

*Silence and*



*Silencing*



# **IRSCCL Congress 2019 – Schedule of Papers (preliminary)**

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# Session 1

Wednesday August 14, 13.30–15.00

| STREAM A   | STREAM B   | STREAM C  | STREAM D  | STREAM E   | STREAM F  | STREAM G  |
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| Room To Be Announced   | Room To Be Announced   | Room To Be Announced  | Room To Be Announced  | Room To Be Announced   | Room To Be Announced  | Room To Be Announced  |
| <b>Children's Rights</b>   | <b>Poetry</b>  | <b>Graphic Novel I</b>  | <b>Child Agency and Suppression I</b>   | <b>"Things Can Change with a Whisper": Conversations about Immigrant and Refugee Experiences In and Out of the Text</b>  | <b>Muteness</b>   | <b>Reading Practices</b>  |
| Moderator:<br>Lydia Wistisen   | Moderator:<br>Catalina Millán  | Moderator:<br>Maria Casado Villanueva   | Moderator:<br>Terri Doughty   | Moderator:<br>Jaana Pesonen  | Moderator:<br>Melanie Duckworth   | Moderator:<br>Anna Skyggebjerg  |
| <p><b>Lara Bober</b><br/>The dissenting voices of children: narratives of displacement, economic and social exclusion</p> <p><b>So Jin Park</b><br/>Children as Political agents: A Way to build a better society?</p> <p><b>Nivedita Sen</b><br/>Fictional Child-brides: Circumventing and Silencing Girlhood in Bangla Short Stories</p> | <p><b>Jean Perrot</b><br/>Keep the thread up! From humour to poetry Silence as a spur to read and speak</p> <p><b>Tzina Kalogirou</b><br/>Mute poems, speaking pictures: Ekphrasis and the sound of silence in children's poetry</p> <p><b>Janice Bland</b><br/>'And how the silence surged softly backward': poetic writing and the uses of silence</p> | <p><b>Verena Rodríguez</b><br/>Draw your silence away: negotiating voicelessness through art in Stitches and Dumb: Living Without a Voice</p> <p><b>Hiroko Sasada</b><br/>Power and Taboo: Self-realisation of the Protagonist through Dealings with Others in Fullmetal Alchemist</p> <p><b>Helene Staveley</b><br/>The Spectacle of Silence: The Wordless Panels of Skim by Mariko Tamaki and Jillian Tamaki (2008) and Through the Woods by Emily Carroll (2014)</p> | <p><b>Madeline Bignill</b><br/>The Subjugated Father and the Authoritarian Child</p> <p><b>Milagros Eiroa De La Puente</b><br/>Hush, Hush, Children, and Learn to be Obedient! Punishing Disruptive Voices in Mrs. Sherwood's The History of The Fairchild Family</p> <p><b>Tetiana Kachak and Halyna Pavlyshyn</b><br/>Speaking about 'unspeakable': school bullying in Australian and Ukrainian YA novels</p> | <p><b>Lesley Clement</b><br/>Awaiting the Whisper in Three Contemporary Picturebooks from Refugee Narrators Seeking a New Home</p> <p><b>Margaret Reynolds</b><br/>Refusing and Remediating Speech: Silence and Story Telling in Fictionalized Accounts of Non-Fiction Child Refugee Experiences</p> <p><b>Petros Panaou</b><br/>In/visibility and Voice/lessness: Dilemmas and Challenges of Refugee and Immigrant Youth in Refugee and Ask Me No Questions</p> | <p><b>Virginie Douglas</b><br/>Magic realism and the politics of muteness and storytelling from Salman Rushdie's Haroun and the Sea of Stories (1990) to Candy Gourlay's Shine (2013)</p> <p><b>Julia Boog-Kaminski</b><br/>Selective Mutism: Speech Refusal in Children's Literature</p> <p><b>Anastasiia Gubaidullina</b><br/>Muteness: The Plot of Post-Traumatic Silence in Young Adult Fiction</p> | <p><b>Maria Pujol-Valls</b><br/>Representations of freedom of speech in children's fiction</p> <p><b>Marie Ange Bordas</b><br/>Beyond voice: reverberating stories through artistic praxis</p> <p><b>Catherine Kurkjian och Michael D. Bartone</b><br/>Selection, Evaluation, and Use of Transgender Literature in Elementary Classrooms: Insider and Outsider Perspectives</p> |

## Session 1, continued

Wednesday August 14, 13.30–15.00

| STREAM H   | STREAM I   | STREAM J   | STREAM K   | STREAM L   | STREAM M  |
|--|--|--|--|--|---|
| Room To Be Announced   | Room To Be Announced   | Room To Be Announced   | Room To Be Announced   | Room To Be Announced   | Room To Be Announced  |
| <b>Fantasy I</b>   | <b>Voice, Power, Agency in East Asian Texts</b>  | <b>Death</b>   | <b>Race I</b>  | <b>Translation I</b>   | <b>Cognitive Criticism</b>  |
| Moderator:<br>Laura Tosi   | Moderator:<br>Diti Vyas  | Moderator:<br>Karin Nykvist  | Moderator:<br>Gabrielle Halko  | Moderator:<br>Emer O'Sullivan  | Moderator:<br>Elise Seip Tønnessen  |
| <p><b>Malin Alkestrand</b><br/>From Silence to Silencing (and Beyond?): The Absence of Queer Representation in the Harry Potter Universe</p> <p><b>Hala Haddad</b><br/>“Perhaps you actually enjoy [this]”: a psychoanalytic reading of latent gratification within violent situations in Harry Potter</p> <p><b>Christopher Owen</b><br/>Systemic Oppression in Contemporary Children’s Fantastika Literature</p> | <p><b>Helen Kilpatrick</b><br/>Silenced by Trauma, Unsilenced by Unconventional Family and Regional Ties in 'Misaki no Mayoiga' (The Lost House on the Cape)</p> <p><b>John Stephens</b><br/>Silence and Silencing in Two East Asian Films</p> <p><b>Miki Takeuchi</b><br/>Image-Word-Voice: A cognitive perspective on picture books for the hearing-impaired</p> | <p><b>B.J. Epstein</b><br/>The Dearth of Death: Comparing Death as a Subject in English versus Swedish Picturebooks</p> <p><b>Aleksandra Strelcova-Kelpšė</b><br/>Death in Children’s Literature: Silence, Knowledge and Power</p> <p><b>Eva Söderberg</b><br/>In the shadow of death. The motif of tuberculosis in two Swedish books for children</p> | <p><b>Liliana Raquel Miranda Costa Gomes Dos Santos</b><br/>Silence, Voice and Racial Representation in Effie Lee Newsome and Jacqueline Woodson</p> <p><b>Hee Young Kim and Kathy G. Short</b><br/>What is unsaid and how readers are silenced: Discourse and ideology in Smoky Night</p> <p><b>Angela Hubler</b><br/>A Genealogical Account of Black Female Voices in the Fiction of Police Brutality for Young Adults</p> | <p><b>Hyung-Joo Park</b><br/>Schema as a silence force and as an image-making tool in children’s literary books translation</p> <p><b>Danilo Milićev</b><br/>The impact of ideology on the translation practise: The Selfish Giant and the forms of censorship that appear in teaching practice in Serbia</p> <p><b>Clementine Beauvais</b><br/>The noises of translated children’s literature</p> | <p><b>Kalyani Sachin</b><br/>Gendered Silences in Contemporary Picturebooks</p> <p><b>Karolina Stępień</b><br/>Imaginary Friends Are Quiet: Textual Silence as a Space for a Dialogue with the Reader’s Voice in Contemporary Argentine Children’s Literature</p> <p><b>Željka Flegar</b><br/>The Mystery of the Empty Container: Observing the Celebrated Detectives of Children's Fiction</p> |

## Session 2

Wednesday August 14, 15.30–17.00

| STREAM A  | STREAM B  | STREAM C   | STREAM D  | STREAM E   | STREAM F   | STREAM G  |
|---|---|--|---|--|--|---|
| Room To Be Announced  | Room To Be Announced  | Room To Be Announced   | Room To Be Announced  | Room To Be Announced   | Room To Be Announced   | Room To Be Announced  |
| <b>Censorship I</b>   | <b>Animal Studies I</b>   | <b>Voice I</b>   | <b>Child Agency and Suppression II</b>  | <b>Picturebooks I</b>  | <b>Speechless But Not Silent: Reading Mute Characters in Children's Literature</b>   | <b>Digital Perspectives I</b>   |
| Moderator:<br>Karen Krasny  | Moderator:<br>Kelly Hübben  | Moderator:<br>Louise Clancey   | Moderator:<br>Madeline Bignill  | Moderator:<br>JoAnn Conrad   | Moderator:<br>Julia Boog-Kaminski  | Moderator:<br>Debra Dudek   |
| <p><b>Heebon Park-Finch</b><br/>Censorship and Silencing in Tom Stoppard's Every Good Boy Deserves Favour</p> <p><b>Julia Lin</b><br/>Censorship and the Translation of Children's Classics in Different Political Contexts: Tom Sawyer and Huckleberry Finn in Franco's Spain (1939-1975) and Chairman Mao's China (1949-1976)</p> <p><b>Faye Dorcas Yung</b><br/>Political censorship in children's books and picturebooks: the case of Hong Kong</p> | <p><b>Peter Cumming</b><br/>Wild Animals They Have Tried to Know: Ventriloquism in Realistic Animal Stories</p> <p><b>Kristin Ørjasæter</b><br/>Witnessing on behalf of those who cannot speak for themselves</p> <p><b>Lorraine Kerlake</b><br/>A Subversive Voice within the Victorian Doll's House: Beatrix Potter's More-than-Human World</p> | <p><b>Isabel Ibaceta</b><br/>Child's/Adult's Narrative Voices and Characters in Chilean Children's Narratives: Sixty Years of Silencing and Disempowerment of Childhood (1920-1970)</p> <p><b>Iris Schäfer</b><br/>The Rest is Silence – The Aesthetics of 'Dying' Voices in Young Adult Fiction</p> <p><b>Nic Hilton</b><br/>Control of silence and voice as agency in Patrick Ness's Chaos Walking trilogy</p> | <p><b>Semra Kaya</b><br/>Change of Moral Messages in Turkish Children's Books in the 20th century</p> <p><b>Xiaofei Shi</b><br/>The (Un)silent Child in Dream of the Red Chamber</p> <p><b>Kate Harvey</b><br/>Adult Actors, Child Characters: 'The Voice Missing' in the Abbey Theatre's 'Priming the Canon'</p> | <p><b>Marta Larragueta and Iria Sobrino-Freire</b><br/>Where is the Big Bad Wolf? An Analysis of the Adversary in Spanish Contemporary Children's Picturebooks</p> <p><b>Katy Lewis</b><br/>Paying Lip Service to Diverse Voices: Considering Paradoxes in Diversity in Chinese American Food Picture Books</p> <p><b>Yasmine Motawy</b><br/>Hush that thought: Children imagining themselves in government in Egyptian picturebooks</p> | <p><b>Nicole Markotić</b><br/>"Struck Dumb": The Mute Protégé in Gloria Skurzynski's Spider's Voice</p> <p><b>Danielle Price</b><br/>Literary Selective Mutism: Trauma and Voice in A Dog Called Homeless</p> <p><b>Elisabeth Gruner</b><br/>Reading While Black: Race, Trauma, and Silence in M. T. Anderson's The Astonishing Life of Octavian Nothing</p> | <p><b>Frauke Pauwels</b><br/>Hush! Engineer at work! How project books affect a child's agency</p> <p><b>Aline Frederico</b><br/>The embodied voicing of emotions in children reading literary apps</p> <p><b>Derritt Mason</b><br/>"Silence is a valid option": Gaming, Affect, and "Let's Play" Videos in the Children's Literature Classroom</p> |

