in *The Phantom Tollbooth*

Session 9D: Critical Literacy and Drawing Gender

Room: Senate B

Chair: Ashley Dallacqua, The Ohio State University

Ashley Dallacqua, The Ohio State University
Putting Rapunzel in Pants: Questioning representations of gender and sexuality in *Rapunzel's Revenge* and *Calamity Jack*

Richard Milligan, Rutgers University-Camden
Animating Chaucer: Drawing Out Modern Issues for Adolescent Audiences

Kathryn Nelson, The Ohio State University
Examining Representations of Gender and Race in Cartoons and Commercials

Session 9E: The Power of Translation: Expanding Readership Across Languages

Room: Senate A

Chair: Stacey Alex, The Ohio State University

Stacey Alex, The Ohio State University
Spanish on Our Bookshelves: Moving Beyond Translation to Culturally Sustaining Pedagogy

Yoko Araki, Hokkaido Information University
Animating the Translator: The Power of Anne and the Aftermath of Her Centennial in Japan

Patricia Enciso, The Ohio State University & Ashley Pérez, The Ohio State University
Animated Language and Animated Reading: Translingual Play in Recent Latin@ Young Adult Fiction

Session 9F: Core Competencies for Students of Children's Literature: A Conversation about Disciplines, Pressures, and Priorities

Room: Executive AB

Chair: Naomi Lesley, Holyoke Community College

Naomi Lesley, Holyoke Community College
Why Should We Talk About Core Competencies? A Brief Introduction

Meghann Meeusen, Western Michigan University

Core Competencies Chapter by Chapter: The Lifeline and Limits of Children's Literature Textbooks

Lisa Von Drasek, University of Minnesota

Teaching Children's Literature in Teacher Education and Library Science Programs: Do the core competencies of children's literature differ from those of English literature?

Session 9G: Comics and Graphic Novels: Going Beyond

Room: Legislative B

Chair: Carol Tilley, University of Illinois

Carol Tilley, University of Illinois

Beyond Reading: Comics, Kids, and Participatory Culture

Robert Bittner, Simon Fraser University

Breaking the Mould: How Graphic Novels are Re-Shaping the Landscape of Literature Awards

KaaVonia Hinton, Old Dominion University

Seeing Urban Communities: Representations of Youth in YA Urban Street Lit

Session 9H: Editor's Roundtable

Room: Judicial

Chair: Claudia Nelson, Texas A&M University

Claudia Nelson, *Children's Literature Association Quarterly*

Annette Wannamaker, *Children's Literature in Education*

Naomi Hamer, *Jeunesse*

Crag Hill, *Study and Scrutiny*

Amanda Cockrell, *Children's Literature*

Karin Westman, *The Lion and the Unicorn*

Naomi Wood, *The Lion and the Unicorn*

12:15 – 1:45 p.m.

Lunch on Your Own

Or Career-Themed Group Lunch

(pre-registration required)

Session 10 - 2:00 - 3:15 p.m.

Session 10A: You're an Animal!: The Ethics and Transgressions of Anthropomorphism

Room: House B

Chair: Lisa Rowe Fraustino, Eastern Connecticut State University

Zoe Jaques, University of Cambridge
Animating the cage: Zoo space in children's literature

Joshua Anderson, University of California-Berkeley
Uncanny Animation: The Signification of Difference in Margaret Wise Brown's *Little Fur Family*

Robin Calland, Colorado Mesa University
WHAT? Anthropomorphism in a Biology Text?: Anthropomorphism in the Biology Comics of Jay Hosler

Session 10B: *Out of Darkness*, a Printz Honor Book Reading/Signing

Room: Senate A

Ashley Hope Pérez, The Ohio State University
Out of Darkness, a Printz Honor Book Reading/Signing

Session 10C: Japanese Children's Literature, sponsored by the ChLA International Committee

Room: Executive AB

Chair: Marina Balina, Illinois Wesleyan University

Fumiko Ganzenmueller, International Youth Library & Junko Yokota, National Louis University
Artistic Tradition in the Development of Japanese Picturebooks

Shino Sugimura, Kyoritsu Women's University
"New" Nostalgia of Mamoru Hosoda's Animated Films

Helen Kilpatrick, University of Wollongong
Animated Animal Trauma: An Activist Response to the Disaster of Fukushima, 2011

