



Western Norway
University of
Applied Sciences

7th International conference
European Network of Picturebook Research



Verbal and visual strategies in nonfiction picturebooks

International conference September 26th – 28th, 2019

Western Norway University of Applied Sciences /
Høgskulen på Vestlandet – Campus Bergen – Kronstad

Location and venue

Høgskulen på Vestlandet, Campus Bergen
Western Norway University of Applied Sciences
Inndalsveien 28, 5063 Bergen

Førde

Sogndal

Bergen

Stord

Haugesund

Information

Faculty of Education, Arts and Sports
Department of Language, Literature, Mathematics and Interpreting
Inndalsveien 28, 5063 Bergen, Norway

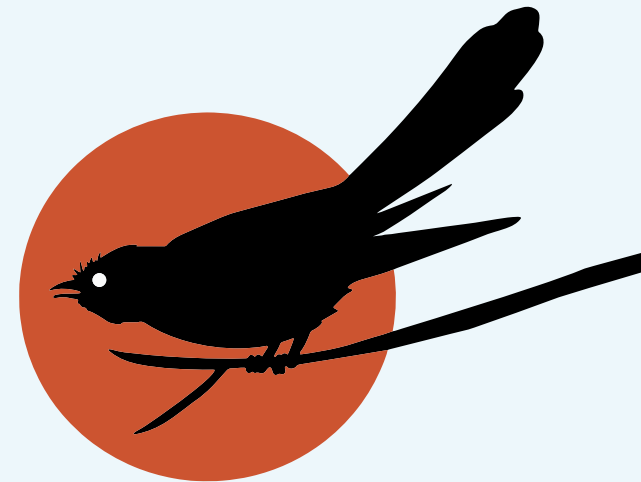
For more information on the European Network of Picturebook Research,
contact Bettina Kümmerling-Meibauer, Universität Tübingen
bettina.kuemmerling-meibauer@uni-tuebingen.de

For questions regarding the conference, see its webpage at
www.hvl.no/en/nonfiction
or contact Nina Goga
ngo@hvl.no

7th International conference European Network of Picturebook Research Verbal and visual strategies in nonfiction picturebooks

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Organization

Institute of Language, Literature and Mathematics
Faculty of Education, Arts and Sports
Western Norway University of Applied Sciences
Campus Bergen
Inndalsveien 28, 5063 Bergen, Norway

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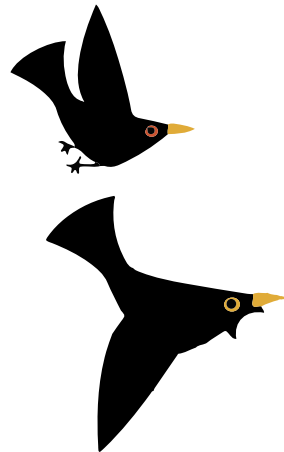
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The European Network of Picturebook Research

The European Network of Picturebook Research was established during the first picturebook conference in Barcelona in September 2007. Since then, biannual picturebook conferences have been held in different European countries:

2007 at the University of Barcelona, organized by Teresa Colomer and Cecilia Silva-Díaz (New impulses in picturebook research: aesthetic and cognitive aspects of picturebooks)

2009 at the University of Glasgow, organized by Evelyn Arizpe and Maureen Farrell (Beyond Borders: Art, narrative and culture in picturebooks)

2011 at the University of Tübingen, organized by Bettina Kümmerling-Meibauer (History and Theory of the Picturebook)

2013 at the University of Stockholm, organized by Elina Druker (Picturebooks as meeting places: Text, image, ideology)

2015 at the University of Gdansk, organized by Malgorzata Cackowska (Picturebooks, Democracy and Social Change)

2017 at the University of Padova, organized by Marnie Campagnaro (Home and Lived-In Spaces in Picturebooks from the 1950s to the Present)

The aims of these conferences are

- a. to foster international picturebook research
- b. to promote young researchers who are focusing on the investigation of picturebooks
- c. to publish selected papers presented at the conferences through international publishers or in peer-reviewed journals.

Verbal and visual strategies in nonfiction picturebooks

Nonfiction picturebooks have been published concurrently with fictional picturebooks for decades, if not centuries. Clearly recognized as an art form on a par with fiction picturebooks, nonfiction picturebooks have been honoured with their own category for awards at the prestigious Bologna Children's Book Fair since 1995. In spite of this, the scholarly field of picturebooks and picturebook theory have paid comparatively little attention to nonfiction picturebooks.

Rather than dwelling on the reasons behind this lacuna within picturebook research, there is a need to bring together studies that attempt to remedy this deficiency, and to establish a theoretical framework or starting point for systematic and inventive approaches to various kinds of nonfiction picturebooks, both printed and digital. From pop-up books on urban development and big

vehicles, to biographies about artists, adventurers, scientists, kings and queens, to graphic nonfiction on terrorism, the World Wars, and stem cells, to reference works such as atlases, encyclopaedias, ABC-books, and picture dictionaries, nonfiction picturebooks span a dizzying range of different themes, formats, and intended addressees. Central to the investigation of nonfiction picturebooks is the construction and validation of knowledge and the acknowledgement that the dissemination of knowledge in nonfiction picturebooks varies according to the context (time, place, function) in which the text was created. Questions for inquiry include the kind of knowledge that is examined and why, and the ways in which knowledge is presented and organized in the book.