## Session 2, continued

Wednesday August 14, 15.30–17.00

| STREAM H   | STREAM I   | STREAM J  | STREAM K  | STREAM L  | STREAM M  |
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| Room To Be Announced   | Room To Be Announced   | Room To Be Announced  | Room To Be Announced  | Room To Be Announced  | Room To Be Announced  |
| <b>Publishing and Cultural Context</b>   | <b>Children’s literature in Brazil: “shut-up’s dead”</b>   | <b>Breaking the Taboo of the Death Topic in Contemporary Polish Literature for Children</b>   | <b>Queer I</b>  | <b>Roundtable: Silencing Within and Without YA: Creation, Production, Dissemination, Reception, and Criticism</b>   | <b>The Interpassive Experience: Children’s Places and the Silenced Child Tourist</b>  |
| Moderator:<br>Emily Booth  | Moderator:<br>Vita Ichilevici  | Moderator:<br>Åse Marie Ommundsen   | Moderator:<br>Robert Bittner  | Moderator:<br>Melanie Ramdarshan Bold and Leah Phillips   | Moderator:<br>Michael Prusse  |
| <p><b>Yiyin Lee</b><br/>An Introverted Child’s Finding a Voice: Fighting against Censorship in a Library in Alan Gratz’s Ban This Book</p> <p><b>Karen Sands-O’Connor</b><br/>Quiet the Riot: Anti-Racism, Children’s Literature and the British Government</p> <p><b>Diti Vyas</b><br/>Tarzan Kishori - The Voice of a Silenced Children’s Book</p> | <p><b>Isabel Lopes Coelho</b><br/>When reading mediation becomes censorship</p> <p><b>Mell Brites</b><br/>From left to right: children’s literature against the wall</p> <p><b>Roger Mello</b><br/>The sound of Clarice’s silences</p> | <p><b>Anna Maria Czernow</b><br/>A Child’s Right to Die in Polish Children’s Literature in the Twentieth Century</p> <p><b>Katarzyna Slany</b><br/>The Neutralization of the Taboo of Death in Polish Contemporary Literature for Early School-Age Children</p> <p><b>Dorota Michułka and Sabina Świtła</b><br/>Breaking taboo in school education. Silence and time in Polish literary narratives about death (on the example of the collection of short stories <i>Odplywający ogród</i> by Ida Fink)</p> | <p><b>Andrew Trevarrow</b><br/>Cultivating Empathy in LGBTQ+ Young Adult Literature: The “Ins and Outs” of Positioning Characters and Readers as Empathetic Agents</p> <p><b>Paul Venzo</b><br/>Jenny lives with Martin and Eric: the queer history of rainbow families in picture books for children</p> <p><b>Adam Kealley</b><br/>Out in the Sticks: Challenging Metronormativity in Australian Queer YA</p> | <p><b>Melanie Ramdarshan Bold, Leah Phillips, Fox Benwell and Marianne Martens</b><br/>Silencing Within and Without YA: Creation, Production, Dissemination, Reception, and Criticism</p> | <p><b>Jennifer Miscec</b><br/>A Child’s Place: War Childhood in Sarajevo</p> <p><b>Tammy Mielke</b><br/>Blending to Silence: Disneyland, Terezin, and the Children’s Peace Monument</p> <p><b>Chris McGee</b><br/>Making Things Movie at Harry Potter World</p> |

## Session 3

Thursday August 15, 10.30–12.30

| STREAM A  | STREAM B  | STREAM C  | STREAM D  | STREAM E  | STREAM F   | STREAM G   |
|---|---|---|---|---|--|--|
| Room To Be Announced  | Room To Be Announced  | Room To Be Announced  | Room To Be Announced  | Room To Be Announced  | Room To Be Announced   | Room To Be Announced   |
| <b>Indigenous Voices I</b>  | <b>Picturebooks and Migration</b>   | <b>Silencing the Past, Constructing the Future: Children’s Literature in Postwar Societies, 1945-1960</b>   | <b>Picturebook Aesthetics</b>   | <b>Readers and Reading I</b>  | <b>Women and Girls Unsilenced</b>  | <b>Libraries</b>   |
| Moderator:<br>Jane Newland  | Moderator:<br>Giovanna Lucci  | Moderator:<br>Jennifer Miskec   | Moderator:<br>Karen Coats   | Moderator:<br>Robyn Emerson   | Moderator:<br>Shih-Wen Sue Chen  | Moderator:<br>Maria Lassén-Seger   |
| <p><b>Sharon Smulders</b><br/>Speaking Truth and Reconciliation: The Politics of Indigenous Representation in Three Residential-School Graphic Novels</p> <p><b>Sophie-Anne Stanton</b><br/>“I was just...”: negotiating diverse voices in young adult literature</p> <p><b>Cheryl Cowdy</b><br/>In Search of Sun-in-the-Hair: Captivity narratives and the unsettling silence of settler girls in Emily P. Weaver’s The Search for Molly Marling</p> <p><b>Ruth Seierstad Stokke</b><br/>Silent elements of a Sami crossover picturebook, the Silbamánno/Sølvmånen [The Silver Moon]</p> | <p><b>Mavis Reimer</b><br/>The Political Project of Picture Books about Refugees</p> <p><b>Karin Nykvist</b><br/>Small Readers and Tiny Travellers. The Child Refugee in Scandinavian Picture Books</p> <p><b>Laura Lemanski</b><br/>Subversive Silences: The Art of Navigating Loss in Picturebooks About the Immigration and Refugee Experience</p> <p><b>Jaana Pesonen</b><br/>We had to leave: Voicing the refugee experience in a wordless picturebook</p> | <p><b>Malgorzata Cackowska</b><br/>Children’s literature in postwar Poland: Between continuation of tradition and construction of the future</p> <p><b>Bettina Kümmerling-Meibauer and Jörg Meibauer</b><br/>Back to the fifties: How children’s literature in divided Germany reflected the past and constructed the future</p> <p><b>Julia Mickenberg</b><br/>“Independent Voices”: Eve Merriam’s Retelling of Silenced Stories in Cold War America</p> <p><b>Olle Widhe</b><br/>The making of future societies in post war Swedish left-wing publishing for children</p> | <p><b>Yumi Matsumoto</b><br/>The Silence Embraced in the Blackness of “The Bear and the Wildcat” by Komako Sakai</p> <p><b>Sara Van Meerbergen and Charlotte Lindgren</b><br/>Otherness and silence in Kitty Crowthers Mère Méduse, a multimodal analysis</p> <p><b>Jane Wattenberg</b><br/>SILENCING STEREOTYPES: Powering Against Prejudice in Photobooks for Children</p> <p><b>Karen Krasny</b><br/>Silencing the poetics of politics in Walter Crane's toy books</p> | <p><b>Lichung Yang</b><br/>Inside Out: Loud Silence of the Child Reader in Jason Chin</p> <p><b>Alison Waller</b><br/>Silent books and silenced memories in the lifelong reading act</p> <p><b>Yeojoo Lim</b><br/>Silent children voice their hopes through reading together</p> <p><b>Guilherme Magri Da Rocha</b><br/>Modernism, children’s literature &amp; the reader</p> | <p><b>Jessica Lim</b><br/>Redefining heroism: decentring British normativity in Anna Letitia Barbauld’s children’s works</p> <p><b>Dawn Sardella-Ayres</b><br/>“As little Mary Ware says...”: Story-telling girls and social justice in The Little Colonel</p> <p><b>Hilda Jakobsson</b><br/>‘– –’: Silence and the Unrealised in Depictions of Girls, Love, and Sexuality</p> <p><b>Tina Benigno</b><br/>Silent No More: Teen Girls Creating Change</p> | <p><b>Eva Nordlinder</b><br/>Silence or circus? The role of the library in children’s books</p> <p><b>Robin Moeller</b><br/>When Selectors are Silenced: An Investigation into Librarian’s Self-Censorship Practices as they Relate to Graphic Novels</p> <p><b>Ilona Savolainen</b><br/>“Silence in the Library!” Child Readers and the Rule of Silence in Finnish Public Libraries, 1930–1959</p> <p><b>Liz West</b><br/>“SILENCE was not requested”: the development of Children’s Rooms in 20th Century public libraries</p> |