Session 10D: Do you wanna build a straw man?: Examining Disney's *Frozen*

Room: Judicial

Chair: Jackie E. Stallcup, California State University, Northridge

Carl F. Miller, Palm Beach Atlantic University
"Worth Melting For": Existential Difference and Desire in Disney's *Frozen* and Hans Christian Andersen's "The Snowman"

Cody Parish, Illinois State University
Fairy Tale Romance: Compulsory Heterosexuality in Disney's *Frozen*

Jackie E. Stallcup, California State University, Northridge
Animating a Feminist Future: Textual Bodies in *Shrek* and *Frozen*

Session 10E: Posthuman Subjects

Room: House A

Chair: Sarah Sahn, University of Illinois at Urbana-Champaign

Donna White, Arkansas Tech University

Posthumanism in *The House of the Scorpion* and the *Lord of Opium*

Matthew Duncan, Clemson University

Batman Beyond Human: Posthumanism and the Dark Knight

Sarah Sahn, University of Illinois at Urbana-Champaign

Reanimated Bodies: Garth Nix's Zombie Fictions

Session 10F: Like Peanut Butter and Jelly: Comics and Childhood

Room: Legislative A

Chair: Andrew O'Malley, Ryerson University

Joshua Kopin, University of Texas at Austin

Happiness is the Absent Parent: Charles Schulz's *Peanuts* as the Children of the Fifties

Andrew O'Malley, Ryerson University

Comic Books, Children's Culture, and the Crisis of Innocence, 1940-1954

Alysa Auriemma, University of Connecticut

'Don't you go anywhere': Loneliness and Imagination in *Calvin and Hobbes*

Session 10G: Feminism, Strength, and Gender Politics: Highlighting Female Protagonists

Room: Senate B

Chair: Waller Hastings, West Liberty University

Ji-Hyae Park, Roosevelt University

Death and the Maiden: Gender Politics in *Boxers* and *Saints*

Kristi Fleetwood, CUNY Graduate Center

"Forget the Old...The New Wonder Woman is Here": Diana Prince as a Feminist Role Model for Girls from 1968-1972

Waller Hastings, West Liberty University

The Unattainable Female in the Early Novels of John Green

Session 10H: African American Literary History: Locating Lost Stories and Characters

Room: Legislative B

Chair: Karen Chandler, University of Louisville

Karen Chandler, University of Louisville
Redefining the American Dream in Joyce Hansen's *Home Is with Our Family* and Marilyn Nelson's *My Seneca Village*

Rachel Smith, University of Memphis
Animating the Forgotten Archive: The Cultural Work of *Strange Fruit, Volume I: Uncelebrated Narratives from Black History*

Clark Barwick, Indiana University-Bloomington
Finding Harry F. Liscomb: Blackness, Young Adult Fiction, and the Harlem Renaissance

Session 11 - 3:30 - 4:45 p.m.

Session 11A: The ABCs of Pedagogy: Visual Culture and Literacy

Room: Executive AB

Chair: Elizabeth Hoiem, University of Illinois at Urbana-Champaign

A. Robin Hoffman, Yale Center for British Art
P is for Politics: Animating the Alphabet and Anger in Radical Satire (ca. 1820)

Elizabeth Hoiem, University of Illinois at Urbana-Champaign
Reading objects, Reading books: The Mechanical Literacies of Industrial Britain

Lisa Maruca, Wayne State University
Animating the Senses: Embodied Literacy in Eighteenth-Century England

Session 11B: Pulling Their Own Strings: The Animation of Marionettes, Dummies, and Puppets

Room: Legislative B

Chair: Holly Blackford, Rutgers University, Camden

Holly Blackford, Rutgers University, Camden
Theorizing Animation through Marionette Theater

Mary Henderson Couzelis, Morgan State University
Visualizing the Horror of Slappy the Living Dummy

Helene Staveley, Memorial University
Outside the Box: Staging Jack in *The Queen of Paradise's Garden*

Session 11C: Illustrating Trauma and Voice: Visual Holocaust Narratives

Room: Legislative A

Chair: Catherine Appleton

Taraneh Matloob Haghanikar, Oakland University
Lift the Curtain On: An Analysis of Mask in Art Spiegelman's *Maus*

Barbara Krasner, William Paterson University
Recovering Marginalized Voices from the Holocaust through Children's Picture Books and Graphic Novels

Catherine Appleton, Queensland University of Technology
Re-animating the Kindertransport story through a graphic novel