The goal of the conference is to examine, test and develop analytical perspectives, methods, and frameworks.

The call for papers opened its doors to a wide range of proposals within the main conference theme:

- > The utilization of verbal, visual, aural, tactile and other multimodal strategies in nonfiction picturebooks
- > The presentation of knowledge in nonfiction picturebooks
- > The implied reader in nonfiction picturebooks
- > Nonfiction picturebooks across time, cultures, and languages
- > Picture dictionaries, concept books, and alphabet books
- > Digital nonfiction picturebooks
- > The paratexts of nonfiction picturebooks
- > Nonfiction picturebook artists and artistic strategies



Program

TIME	F117	E123
THURSDAY 26TH		
09.00-09.50 REGISTRATION & COFFEE/TEA		
10.00	WELCOME	
10.20-12.20	<p>OPENING PERSPECTIVES Moderator: Nina Goga</p> <p>Bettina Kümmerling-Meibauer and Jörg Meibauer Narrating energy: How picture-books engaged children in knowledge about coal, oil, gas, and the atom</p> <p>Nikola von Merveldt Factual Fictions and Fictions of the Factual: A typology for describing hybrid non-fiction picturebooks</p> <p>Marnie Campagnaro Stepping into the world of houses. Children's picturebooks on architecture (1969-2019)</p>	
12.30-13.30 LUNCH		
13.30-14.50	<p>BIOGRAPHIES 1 Moderator: Anne-Stefi Teigland</p> <p>Berit Westergaard Bjørlo Picturebook biographies about Frida Kahlo: Adaptations of life stories and art works</p> <p>Lesley D. Clement Metaphors, Counterstories, and Rentravage in an Artist's Biography: Amy Novesky/Isabelle Arsenault's <i>Cloth Lullaby: The Woven Life of Louise Bourgeois</i></p>	<p>PORTUGUESE NONFICTION Moderator: Sarah Hoem Iversen</p> <p>Inês Costa Learning, playing and falling asleep: Portuguese non-fiction picturebooks for every occasion</p> <p>Sara Reis da Silva Contributions to the History of nonfictional children's books in Portugal: the collection «My First Books», by Natércia Rocha</p>
14.50-15.20 COFFEE/TEA - CAKE		

TIME	E106	E123
15.20-17.20	<p>EVOLUTION AND ECOCRITICISM Moderator: Yael Darr</p> <p>Anna Karlskov Skyggebjerg Nonfiction picturebooks about evolution – a basis for aesthetic experience?</p> <p>Åse Marie Ommundsen and Gunnar Haaland An ecocritical reading of knowledge construction and artistic strategies in <i>Verden sa ja</i> [The world said yes] (2018) by Kaia Dahle Nyhus</p> <p>Janice Bland Making the stone stony in nonfiction picturebooks</p>	<p>HISTORY AND CANON Moderator: Nicola Daly</p> <p>Dimitrios Politis Nonfiction through fiction: The distinctive case of Eric Carle</p> <p>Yi-Te Hope Lin Hui-Lin Fay Chou In Search of Truth: Adaptation of Historical Events of Taiwan into Visual form of Communication</p> <p>Dorena Caroli From “piece of art” to “toy books”. Nonfiction picturebooks in Soviet Union and in France (1930-1950)</p>
17.30-17.50	BOOK LAUNCHES	
FRIDAY 27TH		
09.00-11.00	<p>MULTIMODAL STRATEGIES Moderator: Berit W. Bjørlo</p> <p>Giorgia Grilli Nonfiction and Imagination. Picturebooks that make children think, feel, wonder, grasp, connect, as opposed to simply accept a given explanation of the world.</p> <p>Anne-Stefi Teigland Facts or fun? A study of visual transmission of knowledge in nonfiction for children</p> <p>Celia Abicalil Belmiro and Marcus Vinicius Rodrigues Martins Stylistic and multimodal strategies in reference books for children</p>	<p>GARDENS AND BUTTERFLIES Moderator: Janice Bland</p> <p>Malin Drugge Botanical children in Swedish narrative nonfiction picturebooks</p> <p>Fabrizio Bertolino, Emilio Bertolini, Anna Perazzone and Sara Vincett The first vegetable garden. Four professionals among the pages of nonfiction picturebooks</p> <p>Elżbieta Jamróz-Stolarska From a comic book about Białowieża Forest to the butterfly atlas. Polish picturebooks about nature</p>
11.00-11.30	COFFEE/TEA - FRUIT	