## Session 3, continued

Thursday August 15, 10.30–12.30

| STREAM H  | STREAM I   | STREAM J  | STREAM K  | STREAM L  | STREAM M   |
|---|--|---|---|---|--|
| Room To Be Announced  | Room To Be Announced   | Room To Be Announced  | Room To Be Announced  | Room To Be Announced  | Room To Be Announced   |
| <b>Streams of Consciousness: International Perspectives on Silence, Navigation, and Water in Writing for the Young</b>  | <b>Fairy Tales</b>   | <b>Animation</b>  | <b>Silencing through translation</b>  | <b>Nation</b>   | <b>Shattering Silences and Stereotypes in Transnational Adoption Narratives</b>  |
| Moderator:<br>Philip Nel  | Moderator:<br>Anna Kerchy  | Moderator:<br>Emma Whatman  | Moderator:<br>Sara Van Meerbergen   | Moderator:<br>Karen Sands-O'Connor  | Moderator:<br>Ruth Lowery  |
| <p><b>Helma van Lierop-Debrauwer</b><br/>Soothing Water. Silencing and the Healing Power of the Sea in Two Dutch Children's Novels</p> <p><b>Sara Van den Bossche</b><br/>Stella Maris, Guiding Star. The Embodied Intersection of Voice and Alterity in Two Home-Away-Home Narratives</p> <p><b>Ada Bieber</b><br/>Floating to Freedom? Subversive Structures in International Downriver Narratives</p> <p><b>Rick Gooding</b><br/>Noisy Waters, Silent Eddies: Race, Ability, and Boyhood in a Canadian River Narrative</p> | <p><b>Jack Zipes</b><br/>Raising Silenced Christian Bärmann from the Dead</p> <p><b>Anna Olga Oliveira</b><br/>Charles Perrault's fairy tales in Brazil: silencing the author's voice with the child audience in mind</p> <p><b>Heidi Lawrence</b><br/>Silence, Love, and a Freed Voice</p> <p><b>Mariah Hudec</b><br/>"I know the story you are going to tell": Voicing Child Readers in George MacDonald's The Princess and the Goblin</p> | <p><b>Leïla Matte-Kaci</b><br/>Love Is an Open Door: Frozen and the Closet Metaphor</p> <p><b>Andy McCormack</b><br/>'It Won't Cost Much, Just Your Voice': Ursula's Subversive Silencing</p> <p><b>Hideko Taniguchi</b><br/>The Silent Mothers in "Spirited Away" and Other Miyazaki Films</p> <p><b>Ikuko Onuma Tasho</b><br/>"Silence" in the Super Sentai Series: An Examination of Gorenja</p> | <p><b>Cecilia Alvstad and Claudine Borg</b><br/>Non-translation as silencing</p> <p><b>Emer O'Sullivan</b><br/>Silenced voices: Erasing difference in translation</p> <p><b>Mieke K.T. Desmet</b><br/>Silenced Voices in Translations of "Little Women" into Dutch</p> <p><b>Shahrazad Tajeddini</b><br/>Muting a Story: The Persian Adaptation of "Vater und Sohn"</p> | <p><b>Svetlana Kalezic Radonjic</b><br/>The Aesthetics of Silence in the Montenegrin War Novels for Children</p> <p><b>Maureen Farrell</b><br/>The Lion Rampant Roars Again: the re-establishment of Children's Literature in Scots</p> <p><b>Titas Bose</b><br/>The Silent Unruly Child and the Silencing Adult: Reading Rabindranath Tagore's "Bolai"</p> <p><b>Corina Löwe</b><br/>Fluid borders? Narration and Identity constructions in Dorit Linke's Jenseits der blauen Grenze</p> | <p><b>Macarena García-González</b><br/>The Making of (Adoptive) Mothers in Children's Fiction</p> <p><b>Sarah Dahlen</b><br/>Silence, Sorrow, and Separation: Birth Mothers and Birth Searching in Children's Fiction</p> <p><b>Tobias Hübinette</b><br/>Revisiting Adoptee Authored Children's and Young Adult Adoption Literature in Sweden</p> <p><b>Shannon Gibney</b><br/>Excerpt from BOTCHED: A Novel-in-Progress</p> |

## Session 4

Thursday August 15, 13.30–15.00

| STREAM A   | STREAM B  | STREAM C   | STREAM D  | STREAM E  | STREAM F  | STREAM G  |
|--|---|--|---|---|---|---|
| Room To Be Announced   | Room To Be Announced  | Room To Be Announced   | Room To Be Announced  | Room To Be Announced  | Room To Be Announced  | Room To Be Announced  |
| <b>Political Silencing and Resistance</b>  | <b>Censorship II</b>  | <b>Victorian and Edwardian Classics</b>  | <b>Radical Aesthetics</b>   | <b>Breaking Silences, Claiming Representation: Race, Grief, and Creativity in Young People’s Literatures</b>  | <b>Child Agency and Normalcy I</b>  | <b>Digital Perspectives II</b>  |
| Moderator:<br>Emily Aguiló-Pérez   | Moderator:<br>Titas Bose  | Moderator:<br>Mariah Hudec   | Moderator:<br>Victoria de Rijke   | Moderator:<br>Charlotte Speilman  | Moderator:<br>Ben Screech   | Moderator:<br>Aline Frederico   |
| <p><b>Frances Jane Abao</b><br/>Silence and Awakening in Filipino Children’s Stories About Martial Law3</p> <p><b>Anahí Troncoso Araya</b><br/>Silence and memory in the Chilean and Uruguayan children's narrative</p> <p><b>Blanka Grzegorzcyk</b><br/>Speaking Out in the ‘Wars around Terror’ Age: Resistance through Art and Testimony in Contemporary British BAME Writing for the Young</p> | <p><b>Sunny Jeong</b><br/>Discordance between Narrator and Children in Imagination: Focusing on Poem</p> <p><b>Halyna Pavlyshyn</b><br/>Gatekeeper’s interpretations of suicide in picturebooks: cross-cultural case study</p> <p><b>Anurima Chanda</b><br/>Who are we Kidding? Censorship (or Not!) within Twenty-First Century Indian English Children’s Literature</p> | <p><b>Yukiko Muta</b><br/>Why Does Mary Become Reticent? An Analysis of Languages and Silence in The Secret Garden</p> <p><b>Holly Pike</b><br/>Strategic Silence in Frances Hodgson Burnett’s “A Little Princess” and “The Lost Prince”</p> <p><b>Yuri Shimizu</b><br/>Japanese animated version of A Little Princess: Is it true that Japanese Sara lose her agency by being silenced?</p> | <p><b>Annette Wannamaker</b><br/>“Whispering makes a narrow place narrower”: M.T. Anderson’s Radical Children’s Literature</p> <p><b>Antoneli Sinder</b><br/>Fictions of Childhood: Figurations of Silence (and Voice) in Clarice Lispector’s Literature with Children</p> <p><b>Marnie Campagnaro</b><br/>Munari-Charlip: Go and Come Back. Picturebooks as Silent Interpictorial Playscapes</p> | <p><b>Michelle H. Martin and J. Elizabeth Mills</b><br/>From Solitude and Silence to Stories: Exploring Social Grief in Long Way Down and We Are Okay</p> <p><b>Katharine Capshaw</b><br/>Black Cinderella, Black Fairies, Black Alice: Reinventing Children’s Culture in Theatre of the Black Arts Movement</p> <p><b>Karen Chandler and Breanna McDaniel</b><br/>Taking Ugly and Making Beautiful: Transforming Silence into Artivism in Renée Watson’s Piecing Myself Together</p> | <p><b>Ngozi Onuora and Christie Magoulias</b><br/>Suffering in Silence: Children in Peril in the Literature of Road Dahl</p> <p><b>Kaisa Laaksonen</b><br/>When there are no words – silent child figures in Finnish picturebooks</p> <p><b>Haifeng Hui</b><br/>To be Silent or Not: Silence and Its Implication for Child Characters in Cao Wenxuan’s Bronze and Sunflower</p> | <p><b>Emma Whatman</b><br/>Breaking the silence: Fairy-tale webcomics as sites for subversion</p> <p><b>Hanna Järvenpää</b><br/>Challenging the Ideal of the Silent Reader: The Case of Augmented Picture Books</p> <p><b>Anika Ullmann</b><br/>Against the Silence: Robin Hood in the Age of Wikileaks</p> |