Session 11D: LGBTQ Narratives: Texts as Spaces and Spaces in Texts

Room: Senate A

Chair: Tharini Viswanath, Illinois State University

Tharini Viswanath, Illinois State University
What is Sex with a Girl?: Examining the Act and the Discourse of Lesbian Relationships in Ariel Schrag's *Potential*

Caren Town, Georgia Southern University
Getting There: Re-examining LGBTQ Young Adult Fiction from the 1970s and 80s

Sarah O'Reilly, Simmons College
Lumberjanes: Homosocial Spaces or the Benefits and Problems of Assimilation Texts

Session 11E: Navigating Beyond the Traditional in Illustrated Texts

Room: Senate B

Chair: Gina Boldman, Eastern Michigan University

Gina Boldman, Eastern Michigan University
The Power of Mao Compels You: Little Red Guard Propaganda Books of the 1970s

Andre Peltier, Eastern Michigan University
On Being Non-Compliant: Toward a Feminist Futurism in the Popular Super Hero Comics of DeConnick, Wilson, and Simone

Karly MarieGrice, The Ohio State University
Do Robots Dream of Electric Sheep?: *Robot Dreams* as Children's Graphic Medicine

Session 11F: Two Sides to Every Story: Metaphors, Metamorphosis, and Duality in Japanese Film

Room: House B

Chair: Jennifer Michalicek, San Jose State University

Yoshiko Ito, Taisho University

Anti-war Message in Hayao Miyazaki's *Kaze Tachinu (The Wind Rises)*

Molly Saunders, Simmons College

"He had scarcely changed at all": Transforming Bodies and Identities in *Howl's Moving Castle*

Hiroko Sasada, Seisen University

The Beast, the Mirror, and the Sword: The Metaphors in Mamoru Hosoda's *The Boy and The Beast*

Session 11G: Black Female (Stereo/Arche)types: Contemporary and Historical Visual Representations

Room: Judicial

Chair: Michelle Martin, University of South Carolina

Laura Hakala, Shawnee State University

"Every True Little Lady Hates Dirt": Re-fashioning the Southern Black Home in a Conduct Manual for Black Children from 1905

Rebekah Bruce, The Ohio State University

Strength, Sapphires, and Stereotypes: The Mythic "Super-strength" of African American Women in Children's Picturebooks

Michelle Martin, University of South Carolina

Little Brown Girl, Dreaming of Community Ben Hatke's *Little Robot* and Black Female Archetypes

Session 11H: What a Bunch of Nonsense!: Nonsense Literature in Visuals and Verse

Room: House A

Chair: Camila Tessler, The Ohio State University Libraries

Bonnie Tulloch, University of British Columbia

A Spoonful of Silly: Examining the Relationship Between Children's Nonsense Verse and Critical Literacy

Sydney Vickars, University of Toronto

Freedomestication and Libertranslation: Translating Nonsense Literature for Children

Camila Tessler, The Ohio State University Libraries

"If I had a world of my own, everything would be nonsense": Surrealism in children's media

Session 12 - 5:00 - 6:15 p.m.

Session 12A: Re-animating Myth

Room: House A

Chair: Blair Davis, DePaul University

Josh Williams, University of North Carolina at Charlotte
Mitigating Evil: Representing the Redeemable Demonic

Aleesa Millet, Eastern Michigan University
Annabeth and Astrid: Contemporary Amazons or Sexy Sirens?

Sara Austin, University of Connecticut
(In)Visible Disability Across Media: Percy Jackson the Superhero Narrative

Session 12B: Historical and Intertextual Influences on the Graphic Narrative Form

Room: Senate A

Chair: Amy Sonheim, Ouachita Baptist University

Fiona Feng-Hsin Liu, National Chung Hsing University (Taiwan)
GRAPH Book: When The Brilliant World of Tom Gates Takes a Graphic Turn

Spencer Chalifour, University of Florida
Out From Duckburg: Reconsidering Carl Barks' Influence on Jeff Smith's *Bone*

Amy Sonheim, Ouachita Baptist University
Drawing on Queue: Braiding Multiple Meanings in Yang's *Boxers & Saints*

Steven Mollmann, University of Connecticut
Comic-Book Revolution and Nostalgia in Mark Waid and Barry Kitson's *Legion of Super-Heroes* (2005-07)

Session 12C: A Frog Façade: Examining New Orleans and African American Culture in Disney's *The Princess and the Frog*

Room: Legislative B

Chair: Susan Strayer, The Ohio State University

Susan Strayer, The Ohio State University
"The cards, the cards, the cards will tell": The Reading of Tarot in Disney's *The Princess and the Frog*