TIME	E106	E123
11.30-12.50	<p>BIOGRAPHIES 2 Moderator: Lesley D. Clement</p> <p>Inger-Kristin Vie Larsen Visual and verbal representations in new, Norwegian biographies for children and young adult</p> <p>Maria Casado Villanueva Portraits of the Artist as Young Men: Biography, Intermediality, and Emotional Engagement in Picture Book Accounts of Poets' Lives</p>	<p>GENDER Moderator: Ilgim Ververi Alaca</p> <p>Emanuel Madalena T is for trans-inclusive: transgender themes in non-fiction picturebooks</p> <p>Sarah Hoem Iversen The (re)presentation of knowledge in picture dictionaries: gendered representations of children</p>
13.00-14.00	LUNCH	
14.00-16.00	<p>RIGHTS AND IDEOLOGY Moderator: Ana Margerida Ramos</p> <p>María Pujol-Valls, Mariona Graell Martín, Amàlia Ramoneda Rimbau and Paola Bustamante How new artistic strategies in nonfiction picturebooks help address children's rights</p> <p>Petros Panaou and Angela Yannicopoulou Visual and verbal strategies communicating ideology in nonfiction picturebooks about sculptures</p> <p>Nicola Daly New Zealand Suffragettes and the Implied Readers of 2 New Zealand Picturebooks</p>	<p>ABC BOOKS Moderator: Dorena Caroli</p> <p>Małgorzata Cackowska Artistic strategies in visualising letters – the best original Polish ABC books in the 20th and 21st centuries</p> <p>Francesca Tancini Letters, Numbers, Pictures. From Education to Entertainment in Alphabet and Counting Books</p> <p>Nina Goga Teaching interspecies awareness through artistic nonfiction ABC picturebooks</p>
16.00-16.20	COFFEE/TEA - CAKE	
16.20-17.40	<p>AESTHETICS AND INTERACTION Moderator: Marnie Campagnaro</p> <p>Margrete Lamond Beauty and Memory: A Discussion of the Socio-Educational Role of 'Beauty' in Non-Fiction Picture Books</p> <p>Betül Gaye Dinç and Ilgim Ververi Alaca Interacting with Non-Fiction Picturebooks in Art Museums</p>	<p>CONTROVERSIAL NONFICTION Moderator: Giorgia Grilli</p> <p>Hanna Dymel-Trzebiatowska Transgressing cultural borders. Controversial Swedish nonfiction picturebooks in Polish translation</p> <p>Anne Marie Øines and Eva Maagerø How are children made? Picture books about human procreation for young children</p>

TIME	E106	E123
19.00	CONFERENCE DINNER	
SATURDAY 28TH		
9.20-10.40	<p>CITIES AND CITIZENS Moderator: Jörg Meibauer</p> <p>Ana Margarida Ramos Can a city map be a picturebook? Alternative publishing formats for children</p> <p>Christophe Meunier Who Built That? Becoming a Citizen of the World with Didier Cornille's Picturebooks</p>	<p>SCIENCE FOR CHILDREN Moderator: Nikola von Merveldt</p> <p>Frauke Pauwels Chasing Science with Professor Astro Cat: blends in nonfiction picturebooks</p> <p>Gökhan Ersan Picturebooks of the Atom : The Cognitive Art of Marie Neurath and Beyond</p>
10.40-11.00	COFFEE/TEA - FRUIT	
11.00-13.00	<p>CLOSING PERSPECTIVES Moderator: Bettina Kümmerling-Meibauer</p> <p>Yael Darr Zionist Struwelpetes: Illustrated Catalogues of Childish Behavior during Israeli Nation-building</p> <p>Beate Laudenberg Wolves – European Wildlife in Nonfiction Picturebooks</p> <p>Smiljana Narančić Kovač A semiotic model of the non-narrative picturebook</p>	
13.00-13.30	Summing up and launching the next conference	
13.30	LUNCH AND GOODBYES	

Abstracts



Celia Abicalil Belmiro

The Federal University of Minas Gerais, Brazil
celiaabicalil@gmail.com

Marcus Vinicius Rodrigues Martins

The Federal University of Minas Gerais, Brazil
marcusmartins2005@gmail.com

Stylistic and multimodal strategies in reference books for children

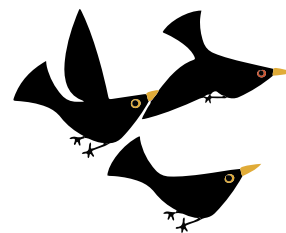
Areas of interest: The utilization of verbal, visual, aural, tactile and other multimodal strategies in nonfiction picturebooks

Keywords: Non-fiction – Children's book – Visual Text – Style – Scientific Illustration

Abstract

The dynamics of languages and styles found in nonfiction books for children has brought about a variety of hybrid forms, in which information circulates and defines modes of construction of the child reader. The aesthetic appropriation of images is set against the emphasis on precision, accuracy and hyper-realism of the taxonomic ideal of the representation of living forms. Thus, the objective of this work is to identify stylistic and multimodal strategies in the structuring of nonfiction visual texts, focusing on the visual representation of human beings; the composition of double-page spread; setting and scenery; and the movement interaction, which are found in five reference books indicating references of classical scientific illustration, visual arts and graphic design. Defourny's (2003, 2009) theoretical perspectives help to discuss the documentation mechanisms for children, from fiction and nonfiction elements; Wilson & Kiefer (2011) ground new ways of analyzing word and image in nonfiction texts; and Kesler (2012; 2017) discusses the poetics of nonfiction.

In addition, studies on illustrated books text, such as those by Noldeman, Nikolajeva, Belmiro, Kümmerling-Meibauer among others, will be incorporated which highlight questions about the relations between image and verbal text. The corpus of analysis consists of the works *Zoo*, by Jesus Gaban (2012); *Brasil 100 palavras* [Brazil 100 Words], by Gilles Eduar (2014); *Abecedário de aves brasileiras* [Brazilian Bird Alphabet], by Geraldo Valério (2009); *Plume*, by Isabelle Simler (2012) and *Oxiseau*, by Francesco Pittau and Bernadette Gervais (2010). The results of this research indicate that a confluence of styles not only broadens the orientation of information, but also provides a dialogue between fiction and nonfiction and a dialogical relation between artistic and scientific illustration which build new levels of interpretation for the reader.