## Session 4, continued

Thursday August 15, 13.30–15.00

| STREAM H  | STREAM I  | STREAM J   | STREAM K  | STREAM L  | STREAM M  |
|---|---|--|---|---|---|
| Room To Be Announced  | Room To Be Announced  | Room To Be Announced   | Room To Be Announced  | Room To Be Announced  | Room To Be Announced  |
| <b>Postcolonial</b>   | <b>Publishing and Gatekeepers</b>   | <b>Music</b>   | <b>Silent Voices. Refugee Stories in Contemporary Children's Literature</b>   | <b>Soviet Silences</b>  | <b>Picturebooks II</b>  |
| Moderator:<br>Siobhan Callaghan   | Moderator:<br>Kristine Moruzi   | Moderator:<br>Maureen Farrell  | Moderator:<br>Margaret Reynolds   | Moderator:<br>Malin Nauwerck  | Moderator:<br>Célia Abicalil Belmiro  |
| <p><b>Lauren Briggs</b><br/>Silencing in children's literature: the effect of the intertextual reference in Australian Young Adult Fiction</p> <p><b>Kelly Hübber</b><br/>Trauma and silences in recent children's books about the Dutch Indies.</p> <p><b>Frosoulla Kofterou</b><br/>A High Wind in Jamaica: The Unspeakable Child</p> | <p><b>Sara Kärrholm</b><br/>Silences on the Book Market or How to Approach What Never Gets Published: the Swedish Example.</p> <p><b>Emily Booth</b><br/>Behind Closed Gates: The Barriers to Self-Expression and Publication for Australian YA Authors of Own Voices Fiction</p> <p><b>Ma. Rita Fatima Faire</b><br/>Contemporary Co-edition Practices as a Way of Silencing in the Small Nation Picturebook Publishing Environments of Europe</p> | <p><b>Sebastian Schmideler</b><br/>&gt;Reading&lt; Music in Picturebooks of 19th Century Germany</p> <p><b>Seigo Inoue</b><br/>Children's Voices as Musical Materials: In Case of Benjamin Britten's "Children's Crusade"</p> <p><b>Ulrike Kristina Köhler</b><br/>Silencing Children while Giving Them a Voice: A Tension-laden Dichotomy of Eighteenth-Century Hymn Books for Children</p> | <p><b>Anna Skyggebjerg</b><br/>The war in Syria and refugee children in contemporary Danish children's literature</p> <p><b>Anna Nordenstam</b><br/>Refugee children in Swedish YA- easy readers</p> <p><b>Rosana Kohl Bines</b><br/>Participation and redistribution of the sensible in Marie Ange Bordas' Two boys from Kukuma (2018)</p> <p>Proponent: Anna Nordenstam</p> | <p><b>Marek Oziewicz</b><br/>Dialoguing with Truth? Narratives about Soviet Deportations and the Challenge of Critical Engagement</p> <p><b>Jaanika Palm</b><br/>Soviet silence in Estonia: The case of Comrade Kid by Leelo Tungal</p> <p><b>Jenniliisa Salminen</b><br/>Who gets to speak after the revolution?</p> | <p><b>Junko Yokota and Helen Wang</b><br/>Interpreting Silent Spaces: Translating Asian Picturebooks</p> <p><b>Tongwei Qi</b><br/>The evolution of children's voice in Chinese picture books</p> <p><b>Nicola Daly</b><br/>The relative silence of languages in multilingual picturebooks</p> |

## Session 5

Thursday August 15, 15.30–17.00

| STREAM A   | STREAM B   | STREAM C  | STREAM D  | STREAM E   | STREAM F   | STREAM G  |
|--|--|---|---|--|--|---|
| Room To Be Announced   | Room To Be Announced   | Room To Be Announced  | Room To Be Announced  | Room To Be Announced   | Room To Be Announced   | Room To Be Announced  |
| <b>Disability</b>  | <b>War and Memory</b>  | <b>Race II</b>  | <b>Nonsense</b>   | <b>Fantasy II</b>  | <b>Child Agency and Normalcy II</b>  | <b>Queer II</b>   |
| Moderator:<br>Claire Stuckey   | Moderator:<br>Doris Wolf   | Moderator:<br>Nicole A. Cooke   | Moderator:<br>Anna Bugajska   | Moderator:<br>Malin Alkestrand   | Moderator:<br>Helen Kilpatrick   | Moderator:<br>Paul Venzo  |
| <p><b>Kit Kavanagh-Ryan</b><br/>Broken healing: speculative fiction, disability, and the silent price of miracle cures</p> <p><b>Carl F. Miller</b><br/>The Words Get in the Way: The Complicated History of Stuttering in International Children's Literature</p> <p><b>Haewon Lee</b><br/>"Make. Word. Please": Dialogic Approach of Empowering Children with Communication Needs in Rules by Cynthia Lord</p> | <p><b>Daigo Shima</b><br/>The Silence of the Okinawan Maidens: The Himeyuri Student Corps and the Memories of the Asia-Pacific War</p> <p><b>Hyun Joo Yoo</b><br/>Revisiting Comfort Women History and Representing Trauma in South Korean Films A Never-Ending Story and Herstory</p> <p><b>Hans-Heino Ewers</b><br/>"Grandfather was not a Nazi": Western German Families Maintaining Silence about the Ancestors Role during the Third Reich as a Topic of Youth Novels around the Turn of the Millennium</p> | <p><b>Yvonne Medina</b><br/>Blindness and Bigotry: Visually Silencing the Other in Theodore Taylor's The Cay</p> <p><b>Rocío Domene Benito</b><br/>African-American silenced voices in children's literature: a hidden story of discrimination</p> <p><b>Charlotte Speilman</b><br/>What's in a Name? Violence of Racialized Language and Silence in YA Shakespeare</p> | <p><b>Anna Kerchy</b><br/>The acoustics of nonsense, interspecies communication, and picturing sounds: Counter-narrative strategies resisting the discursive silencing of children in Lewis Carroll's Alice tales</p> <p><b>Victoria Smith</b><br/>The Crab Means Nothing: Lord Alfred Douglas's Nonsense and the Unspeakability of Same-Sex Desire</p> <p><b>Michael Heyman</b><br/>Edward Gorey's Visual and Verbal Nonsense Quietude</p> | <p><b>Yoshiko Ito</b><br/>Silent Struggles of Female Protagonists in Naoko Uehashi's Moribito and The Beast Player</p> <p><b>Nicoleta-Loredana Moroşan and Otilia Ignătescu</b><br/>When children's silence and talk speak volumes: meanings attached to female characters keeping quiet in children's Romanian fiction: Lizuca from "The Enchanted Grove" by Mihail Sadoveanu</p> <p><b>Laura Tosi</b><br/>Actions Speak Louder than Words: the Allied Powers of the Storyteller Princess and the Silent Witch in Silvana De Mari's Hania Fantasy Trilogy (2015-2016)</p> | <p><b>Seongji Lee and Yerin Kang</b><br/>The Power of Children's Voluntary Silence in Yunseop Han's Bonjour, Tours</p> <p><b>Jianli Jiang</b><br/>The Powerful Silent Child in Cao Wenxuan's Bronze and Sunflower</p> <p><b>Sirke Happonen</b><br/>Banality in Children's Literature: The Case of the Hemulen and the Question of Serving Mundaneness as Normal in Books for the Young</p> | <p><b>Robert Bittner</b><br/>Silencing Trans/Queer Voices in YA Publishing: Heteronormativity's Impact on LGBTQ #OwnVoices Authors and Representation</p> <p><b>Josh Simpson</b><br/>Statutory Silence: Section 28 and Sophie Cameron's Young Adult Fiction</p> <p><b>Di Dickenson</b><br/>Teddy bears, crayons, fairies and goblins: representing gender in gender diverse picture books</p> |

## Session 5, continued

Thursday August 15, 15.30–17.00

| STREAM H   | STREAM I  | STREAM J   | STREAM K  | STREAM L  | STREAM M   |
|--|---|--|---|---|--|
| Room To Be Announced   | Room To Be Announced  | Room To Be Announced   | Room To Be Announced  | Room To Be Announced  | Room To Be Announced   |
| <b>Theories of Silence I</b>   | <b>Social Inequality</b>  | <b>Animal Studies II</b>   | <b>Students' voices in literary reading practices</b>   | <b>Translation and Gender</b>   | <b>Voice I</b>   |
| Moderator:<br>Michal Ephratt   | Moderator:<br>Rick Gooding  | Moderator:<br>Kristin Ørjasæter  | Moderator:<br>Nina Goga   | Moderator:<br>Lesley Clement  | Moderator:<br>Vagelis Iliopoulos   |
| <p><b>Adela Catana</b><br/>Silence and Transcendence in Children's Literature</p> <p><b>Lynne Vallone</b><br/>The "Silent" Fetus</p> <p><b>Marilynn Olson</b><br/>Aporia? Synesthesia? [and Oxymoron]: The Quiet Noisy Book's Effective, but Sneaky, Picturebook Narrative</p> | <p><b>Teya Rosenberg</b><br/>Treehorn Talks, but No One Listens: Discourse, Power, and Class in the Treehorn Trilogy</p> <p><b>Shriya Kuchibhotla</b><br/>Uncovering Silenced Indian Childhoods: Exploring Representations of Caste in Childhood through the film Fandry</p> <p><b>Emily Aguiló-Pérez</b><br/>Silenced by Language, Empowered by Silence: Comparing Silence as a Tool of Oppression and Strength in Children's Literature</p> | <p><b>Ann-Sofie Persson</b><br/>Narrative strategies giving voice to the silenced subject: the horse in fiction for children</p> <p><b>Sheila Sandapen</b><br/>An Ungolden Silence. Danger, Detours, and Damnation in Narnia</p> <p><b>Marianna Koljonen</b><br/>Breaking the silence about the animals we eat</p> | <p><b>Elise Seip Tønnessen</b><br/>Child readers in dialogue with digitally performed picture book apps</p> <p><b>Svein Slettan</b><br/>To read the unreadable. Children giving voice to the tragic</p> <p><b>Lene Anundsen</b><br/>The impact of the questions asked: Reading practices and speech genres in adult learners' classroom</p> | <p><b>Irina Levchenko</b><br/>A Strong Girl's Voice and Silencing Patterns in Russian Translations of Anne of Green Gables</p> <p><b>Laura Leden</b><br/>Silencing Unconventional Girlhood: Censorship in the Swedish Translation of L.M. Montgomery's Emily Trilogy</p> <p><b>Theodora Valkanou</b><br/>Gender-based Approaches to Silence: Evidence from Children's Literature in Greek and Foreign Children's Literature in Greek Translations</p> | <p><b>Ying Zou</b><br/>Parent-child shared reading in picturebooks: The question of Fathers' voices</p> <p><b>Mürüvvet Mira Pınar Dolaykaya</b><br/>Reclaiming the Child's Voice in Philip Pullman's Northern Lights</p> <p><b>Maryna Vardanian</b><br/>What are children's voices not silent about? Children's literature of Ukrainian émigrés of XX century: between taboo and otherness</p> |