Marlo Humiski, The University of British Columbia
It's a Small Step After All: the Cultural Significance of *The Princess and the Frog* and its Insignificance to Disney's Recent Princess Films

Suzanne Messer, Middle Tennessee State University
Disney's *The Princess and the Frog*: Mainstreaming Black Culture into Acceptability

Session 12D: Re-Animating Memory of Childhood in Fiction and Auto/Biographical Prose for Children and Young Adults

Room: Senate B

Chair: Daniel Hade, Pennsylvania State University

Ada Bieber, University of Sydney

Memories of the Drowned--the history of NS-ship 'Wilhelm Gustloff', and its victims in contemporary American youth fiction

Roni Natov, Brooklyn College, CUNY

Memory and Childhood: The Gaps We Can and Can't Fill

Marina Balina, Illinois Wesleyan University

Writing Against the Canon: Childhood Narratives of the WWII in Russia

Session 12E: Evolutions in Picture Books: Representations Past and Present

Room: Executive AB

Chair: Catharine Kane, Simmons College

Catharine Kane, Simmons College

From Independent Presses to Mainstream Successes: The History and Future of LGBTQ Picture Book Creation and Publication

Linda Robinson, University of Wisconsin Whitewater

Stories the Pictures Have Told: Examination of Trends in the Illustrations in Two Hundred Years of Cinderella Picture Books

Vikki C. Terrile, Queens Library

A Place Like Home: Representations of Houses and Home in Contemporary Picture Books

Session 12F: Juxtaposed Ideologies in Deliberate Sequence: 20th-Century American Comics Get Political

Room: Judicial

Chair: Charles Hatfield, California State University, Northridge

Lara Saguisag, College of Staten Island/CUNY

How Enchanting: Fantasies of Girlhood in W.O. Wilson's *Madge the Magician's Daughter*

Philip Nel, Kansas State University

Crockett Johnson's Careful Satire: *Barnaby Meets the Cold War*, 1948-1949

Susan Honeyman, University of Nebraska at Kearney

From Lettercols to Calls for Letters: Active Readership and Protectionist Silencing in the 1950s

Session 12G: Horror in Children's Literature: All Things Neil Gaiman

Room: House B

Chair: Krystal Howard, Western Michigan University

Krystal Howard, Western Michigan University

Reimagining the Cautionary Tale: Animation through Collage in Neil Gaiman and Dave McKean's *The Wolves in the Walls*

Alison Halsall, York University

Unsettling Narratives of Fear Visually: Illustrating and Adapting Neil Gaiman's *The Graveyard Book*

Stephen Wolcott, Kirkwood Community College

It is always easier to be afraid of something you cannot see": The Challenge of Adapting Neil Gaiman's *Coraline* into a Graphic Novel

Session 12H: Critiquing Native America Representations in Film and Text

Room: Legislative A

Chair: Erica Law, The Ohio State University

Erica Law, The Ohio State University

Pocahontas (1995): An Examination of Orientalism and Post-Colonialism

Amina Chaudhri, Northeastern Illinois University

Imaginary Indians: Representations of Native Americans in Scholastic Reading Clubs

Jessica DeLong, Marshall University

Pocahontas Sings Postcolonialism

5:30

'Good Grief!': children and Comics Exhibition, Billy Ireland Cartoon Library and Museum

7:00

Gene Luen Yang, Wexner Arts Center
or Dinner on Your Own

Saturday, June 11

8:15 – 9:15 a.m.

Francelia Butler Lecture:

Governor's Ballroom B-E
Charles Hatfield and Joe Sutliff Sanders
"Children's Comics, Past and Present"

9:30 – 10:45 a.m.
ChLA Membership Meeting
(all members encouraged to attend)

Session 13 - 11:00 a.m. - 12:15 p.m.

Session 13A: Animating the Subject

Room: Executive AB
Chair: Karen Coats, Illinois State University

Britni Marie Williams, Illinois State University
"I don't *want* whatever I want": A Lacanian Perspective on Desire and Subjectivity in Neil Gaiman's *Coraline*

Karen Coats, Illinois State University
The Sound of Animation: Sound and the Impression of Reality in Children's Film

Kenneth Kidd, University of Florida
The Graphic Memoir as Queer (Child) Theory: Alison Bechdel's *Are You My Mother?*

Session 13B: Career Panel - Needs of Minority Scholars, sponsored by the ChLA Membership and Diversity Committees