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Celia Abicalil Belmiro is a professor at the Federal University of Minas Gerais, Brazil, with post-doctorate at University of Cambridge (UK), researcher at Centre of Literacy, Reading and Writing (CEALE/UFGM), that comprises studies on literary reading, reader development, and education teachers' competence to form readers. She coordinates a research group on literary literacy and has published several articles and book chapters on picturebooks for children and young readers. She is an editor of books of literary education and coeditor on *The Routledge Companion International Children's Literature*. Her current area of investigation is the relationship between visual and verbal texts in picturebooks, incorporating interdisciplinary studies.

Marcus Vinicius Rodrigues Martins is a librarian, with a Masters in Information Science from the School of Information Science of the Federal University of Minas Gerais and PhD in Education from the Federal University of Minas Gerais. He participated in the "Reading and Writing in Early Childhood" research group and the "Bebeteca" project, focusing on children's studies and languages with emphasis on non-fiction books, children's literature and children's libraries.

Fabrizio Bertolino

University of Aosta Valley and Inter-University Centre IRIS, Italy

f.bertolino@univda.it

Emilio Bertoncini

Freelance worker and President at "Ecoland – educazione e natura", Italy

info@emiliobertoncini.com

Anna Perazzone

University of Turin and Inter-University Centre IRIS, Italy

anna.perazzone@unito.it

Sara Vincetti

Children & Nature Association, Italy

saravincetti25@gmail.com

The first vegetable garden. Four professionals among the pages of nonfiction picturebooks

Areas of interest: The presentation of knowledge in nonfiction picturebooks

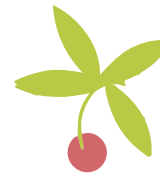
Keywords: Nature & Children, School gardening

Abstract

Living in increasingly urbanized contexts, immersed in a virtual reality, means having few opportunities for direct contact with wild and cultivated nature. Among the researchers who focus on the consequences that this may have in relation to the psychomotor and cognitive development of the child, many are raising a rather precise alarm: children need nature! (Chawla 2015; Kahn, Kellert 2002).

The school world, even if slowly and irregularly, shows an increased awareness of this critical situation and seems willing to take action thanks to the rediscovery of school gardening practices (Bertolino, Perazzone 2018; Bertoncini 2015; Williams & Dixon 2013; Blair 2009). These have found an unexpected support in the recent publication of children's picturebooks whose specific theme is the vegetable garden (Bertolino et al., unpublished first research data).

In our research over sixty picturebooks on gardening addressed to the age group 0-10 were collected, half of which are written in Italian, while the others are translations of French, English and Spanish texts, published almost entirely in the new millennium. Our paper will explore how these picturebooks support the relationship between the child and nature? (Gonen, Guler 2011; Wason Ellam 2010). Additionally, some specific questions have guided our textual and iconographic analysis, these are: to what extent do the picturebooks combine the accuracy and coherence of the information (even when "technical") with the captivating and fantastic dimension necessary to this age group? Which references to the rural world do they suggest? Which imaginary world connected to the figure and the role of the farmer do they propose? How much do they manage to connect with the child's experience and to what extent are they able to generate curiosity and interest towards the agricultural



production? Finally, is the information provided useful for children / educators / parents in order to promote concrete experiences?

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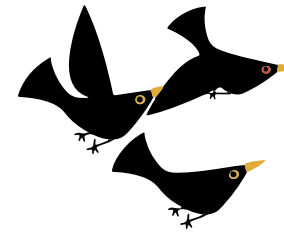
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Fabrizio Bertolino, Research fellow in General and Social Pedagogy, University of Aosta Valley – Human and Social Sciences Department. Inter-University Centre IRIS - Interdisciplinary Research Institute on Sustainability. I obtained my degree in Natural Sciences. Since then I have devoted my studies to human sciences and in 2003 I became a researcher in General and Social Pedagogy at the University of Valle d'Aosta, where I deal with the training of future teachers and educators. Over the years I have focused my scientific interests on areas that connect "two cultures" by building specific skills in the field of environmental education and sciences education.

Emilio Bertoncini, Agronomist, nature guide, expert in urban and educational horticulture. Freelance worker and President at “Ecoland – educazione e natura”. I obtained my degree in Agricultural Science. I spent ten years working as a consultant for farmers and public institutions, schools included, before starting a life/job project about urban and educational horticulture. The project won a mention in the “Agricivic Award 2013”, the Italian prize for the future agriculture and inspired some books that I wrote for Italian publishers and for Marche Regional Administration. I work as an educational gardener in schools, kindergardens and pre-schools and as a teacher in professional courses for school teachers and educators.



Anna Perazzone, Recherche fellow in Science and environmental Education. University of Turin – Department of Life Sciences and Systems Biology. Inter-University Centre IRIS-Interdisciplinary Research Institute on Sustainability. Degree in Natural Sciences and researcher at the Department Life Sciences and Systems Biology, University of Turin. Member of the Inter-University Research Centre I.R.I.S. (Interdisciplinary Research Institute on Sustainability) at the University of Turin. Deals with Science Education and training of primary school teachers, particularly in the field of life sciences, environmental education and education for sustainable development.