## Session 6

Friday August 16, 10.30–12.30

| STREAM A   | STREAM B   | STREAM C   | STREAM D  | STREAM E  | STREAM F  | STREAM G  |
|--|--|--|---|---|---|---|
| Room To Be Announced   | Room To Be Announced   | Room To Be Announced   | Room To Be Announced  | Room To Be Announced  | Room To Be Announced  | Room To Be Announced  |
| <b>Silencing and Girlhood</b>  | <b>“That was Close!” Silence, Space and Survival</b>   | <b>Breaking the silence: Teaching children’s literature at tertiary level</b>  | <b>Place and Space in Young Adult Fiction</b>   | <b>Picturebook Materiality</b>  | <b>Multiculturalism</b>   | <b>Age Studies</b>  |
| Moderator:<br>Holly Pike   | Moderator:<br>Maria Nikolajeva   | Moderator:<br>Elise Seip Tønnessen   | Moderator:<br>Karen Sands-O’Connor  | Moderator:<br>Mavis Reimer  | Moderator:<br>Katharine Capshaw   | Moderator:<br>Katarzyna Slany   |
| <p><b>Lidong Xiang</b><br/>Assumed Discourse on Girls: Silencing Chinese Girls in Girl-centered Novels by Cheng Wei</p> <p><b>Sara Kokkonen</b><br/>How are the tomboys silenced in girls’ literature? As examples, the readers’ popular girl characters American Jo and Finnish Tiina</p> <p><b>Kimiko Watanabe</b><br/>Gender Bias in Biographies for Children: Representation of Joan of Arc in Modern Japanese Children’s Literature</p> <p><b>Julie Pfeiffer and Darla Schumm</b><br/>Chattering Their Way to Silence: Early Girls’ Novels and the Construction of Intimacy</p> | <p><b>Julia Wang</b><br/>Silence as Empowerment: Close Reading of Spatial Perspectives</p> <p><b>Madison McLeod</b><br/>Silence in the City: Creating Maps of Fear</p> <p><b>Emma Reay</b><br/>“That was close!” - Silence as survival in Playdead’s Inside</p> <p><b>Catherine Olver</b><br/>Listening closely: The survival of tacit knowledge in Garth Nix’s Old Kingdom series</p> | <p><b>Marnie Campagnaro</b><br/>Developing visual literacy and aesthetic sensitivity in children’s literature at tertiary level</p> <p><b>Nicola Daly</b><br/>Teaching an introduction to children’s literature to first year education students</p> <p><b>Nina Goga</b><br/>Ecocritical Dialogues in Literature Studies in a Norwegian Teacher-Training Master Programme</p> <p><b>Kathy G. Short</b><br/>Critically Framing Our Teaching of Children’s Literature Courses for Education Majors</p> | <p><b>Nick Kleese</b><br/>“Small and Ugly and Country”: Rereading Silence and Rurality in The Queen of Kentucky</p> <p><b>Anna Stemmann</b><br/>Being in Between – Losing words. Heterotopian Spaces as Metaphors for Adolescence in Recent German Young Adult Fiction.</p> <p><b>Nic Hilton</b><br/>Control of silence and voice as agency in Patrick Ness’s Chaos Walking trilogy</p> <p><b>Lydia Wistisen</b><br/>Emotional Refugees: Silencing and Voicing of Feeling in American Post-War Representations of Youth</p> | <p><b>Karen Coats</b><br/>Gutters, Caesuras, and Page Turns: Formal Moments of Silence in Children’s Texts</p> <p><b>Heta Marttinen</b><br/>Lacks, flaps, gaps and die-cuts, or, is there any experimental in children’s picture books?</p> <p><b>Victoria de Rijke</b><br/>‘A Certain Outside’: the silent scream of the end sheets</p> <p><b>Petra Băni Rigler</b><br/>The Poetics of Silence in Scandinavian Children’s Literature</p> | <p><b>Marina Bernardo-Flórez</b><br/>Voice, Power and Agency in Chicano Children’s Literature: the Power of Reflection in Maya Gonzalez’s Picture Books</p> <p><b>Isaac Larison</b><br/>Silence and religious/transcendental motifs: A Journey Into the Unknown: Images of the Divine in Books for Children</p> <p><b>Michelle H Martin and Nadia Mansour</b><br/>What Can Danish Multicultural Literature Learn from African American Children’s and YA Literature? Literary Histories in Dialogue</p> <p><b>Dorota Michułka</b><br/>I am me—I am Other: Multicultural aspects of the zone of silence in contemporary Polish children’s literature</p> | <p><b>Janelle Mathis</b><br/>Children and the Elderly: Acknowledging Reciprocal Agency and Voice in Sociocultural Contexts</p> <p><b>Farriba Schulz and Antje Tannen</b><br/>Losing words – dementia’s impact on caregivers and patients in German picture books.</p> <p><b>Anne Malewski</b><br/>Silencing Growth</p> <p><b>Caroline Webb</b><br/>Children and Autocratic Old Wives: The Fantastic Power of Custom in Diana Wynne Jones’s “Black Maria” and “The Pinhoe Egg”</p> |

## Session 6, continued

Friday August 16, 10.30–12.30

| STREAM H   | STREAM I  | STREAM J   | STREAM K   | STREAM L   | STREAM M  |
|--|---|--|--|--|---|
| Room To Be Announced   | Room To Be Announced  | Room To Be Announced   | Room To Be Announced   | Room To Be Announced   | Room To Be Announced  |
| <b>Voice/Agency vs. Censorship/Suppression: Silences and Silencing in Korean, Russian, Czech, and Chilean Children’s Literature</b>  | <b>Voices from the archive: Excavating the silences in the history of children’s literature</b>   | <b>World War II</b>  | <b>Ecocriticism</b>  | <b>Migration I</b>   | <b>Shaun Tan</b>  |
| Moderator:<br>Corina Löwe  | Moderator:<br>Lynne Wiltse  | Moderator:<br>Maciej Wroblewski  | Moderator:<br>Kenneth Kidd   | Moderator:<br>Evelyn Arizpe  | Moderator:<br>Junko Yokota  |
| <p><b>Dafna Zur</b><br/>Songs after Silence: Children’s Poetry and Moral Engineering in 1920s Korea</p> <p><b>Sara Pankenier Weld</b><br/>The Silencing of Children’s Literature: The Case of Russian Writer Daniil Kharms and the (Little) Old Lady</p> <p><b>Martina Winkler</b><br/>When to Speak and When to Remain Silent: Children’s Literature in Socialist Czechoslovakia</p> <p><b>Marian Schlotterbeck</b><br/>Reading the Dictatorship: Children’s Literature in Pinochet’s Chile</p> | <p><b>Karen Sánchez-Eppler</b><br/>Scraps of the Daily and the Docile: Locating and Making Sense of Child-made Things</p> <p><b>Nina Christensen</b><br/>Tiny tracks, rich results? Tracing children’s voices around texts for children in Denmark in the 1830es-40es</p> <p><b>Nazera Sadiq Wright</b><br/>Black Girls and their Nineteenth-Century Autograph Albums</p> <p><b>Philip Nel</b><br/>What’d I Miss?: Learning from Archival Silences in Children’s Literature Scholarship</p> | <p><b>Miwako Nakamura</b><br/>Storytelling for Air-raid Protection: Scripts for Children in War-time Japan</p> <p><b>Shino Sugimura</b><br/>Miyoko Matsutani and Ghosts of World War II</p> <p><b>Doris Wolf</b><br/>Silence and Trauma in Barbara Gehrts’s Don’t Say a Word: The Ethics of Representing the Suffering of German Women and Youth in WWII</p> <p><b>Mateusz Świetlicki</b><br/>The Untold History of WWII Children in Marsha Forchuk Skrypuch’s Fiction</p> | <p><b>Sinéad Moriarty</b><br/>The Silent Continent: Representing Child Characters in Antarctic Literature for Children</p> <p><b>Lykke Guanio-Uluru</b><br/>Climate Fiction for Young Adults: The Silence of Plants</p> <p><b>Inga Mitunevičiūtė</b><br/>Children’s literature as a way to talk about ravaged environment during the reign of Soviet totalitarian regime: ecological disaster in Vytautas Petkevičius book for children „Didysis medžiotojas Mikas Pupkus“</p> <p><b>Astrid Surmatz</b><br/>Silence at the Poles. Child agency, child and animal protagonists in climate change narratives</p> | <p><b>Geneviève Brisson</b><br/>Immigrant Children in First Novels: A comparison between France and Québec (Canada)</p> <p><b>Weronika Kostecka</b><br/>What the author did not want to say? Significant omissions in Polish multicultural literature for children</p> <p><b>Zohar Shavit</b><br/>The Silencing of the Immigrant Voice in Hebrew Children’s Literature</p> <p><b>Kristine Moruzi</b><br/>Charitable Silences in Children’s Periodicals</p> | <p><b>Valérie Alfvén</b><br/>Shaun Tan’s speechless book “The Arrival”: Revoicing the silence</p> <p><b>Debra Dudek</b><br/>Embodied Silence and Attentive Waiting: Transformative Resistance in Shaun Tan’s Cicada</p> <p><b>Maria Lassén-Seger</b><br/>Silence in Shaun Tan’s picturebooks</p> <p><b>Ben Wilhelmy</b><br/>Visual Silence in the Work of Shaun Tan</p> |