Room: Judicial
Chair: Katharine Slater, Rowan University

Sarah Park Dahlen, St. Catherine University
Why #WeNeedDiverseScholars, and Why We Need Each Other

Marilisa Jimenez, Hunter College, CUNY
At the Intersections of Latino/a Studies and ChYALit

Laura Jimenez, Boston University
Intersectionality in Academia: More Than a Single Check Box

Ebony Elizabeth Thomas, University of Pennsylvania
The Hitchhiker's Guide to the Academy: How I Became a Children's Literature Critic

Session 13C: Remediations and Adaptations of Fairy Tales

Room: Senate A

Chair: Rachel Rickard Rebellino, The Ohio State University

Rachel Rickard Rebellino, The Ohio State University

Viral Videos as Old As Time: Addressing 21st-Century Anxieties in Fan-Made Retellings of Disney's Fairy Tale Films

Danielle Sutton, Illinois State University

Revisionism and Radicalization: The Evolution of the Witch Figure in *Sleeping Beauty*

Francisco Torres, The Ohio State University

Bridging the gap Between Real Life and Fiction: Fairy Tales in 21st Century United States

Session 13D: Emotions, Empathy, and Ethics

Room: House B

Chair: Mary Jeanette Moran, Illinois State University

Soumi Dey, University of Glasgow

Reading animation - animated reading: Metafictional picturebooks helping children learn empathy in multicultural classrooms

Mary Jeanette Moran, Illinois State University

Animating Passions: Emotions-Based Ethics in Speculative Fiction

Jennifer Marchant, Middle Tennessee State University

Let's Get Real: What the Velveteen Rabbit and Edward Tulane Tell Us About the Animal-Human Relationship

Session 13E: Meaning Making in Multimodal Texts

Room: House A

Chair: Angel Daniel Matos, University of Notre Dame

Amy Bright, University of Alberta

Multimodal Forms - Examining Text, Image, and Visual Literacy in Daniel Handler's *Why We Broke Up* and Marcus Zusak's *The Book Thief*

Elizabeth Williams, Illinois State University

Speaking from the Gutter: Space, Silence and Sexuality in Alison Bechdel's *Fun Home: A Family Tragicomic*

Angel Daniel Matos, University of Notre Dame

Drawing Attention to Gender: Mediating Masculinity in Illustrated Young Adult Novels

Session 13F: Animating Ideology, Constructing Childhood

Room: Senate B

Chair: Susan Tan, University of Massachusetts, Boston

Ryan Bunch, Rutgers University-Camden

Animated Objects, Singing Subjects, and *It's a Small World*

Philip Shafer, Tennessee State University

Drawing Boundaries: Constructions of Children and Adults in Selected Pixar Animated Films

Susan Tan, University of Massachusetts, Boston

Animating Dystopia in Pixar's *Wall-E*

Session 13G: Queering the Past and Future

Room: Legislative B

Chair: Derritt Mason, University of Calgary

Sabrina Montenigro, Simmons College

Towards Queer Futures: Issues of Canonicity in *Captain Underpants* and Other Contemporary Middle Grade Novels

Katie Nunnery, University of Connecticut

Bringing Sin to Life: Symbolizing Queerness through Death in James Baldwin's *Go Tell it on the Mountain*

Derritt Mason, University of Calgary

Animating Things Perfectly Queer: The "New Queer Cartoon" Revisited

Session 13H: Trends and Forms in YA Lit

Room: Legislative A

Chair: Carrie Hintz, Queens/CUNY and The Graduate Center/CUNY

Amy Hicks, Bowling Green State University

SPOILER ALERT: Closure and the Literary Turn in YA Fiction

Olivia Ordoñez, University of Michigan

The Hunger Games and National Futurity

Carrie Hintz, Queens/CUNY and The Graduate Center/CUNY

"Avant-avant-*avant* stuff" Julian F. Thompson and YA Satire

12:15 – 1:45 p.m.

Lunch on Your Own

Or Genre-Themed Group Lunch

(pre-registration required)

Session 14 - 2:00 - 3:15 p.m.