Sara Vincetti, Illustrator, teacher, trainer passionate about outdoor education, working with schools for care and reflection in the use of unstructured materials and the preparation of educational spaces. Part of the Council of the Cultural Association Children and Nature Italy, I’m deepening the practice of journaling in every model, natural and artistic, with the aim of giving attention to looks, design, words and details. Traces of me in every illustration and handwriting, my languages.



Picturebook biographies about Frida Kahlo: Adaptations of life stories and art works

Areas of interest: picturebook aesthetics, artistic strategies in nonfiction picturebooks, paratexts, intermediality, biographies

Keywords: picturebook biographies, Frida Kahlo biographies, visual arts, adaptation, ekphrasis

Abstract

Traditionally the biography genre has been dominated by verbal texts with some elements of illustrations. However, there is a recent trend towards the picturebook format (Merveldt 2018), and my presentation discusses examples of picturebook biographies.

The aim of this paper is to examine how knowledge about the Mexican painter Frida Kahlo's life and art is retold and recreated in three selected picturebook biographies addressed to a child audience. Kahlo (1907-1953), not widely recognized in her life time, has during the last decades become one of the most famous painters from the 1900s. Due to her growing fame, a fairly high number of children's books about the artist have been published, spanning biographies, fictional stories, poetry books, informational books, activity books, art history books and picturebooks.

The selected picturebook biographies are: *Frida* (2002) by Jonah Winter and Ana Juan, *Little people. BIG DREAMS: Frida Kahlo* (2017) by Isabel Sánchez Vegara and Gee Fan Eng and *Me, Frida* (2010) by Amy Novesky and David Diaz. The two first mentioned books seem to be aimed at children from the age of 5+, while the latter seems to address children who are able to read themselves. Besides briefly discussing the visual and verbal strategies of each biography, I will compare the aesthetics and hermeneutic functions of the books' paratexts and do a close reading of how the books describe, refer to or recreate two specific artworks: *The two Fridas* (1939) and *Frida and Diego Rivera* (1931). The analyses will partly be based on theories of adaptation and ekphrasis, used as a frame to discuss how visual works of art are represented and recreated in other art forms or media. Moreover, I will build upon discussions

on the biography genre, and refer to former biographies and studies on Kahlo's life and art.

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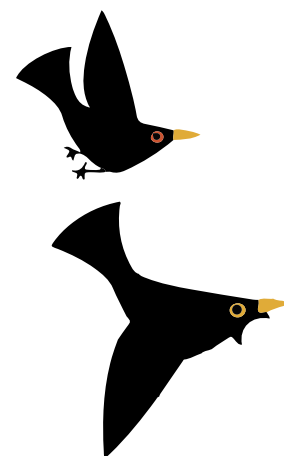
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Berit Westergaard Bjørlo is Associate Professor in Norwegian Language and Literature at Western Norway University of Applied Sciences. She lectures on topics related to children's literature, and is a tutor and supervisor in the MA program in Children's and Young Adult Literature. Recent publications are her PhD thesis *Ord og bilder på vandring. Bildebøker som gjenskaper dikt og bildekunst* (2018) [Wandering Words and images. Picturebooks that recreate poems and visual art works] and the article "Marine Animals in Ted Hughes's Poetry for Children: Ecocritical Readings of Four Illustrated Poems" in *Ecocritical Perspectives on Children's Texts and Cultures: Nordic Dialogues* (2018), edited by Goga, Guanio-Uluru, Hallås and Nyrrnes.



Making the stone stony in nonfiction picturebooks

Areas of interest: Verbal, visual and other multimodal strategies in nonfiction picturebooks. The presentation of knowledge in nonfiction picturebooks

Keywords: ecocriticism, empathy, mentor text, stylistic choices, make the stone stony

Abstract

This paper will explore poetic elements in nonfiction picturebooks, with an ecocritical focus on texts that, through the craft of their language as well as their art work, seek to create empathy for phenomena in the natural world. I will discuss how nonfiction that is persuasively, enigmatically or movingly expressed in the picturebook art form, with its combination of at least ‘two levels of communication, the verbal and visual’ (Nikolajeva 2003, p. 37), can support the reader-viewer in the process of signification and discovering wonder. In the picturebook format, the means of knowing can be extended beyond information to include the sensory and affective – expressed by Victor Shklovsky as ‘art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone stony’ (1917/1988: 20). According to Bazerman (2010: 104): ‘The active reader reads more than the words and more than even the ideas: the active reader reads what the writer is doing’. However, with the picturebook format we are looking at the meaning-making of an author/illustrator (team), where the images can transcend what Rudd (2009, p. 247) has called ‘the alienating prison-house of language’, offering openings to elusive meaning with techniques such as extreme close-ups and unusual spatial positioning. The stylistic choices of words and the communication techniques of pictures and layout create meaning and visions in the minds of the reader: the picturebook as a mentor text (Moses 2014) inspires the reader-viewer to empathetically imagine the existence they are exploring and to research further. The following picturebooks will be included in the discussion: *What Do You Do with a Tail Like This?* (Steve Jenkins and Robin Page, 2003), *The Brilliant Deep* (Kate Messner and Matthew Forsythe, 2018) and *Think of an Eel* (Karen Wallace and Mike Bostock, 1993).