## Session 7

Friday August 16, 13.30–15.00

| STREAM A   | STREAM B  | STREAM C  | STREAM D  | STREAM E  | STREAM F   | STREAM G  |
|--|---|---|---|---|--|---|
| Room To Be Announced   | Room To Be Announced  | Room To Be Announced  | Room To Be Announced  | Room To Be Announced  | Room To Be Announced   | Room To Be Announced  |
| <b>Loudness</b>  | <b>Centre for Research in Children's Literature at Cambridge, Panel 2: The Implications and Impact of Silencing Narratives</b>  | <b>Breaking the Silence with Challenging Picturebooks, Part I</b>   | <b>Mental Health</b>  | <b>Indigenous Voices II</b>   | <b>Intemperate Tots: Breaking the Silence on Alcohol and Children's Culture</b>  | <b>Theories of Silence II</b>   |
| Moderator:<br>Yue Wang   | Moderator:<br>Joe Sutliff Sanders   | Moderator:<br>Åse Kristine Tveit  | Moderator:<br>To Be Announced   | Moderator:<br>Cheryl Cowdy  | Moderator:<br>Eric Meyers  | Moderator:<br>Michael Heyman  |
| <p><b>Audrey Taylor</b><br/>Anne McCaffrey's Loud Children</p> <p><b>Li Lifang</b><br/>"Silence and Silencing" in fictions featured with Naughty Boys in Chinese Children's Literature since the 21th Century</p> <p><b>Rosalyn Borst</b><br/>Loud and Out of Control: Female Anger in Contemporary Picturebooks</p> | <p><b>Michelle Anya Anjirbag</b><br/>Lullabies and trauma in Disney film</p> <p><b>Vera Veldhuizen</b><br/>Rewriting the truth as a form of silencing in children's literature</p> <p><b>Maya Zakrzewska-Pim</b><br/>Filling the gaps in Cozy Classics and Baby Lit adaptations of classics</p> | <p><b>Åse Marie Ommundsen and Gunnar Haaland</b><br/>Anna's Voice: Breaking the Silence about Death and God</p> <p><b>Björn Sundmark</b><br/>Using Silent Picturebooks in EFL Education with Upper Secondary Pupils in Creative Writing, Language and Literature Learning</p> <p><b>Sissil Lea Heggernes</b><br/>Helping EFL students find a voice through picturebooks</p> | <p><b>Claire Stuckey</b><br/>Australian picture books for children about depression, not a silent issue now</p> <p><b>Ben Screech</b><br/>Breaking the silence: Adolescent mental health in YA fiction</p> <p><b>Sabine Fuchs</b><br/>Depression – one of an unspoken but ever-present problem in picture books and children novels</p> | <p><b>Jane Newland</b><br/>Breaking the silence: restoring Indigenous voice through bilingual children's texts.</p> <p><b>Heidi Torres</b><br/>Silence and Resistance: Indigenous Voices in North American Historical Narratives Written for Young Children</p> <p><b>Kay Hancock</b><br/>Making Māori voices heard</p> | <p><b>Elizabeth Marshall</b><br/>Intemperate Masculinity: Drunk Fathers and Violence in Visual-Verbal Temperance Narratives</p> <p><b>Peter Kunze</b><br/>A Toast to Narrative Excess; or, the Virtues of a Shitfaced Elephant</p> <p><b>Naomi Hamer</b><br/>Intemperate Trains and drunk conductors: Controlling disruptive and unrestrained behaviour in the Thomas the Tank Engine books, franchise, and fandom</p> | <p><b>Michal Ephratt</b><br/>Once upon a silence</p> <p><b>Newton Freire Murce Filho</b><br/>Words and pictures in Kyo Maclear's "The Liszts": what happens to signifiers when an unexpected visitor shows up</p> <p><b>Sonja Loidl</b><br/>Silent Authorship? Focussing on the importance of authors' names in young adult literature analyses</p> |



## Session 7, continued

Friday August 16, 13.30–15.00

| STREAM H  | STREAM I  | STREAM J   | STREAM K  | STREAM L  | STREAM M  |
|---|---|--|---|---|---|
| Room To Be Announced  | Room To Be Announced  | Room To Be Announced   | Room To Be Announced  | Room To Be Announced  | Room To Be Announced  |
| <b>Censorship III</b>   | <b>Folktales</b>  | <b>Institutions</b>  | <b>Speech and Silence</b>   | <b>Wordless Picturebooks</b>  | <b>Diversity</b>  |
| Moderator:<br>Anna Maria Czernow  | Moderator:<br>Jack Zipes  | Moderator:<br>Eva Nordlinger   | Moderator:<br>Stephanie Thompson  | Moderator:<br>Nina Christensen  | Moderator:<br>Kathleen Forrester  |
| <p><b>Cristina Quesada</b><br/>Censorship in Spanish children's literature</p> <p><b>Stefan Segi</b><br/>Johnny's Journey and Liberal Censorship: Post-comunist Regulations in Czech Children's Literature</p> <p><b>Vita Ichilevici</b><br/>Care and censorship in children's literature in Brazil</p> | <p><b>Judith Inggs</b><br/>Weak or wily? Girls' voices in tellings and retellings of African folktales for children</p> <p><b>Sharifah Osman</b><br/>Empowering the Child through Folktale Adaptation: The Principal Girl, Gender Roles, and Community Engagement</p> <p><b>Tina Hanlon</b><br/>Female Voice, Power, and Agency in the Appalachian Folktale "Whitebear Whittington" and its International Antecedents</p> | <p><b>Jing Jin</b><br/>The Images Not Being Seen, the Voices Not Being Heard: A Case Study on the Picture Books Depicting Ethnic Chinese People and Chinese Culture in a Local Library</p> <p><b>Lynne Wiltse</b><br/>Exploring Issues of Silence, Voice and Agency in Canadian Residential School Literature</p> <p><b>Sarai Garcia Santos</b><br/>The Sounds and Utopias of the Mexican Children's Avant-Garde</p> | <p><b>Ariko Kawabata</b><br/>Meaningful Silence in Rumer Godden's Books for Children</p> <p><b>Yuko Ashitagawa</b><br/>Speech and Silence in E. L. Konigsburg's (george)</p> <p><b>Rose-May Pham Dinh</b><br/>The dynamics of silence and speech in Marie-Aude Murail's Sauveur &amp; Fils series</p> | <p><b>Giovanna Lucci</b><br/>Is a picture really worth a thousand words?: the creation of a wordless picturebook based on Jane Austen's novel "Emma"</p> <p><b>Maria Casado Villanueva</b><br/>No Words Needed: Wordless Narratives and Silent Characters in Brian Selznick's Work</p> <p><b>Hilde Tørnby</b><br/>The silence in wordless picturebooks using The Arrival and Sidewalk Flowers as frameworks</p> | <p><b>Cass Mabbott</b><br/>The Shout of Everyday Diversity in Picture Books Against Whiteness as a Silencer</p> <p><b>Nicole A. Cooke</b><br/>The Interracial Books for Children Bulletin: A Bibliography of Diverse Books</p> <p><b>Sarah Mokrzycki</b><br/>The silencing of family diversity in picture books</p> |

## Session 8

Friday August 16, 15.30–17.00

| STREAM A   | STREAM B   | STREAM C   | STREAM D  | STREAM E   | STREAM F   | STREAM G  |
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| Room To Be Announced   | Room To Be Announced   | Room To Be Announced   | Room To Be Announced  | Room To Be Announced   | Room To Be Announced   | Room To Be Announced  |
| <b>Astrid Lindgren</b>   | <b>Taboo</b>   | <b>Breaking the Silence with Challenging Picturebooks, Part II</b>   | <b>Trauma</b>   | <b>Embodied Girlhood</b>   | <b>Readers and Reading II</b>  | <b>Race III</b>   |
| Moderator:<br>Sara Van den Bossche   | Moderator:<br>João Luís Ceccantini   | Moderator:<br>Gunnar Haaland   | Moderator:<br>Lydia Kokkola   | Moderator:<br>Julie Pfeiffer   | Moderator:<br>Alison Waller  | Moderator:<br>Angela Hubler   |
| <p><b>Lance Weldy</b><br/>“I’m a Man in My Prime, That’s All I Can Say”: Astrid Lindgren’s Man-child in Karlsson on the Roof</p> <p><b>Ulf Norberg</b><br/>Translating humorous aspects of children’s literature: Astrid Lindgren as a case in point</p> <p><b>Malin Nauwerck</b><br/>The Lindgren code: accessing Astrid Lindgren’s secret language of short hand</p> | <p><b>Barbara Pleić Tomić</b><br/>Taming the Beasts, Silencing the Troublemakers: "Inappropriate" Books in Contemporary Croatian Adolescent and Children's Literature</p> <p><b>Janette Tavano</b><br/>SILENCING BOOKS FOR CHILDREN IN BRAZIL: a study on censorship</p> <p><b>Valentina Gorenintseva</b><br/>“You are too young to know about it”, or “Everything You Always Wanted to Know About It But Were Afraid to Ask”: Parental Perspective on Taboos in Children’s Literature</p> | <p><b>Colin Haines</b><br/>Unintentional Identity: Silence, Misunderstanding, and Performance in Ben Morley’s The Silence Seeker</p> <p><b>Siri Mohammad-Roe</b><br/>Speaking up: addressing taboo topics with adolescents through challenging picturebooks</p> <p><b>Åse Kristine Tveit</b><br/>Silenced by tradition: Missing picturebooks in Norwegian school libraries</p> | <p><b>David Lewkowich</b><br/>Reading in dislocated, traumatic time: The interpretive silence of Lynda Barry’s The Freddie Stories</p> <p><b>Shushu Li</b><br/>Silence and Trauma: Runaway Children/Young Adults in China's Scar Literature</p> <p><b>Terri Doughty</b><br/>Witnessing Indigenous Children’s Trauma and Resilience in Picture Books: When We Were Alone</p> | <p><b>Ji Hyun Hong</b><br/>Understanding Korea’s concept of self and lookism through Korean children’s literature on cosmetic surgery.</p> <p><b>Shih-Wen Sue Chen</b><br/>“Be Quiet”: Silence and Voices in Jean Kwok’s Girl in Translation parents</p> <p><b>Tuva Haglund</b><br/>Reinventing “the bad girl” through fan art</p> | <p><b>Robyn Emerson</b><br/>Searching for the younger reader</p> <p><b>Tatjana Pilipoveca</b><br/>Russian Fanfiction of 'The Little Mermaid': Voices of Readers</p> <p><b>Vladimira Rezo</b><br/>Conception and birth in recent Croatian children's literature</p> | <p><b>Gabrielle Halko</b><br/>Beyond the Books: How to Resist Whiteness As a Silencing Force in Children’s Literature</p> <p><b>Mary Jeanette Moran</b><br/>Angry Caregivers: Girls Coming to Voice in The Penderwicks and One Crazy Summer</p> |