Session 14A: Manhood's Machines: Animating Masculinities

Room: Executive AB

Chair: Jason Vanfosson, Western Michigan University

Jason Vanfosson, Western Michigan University

Moving to Stay Still: Boyhood Maturation and Movement on the Road

Chamutal Noimann, BMCC-CUNY

"Freedom from Faults": Subversive Gender and Genre in John Ruskin's *King of the Golden*

Lynne Vallone, Rutgers University

A Boy and His Robot: Mechanical Bodies in Mid-20th Century American Children's Literature

Session 14B: Historical Girlhood(s) in the States

Room: House B

Chair: Diana Dominguez, University of Texas Rio Grande Valley

Diana Dominguez, University of Texas Rio Grande Valley

Playing with Gender and Genre: A critical re-evaluation of Laura E. Richards's Margaret series for girls, 1897-1904

Suzanne Rahn, Retired

Alcott's Spinning Wheels: Animating History with the Colonial Revival

Amanda Allen, Eastern Michigan University

Commodified Nostalgia and the Re-Animation of Cold War Junior Novels

Session 14C: Diversity Panel, sponsored by the ChLA Diversity Committee

Room: Judicial

Co-Chair: Lara Saguisag, College of Staten Island/CUNY

Co-Chair: Mary Henderson Couzelis, Morgan State University

Lan Dong, University of Illinois Springfield

Visualizing the Model Minority Youth in Comics

Erin Spring, University of Lethbridge

"I draw because words are too limited": Blackfoot readers' responses to Sherman Alexie's *The Absolutely True Diary of a Part-time Indian*

Vivian Yenika-Agbaw, Pennsylvania State University
The Silent World of Ben: Selznick's Historical Approach to the Culture of Deafness in
Wonderstruck

Session 14D: The more things change, the more they stay the same: Change and the Status Quo in Children's Literature

Room: Legislative B
Chair: Robert Bittner, Simon Fraser University

Sarah Park Dahlen, St. Catherine University
On Kindness and Disgruntlement, and Writing Children's Literature: What Happened at Hamline, and Why It Matters

Gabrielle Atwood Halko, West Chester University
Animating the Enemy: Patterns of Racism in Anti-Japanese Rhetoric of WWII and Anti-Muslim Rhetoric of 9/11

Jeanne Hoeker LaHaie, Western Michigan University
To Weeb or not to Weeb: A Case for the Serious Study of Manga and Anime

Gwen Athene Tarbox, Western Michigan University
"Spare Me the Details": Depicting Intersectionality in *Ms. Marvel*, *Lumberjanes* and *Little Robot*

Session 14E: The Good, the Bad, and the Ugly: Feminism and the Feminine in Narratives for Girls

Room: Senate A
Chair: Christine Stamper, The Ohio State University

Christine Stamper, The Ohio State University
Good Girl Faith and a Tight Little Skirt: Expectations of Femininity and Sexuality in Graphic Narratives for Young People

Chelsea Clarey, Independent Scholar
Nice is Different Than Good: Animating Negative Femininities in *Castle Hangnail*

Tahneer Oksman, Marymount Manhattan College
Please, do not read any further: the diaries of teenage girls

Session 14F: Multimedia and/as Popular Culture

Room: House A
Chair: Samantha Stewart, The Ohio State University

Samantha Stewart, The Ohio State University

Making Pete the Cat the Ultimate Cool Kat: Analyzing Larger Than Text Characters in
Multimedia Children's Literature

Ilana Goldstein, Ithaca College

From Animation to Active Imagination: The Multi-media Evolution of Spongebob

Sanja Lovric Kralj, University of Zagreb, Croatia

Intermedial phenomena and intercultural influences in comics, movies and children's literature
in Croatia in the 1930s

Session 14G: Where High Brow Meets Low Brow: Adapting Classics for Children

Room: Senate B

Chair: Sheila Sandapen, Drexel University

Rebecca Resinski, Hendrix College

Midas and the Value of Animate Others

Alexandra Garner, Bowling Green State University

The Medieval Forest Narrative in Cartoon Network's *Over the Garden Wall*

Sheila Sandapen, Drexel University

Using Animation to translate High Culture into Children's Popular Culture

Session 14H: Panel Title: Depression, Mourning, and Grief

Room: Legislative A

Chair: Adrienne Kertzer, University of Calgary

Adrienne Kertzer, University of Calgary

Drawing the Line: Sadness, Depression, and Childhood

Andrew Trevarrow, Illinois State University

Phenomenal Mourning and the Animation of Desire in *A Monster Calls*

Anah-Jayne Markland, York University

Illustrating Grief with a *Bug In a Vacuum*

Session 15 - 3:30 - 4:45 p.m.