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Janice Bland is Professor of English Education, Nord University, Norway. Her interests include teacher education in ELT, children’s literature, creative writing, the literacy spectrum and the canon of literatures in English, critical literacy and global issues, intercultural learning, scripted and unscripted drama. Her publications include *Children’s Literature and Learner Empowerment*, *Children and Teenagers in English Language Education* (2013), *Teaching English to Young Learners* (2015) and *Using Literature in English Language Education: Challenging Reading for 8–18 Year Olds* (2018), all with Bloomsbury Academic. Janice edits the open access journal *Children’s Literature in English Language Education*.



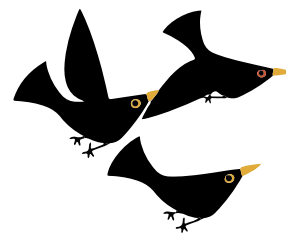
Artistic strategies in visualising letters – the best original Polish ABC books in the 20th and 21st centuries

Areas of interest: visual and verbal strategies in picturebooks, alphabet books (ABC books), nonfiction picturebooks (also digital), concept books, educational potentiality of art

Keywords: ABC books, artistic strategies, art, imagination, non-didactic

Abstract

As shown by Marie-Pierre Litaudon's analyses, the 20th century contributed to liberating European ABC books from their solely didactic function, thus providing editors and artists with enormous freedom in their design, as well as the appreciation of the play-related potential of the image and the creative message in this particular medium (Litaudon, 2018). Similarly, in Poland ABC books became a challenge for many artists – from the ones working in the printing coarse times of the heyday of the Polish School of Illustration (from the end of the 1950s until the 1970s) to contemporary ones using the latest technology when creating and editing their projects. I shall present an analysis of artistic strategies in the most original ABC books authored by internationally recognized artists such as: Juliusz Makowski (who replaces sequentially appearing words starting with the subsequent letters of the alphabet with their very images, thus provoking an interactive necessity to co-create a poem by the reader), Bohdan Wróblewski and Iwona Chmielewska (who, playing with the very form of letters, present the meaning of words – acrophonic words), Bohdan Butenko (famous for his satirical and mocking visualisations of anthropomorphised alphabet letters), Ewa Kozyra-Pawlak and Elżbieta Wasiuczyńska (who compose very child-friendly world of letters with sophisticated details using soft materials such as felt or fleece), Marta Ignerska (picturing the meaning of words starting with the subsequent letters of the alphabet in a simplified form combining graphic design and painting), Urszula Palusińska (who portrays the Hebrew language in a bold and three-dimensional manner), and Anita Andrzejewska and Andrzej Ragno creating bricolages from all sorts of finds (sticks, sprocket wheels, little stones, etc.). These artistic proposals are mainly to stir the imagination



of child readers, to encourage them to independently decode and make meaning, to trigger fascination with art, and, sort of along the way, to facilitate memorization of the alphabet. This transfer of the function of ABC books from didactic to aesthetic seems to be a great achievement of this subgenre of non-fiction picturebooks and a curious path to literacy (Scott, 2011).

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Małgorzata Cackowska is an educational researcher with a PhD degree, is an Assistant Professor in the Faculty of Social Sciences, University of Gdansk. Her research interests include the social and cultural contexts of education, in particular the social and political construction of discourses in picturebooks and new technology for children. She has organized the Look! Polish Picturebook! project (a book and an exhibition), which promotes Polish picturebooks all over the world. Together with Hanna Dymel-Trzebiatowska and Jerzy Szyłak edit *The Great Lexicon of Picturebooks*.

Stepping into the world of houses. Children's picturebooks on architecture

Areas of interest: a) knowledge presented in nonfiction picturebooks; b) nonfiction picturebooks across time, cultures, and languages; c) nonfiction picturebook artists and artistic strategies.

Keywords: houses, architecture, historical development, taxonomy, hybridization.

Abstract

In 2018, the 53rd edition of the Bologna Ragazzi Award (BRAW) saw the introduction of a special selection of picturebooks dedicated to architecture and design. This acknowledgement underscores the fundamental role that the house has acquired over time in children's literature, not only in fiction (Dewan, 2004; Reimer, 2008, but in nonfiction too. Innovative picturebooks about the shapes and structural features of houses, or the diffusion of our architectural heritage were already around in the 1970s and '80s (suffice it to mention the works by David Macaulay or Piero Ventura). But today's editorial output of informational picturebooks (Von Merveldt, 2018) that select, organize and interpret personalities and works of architecture based on an original interweaving of visual and verbal codes (232) has become rather more diversified. The works range from creative proposals for infants, like the concept books and ABC books that provide essential architectural information for toddlers aged 0-3 (Vogt, Horstschafer, 2015; Merberg, 2018), right up to ingenious picturebooks illustrating house-building techniques and structural details (Beck, 2014), the creative processes behind a building work (Cornille, 2014), the formalization of a design concept (Viva, 2013), or the historical development of important residential buildings of contemporary architecture around the world (Dillon & Biesty, 2014). In several cases, these picturebooks use hybridized narrative forms, suspended between fiction and nonfiction (Guernaccia, 2010). The present paper aims to outline the characteristics and novelties of the contents and iconographic representations in informational picturebooks on the topic of architecture emerging since the second half of the 20th century, with a view to proposing a taxonomy for classifying the main narrative solutions.