## Session 8, continued

Friday August 16, 15.30–17.00

| STREAM H  | STREAM I   | STREAM J  | STREAM K  | STREAM L  | STREAM M   |
|---|--|---|---|---|--|
| Room To Be Announced  | Room To Be Announced   | Room To Be Announced  | Room To Be Announced  | Room To Be Announced  | Room To Be Announced   |
| <b>De-Silencing History: Aesthetics and Ideology in Soviet and Post-Soviet Children's Literature</b>  | <b>Translation II</b>  | <b>Reading Promotion</b>  | <b>The Silence of Nature: Children's Literature and Science</b>   | <b>Silent survival: representations of refugee children's traumatic separations</b>   | <b>Silenced Families</b>   |
| Moderator:<br>Sara Pankenier Weld   | Moderator:<br>Clementine Beauvais  | Moderator:<br>Nicola Daly   | Moderator:<br>Madeleine Hunter  | Moderator:<br>Tzina Kalogirou   | Moderator:<br>Suh Yoon Kim   |
| <p><b>Olga Voronina</b><br/>Silence as a Device: Daniel Kharms's "Little Old Ladies" in Post-Soviet Children's Books on Political Terror, Old Age, and Death</p> <p><b>Anastasia Kostetskaya</b><br/>Deafening Silence of Stalingrad Children</p> <p><b>Larissa Rudova</b><br/>The "Scarecrows" of the Soviet and Post-Soviet School Tale</p> | <p><b>Bahar Eshraq</b><br/>The Role of Translation in Turning a Silent Child into a Sound Child in Iran: A Case of Roald Dahl's Persian Translated Texts of Childhood</p> <p><b>Anna Rudolf</b><br/>The ... in the Detail: Strategic Omissions in the Translation of Young Adult Novels</p> <p><b>Nora Farkas and Nóra Seres</b><br/>The silence of child readers' voices. Expectancy norms in Hungarian Children's Literature Translation</p> | <p><b>Anne Skaret</b><br/>Children's voices in literature dissemination in Norwegian schools: the case of The Cultural Schoolbag</p> <p><b>Motoko Sato</b><br/>Home Reading and Cultural Formation as Positive Silencing Strategy</p> <p><b>Helen Asklund</b><br/>The "red bag effect": the children's book as an empowering tool</p> | <p><b>Jenny Willner</b><br/>Cell biology and Melancholy in the Moomin Valley: Homsan, Haeckel and the Life of Protozoa</p> <p><b>Vera Kaulbarsch</b><br/>Silence, Ghosts and Nature in Walter Benjamin's Texts on Childhood</p> <p><b>Franziska Kohlt</b><br/>Conversations with beetles: The struggle against Nature's silence in Victorian and contemporary Cli-Fi for children</p> | <p><b>Lucy Stone</b><br/>Staying Silent? The Child Refugee's Voice in Judith Kerr's Literary Juvenilia Made in Exile from Nazi Germany</p> <p><b>Maria Chatzianastasi</b><br/>"Have you ever listened to silence speaking?" Trauma and survival in the Cypriot story "Maria of Silence" (1998)</p> <p><b>Helen King</b><br/>"How could she ever put those terrible pictures into words?" The paradox of silence in Beverley Naidoo's The Other Side of Truth (2000)</p> | <p><b>Kana Oyabu</b><br/>Silence of mix-parentage child characters in Japanese children's literature</p> <p><b>Rachel Skrlac Lo</b><br/>Silenced Families: The Invisibility of Gay Parents in Picturebooks</p> <p><b>Lotta Paulin</b><br/>Subversive Aesthetics and Parental Absence in Radical Children's Literature by the Swedish author Birgitta Gedin</p> |

## Session 9

Saturday August 17, 11.00–12.30

| STREAM A   | STREAM B   | STREAM C  | STREAM D   | STREAM E  | STREAM F   | STREAM G  |
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| Room To Be Announced   | Room To Be Announced   | Room To Be Announced  | Room To Be Announced   | Room To Be Announced  | Room To Be Announced   | Room To Be Announced  |
| <b>Lullabies and Nursery Rhymes</b>  | <b>#MeToo</b>  | <b>When the image “speaks”</b>  | <b>Graphic Novel II</b>  | <b>Workshop: Listening to Silenced Voices in the Post-TRC Era in Canada</b>   | <b>Historical Perspectives on the Book Market</b>  | <b>Digital Perspectives III</b>   |
| Moderator:<br>Janice Bland   | Moderator:<br>To Be Announced  | Moderator:<br>Jane Wattenberg   | Moderator:<br>Helene Staveley  | Moderator:<br>Margaret Dumas, Mavis Reimer and Doris Wolf   | Moderator:<br>Sara Kärrholm  | Moderator:<br>Frauke Pauwels  |
| <p><b>Nyambura Mpesha</b><br/>Silencing Through African Lullabies</p> <p><b>Catalina Millán</b><br/>Is the child of the rhyme in or out of the line?</p> | <p><b>Carla Plieth</b><br/>Silence and Voice in Picturebooks Dealing with Sexual Abuse of Children</p> <p><b>Roxanne Harde</b><br/>“What a tragedy you’ve been for everyone”: Writing the Rapist in YA Acquaintance Rape Novels</p> <p><b>Biwei Jiang</b><br/>The Silence of Sexual Assault in Children’s and Young Adult Literature</p> | <p><b>Kimberly Lau</b><br/>What’s Revealed in the Cut: The Articulation of Silenced Imaginaries in Hans Christian Andersen’s Papercuts</p> <p><b>JoAnn Conrad</b><br/>At the Nexus of Temporality and Social Life -- Utopian Futurity or Nostalgic Fantasy: Images of Children in Swedish and American Popular Culture in the early Twentieth Century</p> <p><b>Mayako Murai</b><br/>Giving Voice to Animals in Visual Representations of Fairy Tales</p> | <p><b>Don Latham</b><br/>Picturing Silence: The Visual Grammar of Speak: The Graphic Novel</p> <p><b>Vassiliki Vassiloudi</b><br/>The politics of the silence/voice paradox in refugee children’s/young adult literature</p> <p><b>Richardine Woodall</b><br/>“Children as Silent Witnesses of Drug Culture: Jarrett J. Krosoczka’s Hey, Kiddo</p> | <p><b>Margaret Dumas, Mavis Reimer and Doris Wolf</b><br/>Listening to Silenced Voices in the Post-TRC Era in Canada: A Workshop on Using the Picturebook and App Pīsīm Finds Her Miskanow in the Middle-Years Classrooms</p> | <p><b>Ziqiang Zhu</b><br/>Why “the child” Became Silent? Zhang Tianyi’s Writing of “Adult-oriented” Children’s Literature in the 1950s</p> <p><b>Maria Nilson and Helene Ehriander</b><br/>‘Hearing the Voice of Pixi’- On Researching Swedish Pixi-Books as an Example of Middlebrow for Children</p> <p><b>Yi Te (hope) Lin</b><br/>Burst in with the Dawn: A Historical Review of Comic Magazines in Taiwan</p> | <p><b>Eric Meyers</b><br/>Secret Coders and Hidden Agendas: Debugging Children’s Coding Narratives</p> <p><b>Susanne Reichl</b><br/>“[T]he best piece of peace and quiet I’ve had in ages:” The multimodal representation of children’s need for peace and quiet in contemporary picturebooks</p> <p><b>Stephanie Thompson</b><br/>“Online, I didn’t have a problem talking”: the empowering role of virtual worlds</p> |

## Session 9, continued

Saturday August 17, 11.00–12.30

| STREAM H  | STREAM I   | STREAM J   | STREAM K   | STREAM L   | STREAM M  |
|---|--|--|--|--|---|
| Room To Be Announced  | Room To Be Announced   | Room To Be Announced   | Room To Be Announced   | Room To Be Announced   | Room To Be Announced  |
| <b>Censorship IV</b>  | <b>Secrets and Lies</b>  | <b>World War II and the Child Author</b>   | <b>Ghost Stories and Detective Fiction</b>   | <b>Migration II</b>  | <b>The Sounding and Silencing of Musical Childhoods</b>   |
| Moderator:<br>Faye Dorcas Yung  | Moderator:<br>Lance Weldy  | Moderator:<br>Mateusz Świetlicki   | Moderator:<br>Željka Flegar  | Moderator:<br>Geneviève Brisson  | Moderator:<br>Virginie Douglas  |
| <p><b>Rebekah Ward</b><br/>Censorship by the Church: The Case of The Magic Pudding (1918)</p> <p><b>Anna Maria Czernow</b><br/>From Silencing to Forgetting. Political Censorship in the Twentieth Century Polish Literature for Young Readers and its Consequences</p> <p><b>Cristina Saracut</b><br/>Strategies in Romanian Children Literature</p> | <p><b>Bettina Kümmerling-Meibauer and Jörg Meibauer</b><br/>Being silent about the truth</p> <p><b>Siobhan Callaghan</b><br/>Deceit and the child's narrative voice in Morris Gleitzman's 'Once' series</p> <p><b>Lourdes López-Ropero</b><br/>A Right to the Secret?: Adolescent Fiction and Self-Concealment</p> | <p><b>Lee Talley</b><br/>Talking Back to the Pied Piper: British Child-Authored WWII Evacuation Literature</p> <p><b>Maciej Wroblewski</b><br/>A Writing of a Diary in Ghetto as a Way of an Escape from a Trap of a Silence</p> <p><b>Corinne Matthews</b><br/>"I'm determined to show them that the younger boys can fight as men": Childhood Agency in Julian Kulski's WWII Diary</p> | <p><b>Melanie Duckworth</b><br/>Silence, Agency and Sibling Ghosts in Sonya Hartnett's The Children of the King and Penni Russon's The Endsister</p> <p><b>Peter Kostenniemi</b><br/>Silenced and yet Demanding: Subjectivity and Subordination in Children's Ghost Stories</p> <p><b>Jana Segi Lukavska</b><br/>Who killed Snowy? as a children's detective fiction for adults: On the contemporary Czech detective crossover</p> | <p><b>Ruth Lowery</b><br/>Advocating for Parents: Immigrant Children as Agents of Change</p> <p><b>Evelyn Arizpe</b><br/>Moments of silence in migrant narratives</p> <p><b>Michael Prusse</b><br/>Voicing the voiceless or mere ventriloquism? Refugees in three Western children's books</p> | <p><b>Roe-Min Kok</b><br/>A "Silent" Category? Sounding Children's Music</p> <p><b>Matthew Roy</b><br/>Pleading with the Bogeyman: Piano Pedagogy as Socialization</p> <p><b>Sarah Tomlinson</b><br/>"Perhaps minds didn't work along quota lines then": Dissonant Diversities in U.S. Classical Music Programming for Children</p> |