Session 15A: From Text to Screen: Disney's Adaptations

Room: Legislative B

Chair: Britni Marie Williams, Illinois State University

Eugene Giddens, Anglia Ruskin University

Animating Wonder in the Visual History of Alice, 1862-1951

Beatrice Paterson-Achenbach, University of Bristol
Shaping the Woman Through Animation: The Case of Snow White

Marcie Rovan, Duquesne University
Breaking the Frame: Disney's Animation of the Modernist Aesthetics in *Winnie-the-Pooh*

Session 15B: Deaf characters and readers

Room: House A

Chair: Sharon Pajka, Gallaudet University

Naomi Hamer, University of Winnipeg
Signed Stories: the animated narratives of American Sign Language story apps for young people

Sara Kersten, The Ohio State University
Re-Animating Conversations Around Disability with *El Deafo*

Sharon Pajka, Gallaudet University
Multiple identities in visual-verbal narratives with deaf characters

Session 15C: Animating the Past

Room: Senate A

Chair: Anna Wagemann, University of Nebraska at Kearney

Justin Wigard, Saginaw Valley State University
Maus: The Father Bleeds History, but the Son Bleeds Ink: The Visual Rhetoric of the Spiegelmans' Familial Traumas

Sara L. Schwebel, University of South Carolina
Animating Scott O'Dell's *Karana* via the Lone Woman's Archive

Session 15D: Female Bodies: Girlhood and Coming of Age in YA Fiction

Room: House B

Chair: Mary Miller, The Ohio State University

Mary Miller, The Ohio State University
Prizing Pre-Adolescence: Transitioning Girlhood in *This One Summer*

Mikayla Zagoria-Moffet, CUNY Graduate Center
"Unnatural" Girls: Sexual Agency, Contraceptives, and Choice in Kristin Cashore's *Seven Kingdoms* Trilogy

Jocelyn Van Tuyl, New College of Florida
Uncanny Bodies, Unlikely Stories: Reanimating the Past in Judy Blume's Historical Novels

Session 15E: Reanimating Genre

Room: Senate B

Chair: Olivia Ordoñez, University of Michigan

Lee Talley, Rowan University

Voices of the Pied Piper's Children: Children's Evacuation Literature as Genre

Elisabeth Gruner, University of Richmond

The Post-9/11 Adolescent Literacy Narrative--Notes Towards Defining a Genre

Karin Westman, Kansas State University

Genres Behaving Badly: *Harry Potter*, *Bunheads*, and the Perils of Intergeneric Performance

Session 15F: Phoenix Panel, sponsored by the ChLA Phoenix and Phoenix Picture Book Award Committees

Room: Judicial

Co-Chair: Lois Rausch Gibson, Coker College

Co-Chair: Andrea Schwenke Wyle, Acadia University

Alisa Clapp-Itnyre, Indiana University

Make Way for *Goose*: The Intricacies of Molly Bang's Plot and Pictures

Tina Hanlon, Ferrum College

The Teacher, the Word, and a "Very Nearly Naughty" Kid in *Frindle*

Anne Phillips, Kansas State University

"Mightier than the Sword": Word Warriors and American Heroes in Andrew Clements' *Frindle*

Erin Reilly-Sanders, Independent Scholar

Goose and Other Works by Molly Bang as Artistic Inquiry and Instruction

Session 15G: If We're Talking Bodies: Fat, Fetish, and Shame

Room: Legislative A

Chair: Elizabeth Gillhouse, Kansas City Kansas Community College

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Thunder Thighs and Bingo Wings: The Complicated Animation of the Fat Body in YA Literature

Niall Nance-Carroll, Illinois State University

"Wouldn't it make us all nicer... if we had to switch every day?" Embodiment and Ethics in David Levithan's *Every Day / Another Day*

Jen McConnel, Hollins University

"A Person or a Creampuff": Body Image and Identity in *Anastasia*

Session 15H: O Canada!: Canadian Authors, Art, and Awards

Room: Executive AB

Chair: Katherine Magyarody, University of Toronto

Judith Saltman, University of British Columbia & Jennifer Vanderfluit, University of British Columbia

Illustration as an Animating Act: Bringing Canadian Art History to Life for a New Generation

Amy Elliot, Purdue University

"She reads entirely too much": The Voice of the Child in Literature in L. M. Montgomery's *Anne of Green Gables*

Jing Jin, University of Saskatchewan

Picturing Canada and China: A Comparative Study of Child-Image in Canadian and Chinese Award-Winning Picture Books (2004-2014)

Session 16 - 5:00 - 6:15 p.m.