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Marnie Campagnaro is Ph.D., researcher in Children's Literature at the Department FISPPA, University of Padua. Main research fields include picturebooks, fairy-tales, reading pedagogy and Italian children's writers. In 2013, she hosted the *Ninth Annual International Conference of The Child and the Book* and in 2017 she was appointed to organize the 6th International Conference of the *European Network of Picturebook Research*. Recent publications: *Il cacciatore di pieghe* (Pensa Multimedia, 2017); Bruno Munari's Visual Mapping of the City of Milan. A Historical Analysis of the Picturebook Nella nebbia di Milano. In N. Goga, B. Kummerling-Meibauer (eds.), *Maps and Mapping in Children's Literature. Landscapes, seascapes and cityscapes* (John Benjamins, 2017).

From “piece of art” to “toy books”. Nonfiction pictures books in Soviet Union and in France (1930-1950)

Areas of interest: History of education in Russia and Soviet Union, history of children’s literature in Soviet Union with a particular focus on pictures books.

Keywords: Children’s literature; history of education; history of art; Russian emigrés writers for children; XX century.

Abstract

The aim of this paper is to investigate the features of nonfiction picture books edited in France during the Thirties, with a particular focus on the ones illustrated by the Russian émigré illustrators. After their arrival to France, these illustrators renewed the conception of the children’s pictures books (intended in post-revolutionary Russia as “piece of arts”) under the influence of the active pedagogy movement of the beginning of the century. These picture books can be divided into 3 groups depending on the content: a) primers; b) nonfictional picture books about nature animal world, and objects and situation of the daily life; c) nonfictional picture books with illustrations to cut, to compose or to fill with colors.

This paper will be divided into three parts. After an introduction describing the history of the collection edited by Flammarion in France of the Thirties, the first part will present the alphabet book illustrated by Fedor Rojankovsky (1891-1970) from the point of view of the content and of the structure. The second and the third parts, which are strictly tied, will deal with nonfictional picture books illustrated by Nathalie Parain (1897-1958) and her friend Hélène Guertik (1897-1937). The second part describes nonfictional picture books about animals and daily life. The third part deals with particular picture books intended as “toys” with which the children could play. Their pages could be cut and recomposed as toys to play with or colored inside by the help of the contours of the figures. These picture books present explication about the cutting and composing process; some of them were addressed to disabled children.

The main hypothesis of this paper is that these pictures books constituted educational media aimed at developing literacy, visual literacy, divulgation and manual activities thanks to a new pedagogical project intended at stimulating active learning

of the little children and enjoyable experiences tied with the books.

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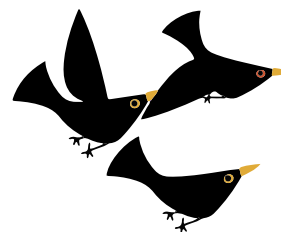
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Dorena Caroli has got her PhD at the EHESS, Paris (1997) with a Dissertation titled the Abandonment of children in postrevolutionary Russia. Dorena Caroli is Associate Professor at the University of Macerata where she teaches history of education and Children’s literature since 2014. Her field of investigation concerns the social history of childhood, the history of education in Russia and Soviet Union; comparative history of early education; History of Children’s literature with a particular focus on picture books of the Twenties and of the Thirties.

Selected works

D. Caroli, *Cittadini e patrioti. Educazione, letteratura per l’infanzia e costruzione dell’identità nazionale nella Russia sovietica*, Macerata, Eum, 2011;

D. Caroli, *Samuil Maršak, poétique et pédagogie dans les albums illustrés pour les enfants des années 1920-1930*, in *La littérature de jeunesse russe et soviétique: poétique, auteurs, genres et personnages XIXe-XXe siècles*. Textes recueillis par D. Caroli et A. Maître, Eum, Macerata 2018, pp. 149-185.



Lesley D. Clement
(Independent Scholar)
Lakehead University-Orillia, Canada
lclement@lakeheadu.ca

Metaphors, Counterstories, and Rentrayment in an Artist's Biography: Amy Novesky/Isabelle Arsenault's *Cloth Lullaby: The Woven Life of Louise Bourgeois*

Areas of interest: Narrative and visual strategies of picturebooks

Keywords: art book (biography), didacticism, metaphor, counter-story, writerly texts

Abstract

Aslaug Nyrnes asks, “is art didactics not a distinct practice that should not concern itself with the commonplace and ordinary? Should it not be about creativity and creative ability? Is art not about going where no one has gone before, and not following in others’ footsteps?” This paper suggests some potential answers to these questions as they pertain to the picturebook by examining how counterstories and verbal and visual metaphors can produce a text that is both derivative and innovative, informational and inspirational. To argue these points, I examine the nonfiction form of artist’s biography, and to illustrate I focus on Amy Novesky and Isabelle Arsenault’s *Cloth Lullaby: The Woven Life of Louise Bourgeois*. Both writer and illustrator have received individual awards and recognition for biographies of visual artists, but what makes *Cloth Lullaby* an outstanding example of the genre is how the referential and evocative elements are achieved through “rentrayment” – the “reweav[ing] across the cut to make whole” (Novesky). Metaphors and a structure with counterstories “lodged in the fissures and cracks that are formed at the interstices” of master narratives generate the “narrative repair” the “damaged” artist seeks (Nelson) – first through the depiction of Bourgeois’ fragmenting and then of her revisiting these fragments in her constant pursuit to reconfigure her identity and life through her art. Like her Maman before her, memorialized as a spider, the artist becomes “a repairer of broken things” (Novesky). *Cloth Lullaby*’s metaphors and structure reflect the life and creations of an artist devoted to finding physical and conceptual spaces to interweave and interrogate various binary oppositions. Readers of *Cloth Lullaby*, as viewers of Bourgeois’ art, are thus inspired

to become Barthes’ writerly reader, negotiating the space intrinsic to the didactic pact between reader and producer of informational picturebooks such as the artist’s biography.