## Session 10

Sunday August 18, 11.00–13.00

| STREAM A   | STREAM B   | STREAM C  | STREAM D  | STREAM E   | STREAM F   | STREAM G  |
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| Room To Be Announced   | Room To Be Announced   | Room To Be Announced  | Room To Be Announced  | Room To Be Announced   | Room To Be Announced   | Room To Be Announced  |
| <b>The habitus of reading; ideal imaginations of the child who reads</b>   | <b>Fan Work and Comparative Children's Literature Studies</b>  | <b>Voice, silence and agency in literature and film set in Swedish Sápmi</b>  | <b>Chinese Transcultural Relationships</b>  | <b>Myth and Legend</b>   | <b>Silence, Censorship and Gatekeeping in Irish children's Literature</b>  | <b>Screening into the Void: Digital Agencies in Twenty-First Century Children's Media</b>   |
| Moderator:<br>Andrew Trevarrow   | Moderator:<br>Andy McCormack   | Moderator:<br>Roxanne Harde   | Moderator:<br>Lidong Xiang  | Moderator:<br>Judith Inggs   | Moderator:<br>Heebon Park-Finch  | Moderator:<br>Derritt Mason   |
| <p><b>Claudia Matus</b><br/>Nature/Culture Framing of Lives: Braiding Children and Books</p> <p><b>Soledad Veliz</b><br/>Atypical involvements: Ways of non-reading picturebooks about death</p> <p><b>Jayne Osgood</b><br/>10,000 Dresses: when children's literature generates uncomfortable affects</p> <p><b>Andrea Casals</b><br/>From silenced nature and innocent children to silence that nurtures</p> | <p><b>Kenneth Kidd</b><br/>Toward a Comparative Approach to Children's Literature-Based Fan Work</p> <p><b>Megan Fowler</b><br/>Hogwarts Goes Global: Fans Reconceptualize the Wizarding World on an International Scale</p> <p><b>Jacquelin Elliott</b><br/>A Quiet Year at Hogwarts: Voicing the Unvoiced in Jillian Tamaki's SuperMutant Magic Academy</p> <p><b>Ayanni C. H. Cooper</b><br/>Black Girl Magic: Magical Girls of Color in North American Interpretations of a Japanese Anime and Manga Genre</p> | <p><b>Lydia Kokkola</b><br/>Silenced Pasts: Witnessing without Words in National Minority Literatures</p> <p><b>Annbritt Palo</b><br/>The Voice of the Colonizer Bridging the Cultural Barrier? Encounters between the Swedish and the Sámi in literature for young readers from 1950 to 2000</p> <p><b>Lena Manderstedt</b><br/>Bridging the Gap: The Sámi Teen as a Cross-cultural Bridge in Swedish YA Literature</p> <p><b>Caroline Graeske</b><br/>Invisible encounters beyond borders: Postcolonial and ecocritical perspectives on Inga Borg's Plupp books</p> | <p><b>Emily Murphy</b><br/>China and the Cosmopolitan Child in Elizabeth Foreman Lewis's Young Fu of the Upper Yangtze</p> <p><b>Derong Xu</b><br/>Empowerment and Disempowerment of Silence in Chinese and American Picturebooks: a case study of An's Seed and The Carrot Seed</p> <p><b>Herdiana Hakim</b><br/>Finding Voice in Post-Authoritarian Era: Chinese Indonesians in Selected Contemporary Children's Books</p> <p><b>Yue Wang</b><br/>Journey to the West: Monkey King as a Juvenile Character in Contemporary Young Adult Fiction and Film</p> | <p><b>Keiko Nagata</b><br/>Shadows of Myth and Mind: Digging to Find the Truth about Tin</p> <p><b>Anna Mik</b><br/>Silenced Beasts: Study of the Voiceless Monster in Marcin Szczygielski's "The Heart of Nephthys" and Other Works for Children and Young Adults</p> <p><b>Suh Yoon Kim</b><br/>The Implication of Parents' Marital Discord on Children from the Perspective of Echo's Silence</p> | <p><b>Jane O'Hanlon</b><br/>Silent Subtexts in Children's Books: A Contemporary (Re)Reading of Gender Stereotyping in Enid Blyton's Famous Five</p> <p><b>Ciara Ni Bhroin</b><br/>Secrets and Revelations in the Fiction of Siobhan Dowd</p> <p><b>Siobhan Parkinson</b><br/>'Whatever you say, say nothing': Censorship and Silencing</p> <p><b>Patrick Ryan</b><br/>'I'm Gonna to Tell' Inseoidh mé scéal: Storytelling as Truth-telling</p> | <p><b>Bonnie Tulloch</b><br/>"Meme's" the Word: Silence and Silencing in "Children's" Digital Literature</p> <p><b>Elizabeth L. Nelson</b><br/>"Who is holding the Camera?" A new era of 'Producers' or more Hidden Adults?</p> <p><b>Madeleine Hunter</b><br/>Now Streaming: Constructing the Child as User on Netflix, Amazon Prime Video and YouTube</p> <p><b>Lindsay Burton</b><br/>Youth Matters: (Material-Discursive) Agency in a Digital Childhood</p> |

## Session 10, continued

Sunday August 18, 11.00–13.00

| STREAM H   | STREAM I   | STREAM J  | STREAM K   | STREAM L   | STREAM M   |
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| Room To Be Announced   | Room To Be Announced   | Room To Be Announced  | Room To Be Announced   | Room To Be Announced   | Room To Be Announced   |
| <b>When the Silenced Speak: Manifestations of Power and Explorations of Agency in Young Adult Literature</b>   | <b>War and Silence</b>   | <b>Posthuman</b>  | <b>Dystopia</b>  | <b>Unsilencing Methods in Research on Reading and Young Readers and Writers</b>  | <b>Voice III</b>   |
| Moderator:<br>Lauren Briggs  | Moderator:<br>Marek Oziewicz   | Moderator:<br>Sarah Mokrzycki   | Moderator:<br>Maria Nilson   | Moderator:<br>Carl F. Miller   | Moderator:<br>Antoneli Sinder  |
| <p><b>Sonia Alejandra Rodriguez</b><br/>"Como te gusta la mala vida": The Legacies of Being a Malcriada in Erika Sanchez's I am Not Your Perfect Mexican Daughter</p> <p><b>Allison Estrada-Carpenter</b><br/>When Silence Means Default: Interrogating White Middle-Class Identity in Jerry Spinelli's Stargirl</p> <p><b>Maria Roxana Loza</b><br/>"He doesn't talk": Silence, Trauma, and Fathers in Aristotle and Dante Discover the Secrets of the Universe and I Am Not Your Perfect Mexican Daughter</p> <p><b>April Dawkins</b><br/>The Irony of Censorship: Speaking Up and Speaking Out in Speak and The Hate U Give</p> | <p><b>Daniel Feldman</b><br/>Voicing the Ineffable: Reading the Holocaust as Adventure in Uri Orlev's Fiction</p> <p><b>Laura Wiseman</b><br/>Silent Spaces in Children's Holocaust Literature</p> <p><b>Catherine Butler</b><br/>Silent Futures: Children's Literature, Memory and the End of the Great War</p> <p><b>Elly Mccausland</b><br/>Pockets of divine silence in Lucy Boston's 'Green Knowe' novels</p> | <p><b>Anna Bugajska</b><br/>THE SILENCE OF THE THINGS? NEAL SHUSTERMAN AND CHILD-OBJECT ONTOLOGY</p> <p><b>Maggie Meimaridi</b><br/>'Et Max Laryngitis'; Silencing the Siren in Children's Literature and Film</p> <p><b>Elizabeth Leung</b><br/>"Noise on the Feed": Interrogating Artificial Morality and Silencing the Posthumanist Perspective in M.T. Anderson's Feed</p> <p><b>Kathleen Forrester</b><br/>Unlikely Spawn: A Posthuman Queering of Family in Animal Picturebooks</p> | <p><b>Maria Laakso</b><br/>Power and agency of children in Bjørn Sortland's and Timo Parvelas dystopian adventure series Keplers62</p> <p><b>Øygunn Skodvin Prestegård</b><br/>The Silent Treatment</p> <p><b>Louise Clancey</b><br/>Silencing the Female Protagonist in Young Adult Dystopian Fiction: The abnegation of Tris Prior in Veronica Roth's Divergent Series</p> <p><b>Lan Ma</b><br/>Constraint or Protection? Different Futures Revolving around Education and Knowledge in Japanese Dystopian Sci-fi for Young Adults in the 21st Century</p> | <p><b>Elisabeth Wesseling</b><br/>Researching Child Authors: Which Questions (not) to Ask</p> <p><b>Jen Aggleton</b><br/>Enabling agency, increasing validity: the benefits of a participatory approach to children's literature research</p> <p><b>Anna Purkiss</b><br/>Unsilencing the silenced: Verbal agency as methodology when researching disability in children's literature</p> <p><b>Macarena García-González</b><br/>New Materialisms Openings to Young Readers</p> | <p><b>Vassiliki Nika and Vagelis Iliopoulos</b><br/>What silence tells us: Silent heroes in stories and fairytales by Vagelis Iliopoulos</p> <p><b>Akiko Yamazaki</b><br/>The Meanings of Silence in The Other Side of Silence</p> <p><b>Isabel Ibaceta</b><br/>Child's/Adult's Narrative Voices and Characters in Chilean Children's Narratives: Sixty Years of Silencing and Disempowerment of Childhood (1920-1970)</p> <p><b>Célia Abicalil Belmiro and Marcus Rodrigues Martins</b><br/>CHILDREN'S VOICES IN NON-FICTION BOOKS: from the adult specialist to the child reader</p> |