Session 16A: Reanimating Conversations on Race and Multiculturalism

Room: Executive AB

Chair: Julie Pond, Shorter University

Paige Gray, United States Military Academy at West Point

Join the Club: The Chicago Defender Jr. and the Creation of African-American Youth Community

Sarah Jackson, The Ohio State University

"With Magic Eyes I Read Strange Wor(l)ds": Developmental Authenticity in Multicultural Picture Books for Preschool-Age Children

Julie Pond, Shorter University

No One Likes To Feel Like An Adolescent: Genre Resistance in Harper Lee's Novels

Session 16B: Rudyard Kipling: Illustrating the Empire

Room: House B

Chair: Tanja Nathanael, University of Southern Mississippi

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The Animated Landscape in Kipling's *Puck of Pook's Hill*

Judith Plotz, George Washington University

The Viceroy and the Bard: Wavell, Kipling, and the Prosimetric Life

Elizabeth Trayal, University of Memphis

"I Dance on the Hide of Shere Khan": Graphic Novel Portrayals of Rudyard Kipling's *The Jungle Books* Express the Power of the Literary Orphan

Session 16C: "Absolutely True" Autobiography and Identity Formation Through Illustration

Room: Senate A

Chair: Dee Clere, University of Mount Olive

Valerie Cato, Augusta University

'Tiny Little Life Boats': Arnold's Drawings and Breaking Away from Narrow Definitions in Alexie's *Absolutely True Diary*

Dee Clere, University of Mount Olive

Little Lifeboats: Cartoons in *The Absolutely True Diary of a Part-Time Indian*

Amanda M. Greenwell, University of Connecticut

The Narrative Function of Ellen Forney's Artwork in Sherman Alexie's *Absolutely True Diary of a Part-Time Indian*

Session 16D: Teens and the Big Screen

Room: House A

Chair: Charles Acheson, University of Florida

Charles Acheson, University of Florida

"It's a movie... about camp": Adolescence, Patriarchy, and Diegetic Horror in Jillian and Mariko Tamaki's *This One Summer*

Chris McGee, Longwood University

Visual Depth in *It Follows*, A 2014 Horror Film That Seems To Be About Teen Sex

Greta Little, University of South Carolina & Joel Myerson, University of South Carolina

Reshaping the Maori: Textual Revision and Cultural Identity in Witi Ihimaera's *The Whale Rider*

Session 16E: Disney's Franchise: Formulas, Fairies, and Funny Business

Room: Legislative A

Chair: Martha Hixon, Middle Tennessee State University

Shelby Ragan, Illinois State University

Re-Animating Tinker Bell: From Symbol to Character

Martha Hixon, Middle Tennessee State University

Backstories and Subtexts: Disney's Self-Referentiality and the Story Behind the Story

Scott Pyrz, Illinois State University
What a Hoot! The Comedic Animal Counselor in Disney Films

Session 16F: Animating Emotion

Room: Judicial
Chair: Aleesa Millet, Eastern Michigan University

Shannon Todd, University of Newcastle
Animating Intrusion, Reanimating Folklore: Visual Representations of Faerie in Holly Black and Ted Naifeh's *The Good Neighbors*

Dani Crickman, Simmons College
Intertextual Entanglement: *Charlotte's Web* and the Socially Conscious Middle Grade Novel

Lisa Dusenberry, Armstrong State University
Nancy Drew, Vampire Slayer and Bella Swan, Vampire Lover: Drawing Out Emotions in Graphic Novel Adaptations

Session 16G: Animation, Authenticity, and Auteurs

Room: Legislative B
Chair: Jeffrey Canton, York University

Patrick Roughen, North Carolina Central University
Intellectual Property and the Artist's Creative Vision: Maurice Sendak and Animation

Jeffrey Canton, York University
Animating Historical Trauma Through Contemporary Picture Book Memoirs

Joanna Krongold, University of Toronto
"Nothing Ever Works Out Neatly - Bullies Don't Give Up Completely": The Animation of *Brundibar*

Session 16H: Moving Beyond the Melendy Family: Reading and Writing the Family Story, Then and Now

Room:
Chair: Anne Phillips, Kansas State University

Jeanne Birdsall, Independent Scholar
Louisa May Alcott, E. Nesbit, and the Family as Utopia

Claudia Mills, Independent Scholar
Inclusive versus Exclusive Families: Birdsall's Penderwicks vs. L'Engle's Austins

Ashley Christ, Independent Scholar
Penderwicks, Cassions, and Weasleys: The Twenty-First Century Family Story