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- Lesley D. Clement (Independent Scholar) has held teaching and administrative positions at various Canadian universities. She has published on visual literacy, empathy, and death in children’s literature. Current research projects focus on immigrants, migrants, and refugees in children’s picturebooks; children’s art books (biography); and “L.M. Montgomery in Conversation About Children and Childhood(s).” She co-edited, with Rita Bode, *L.M. Montgomery’s Rainbow Valleys: The Ontario Years, 1911-1942* (McGill-Queen’s University Press 2015) and, with Leyli Jamali, *Global Perspectives on Death in Children’s Literature* (Routledge 2016).



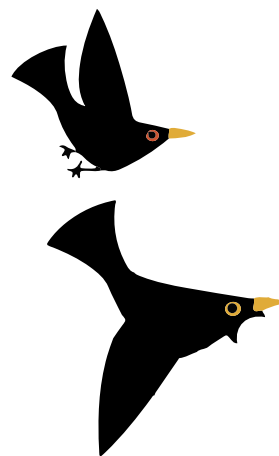
Learning, playing and falling asleep: Portuguese non-fiction picture- books for every occasion

Areas of interest: Children's literature; Portuguese picturebooks; internationalization of children's literature

Keywords: informational books; alphabet books; game-books; Planeta Tangerina; Isabel Minhós Martins

Abstract

The children's author Isabel Minhós Martins and the illustrators Bernardo Carvalho, Madalena Matoso and Yara Kono run Planeta Tangerina, a Portuguese publishing house awarded, in 2013, the Bologna Children's Book Fair Prize for Best European Children's Publisher and nominated twice in a row (2012 and 2013) for the Astrid Lindgren Memorial Award. As a team, these artists created several awarded books that attracted scholars and readers around the world. The corpus of this paper comprises the only three picturebooks written by Isabel Minhós Martins included in the catalogue of this unique publishing house that can unambiguously be identified as nonfiction. The first one, *Ir e Vir [Coming and Going]* (2012), illustrated by Bernardo Carvalho, is an informational picturebook (Donovan & Smolkin, 2002; Merveldt, 2018) which raises awareness of the unsustainable way humans move around the globe, differentiating themselves from other species able to migrate (by air, water or on the ground) without harming the planet. *ABZZZZ...* (2014), illustrated by Yara Kono, is an alphabet book or ABC book (Hahn, 2017) which aims helping children to fall asleep before getting to the letter Z and *O Que Há? [What's Inside?]* (2012), illustrated by Madalena Matoso, is a game-book (Silva, 2018) that claims a high level of interactivity by inviting the reader to find hidden objects on the pages. The purpose of this paper is to analyse the specific elements that enable the inclusion of these books in the three mentioned categories and to identify the visual strategies employed by the different illustrators, emphasizing their contribution to the final result.



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Inês Costa has a masters degree in publishing studies (2017) from University of Aveiro, Portugal, and is currently a PhD student in literary studies in the same institution. She is a postgraduate researcher at the Languages, Literatures and Cultures Centre (CLLC) and her research, funded by the Portuguese Foundation for Science and Technology (FCT) (Ref: SFRH/BD/136143/2018), focuses on the internationalization of contemporary Portuguese children's literature, particularly on the processes of cultural transfer and literary mediation.

Nicola Daly

University of Waikato,
Hamilton, New Zealand
nicola.daly@waikato.ac.nz

New Zealand Suffragettes and the Implied Readers of Two New Zealand Picturebooks

Areas of interest: The implied reader in nonfiction picturebooks

Keywords: Implied Readers; Informational Picturebooks; Women's Suffrage; Linguistic Landscapes

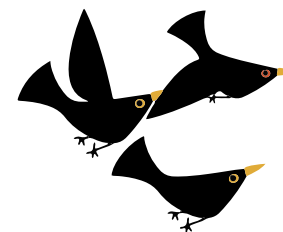
Abstract

The creation of picturebooks involves the author, illustrator and publisher in the simultaneous act of creating an 'implied reader' (Larkin-Lieffers, 2010). The design of picturebooks both in terms of layout (Dowd Lambert, 2017) and in the contribution of images to the conveyance of tone and multi-layered meaning (von Merveldt, 2017) contribute to the creation of this implied reader. In this presentation I will analyse the implied reader of two informational picturebooks published to mark the celebration in 2018 of 125 years of women's suffrage in New Zealand: Maria Gill's *Kate Sheppard: Leading the way for women* (Scholastic, 2018) and Debbie McCauley's *Eliza and the White Camellia: Suffrage in New Zealand* (Mauao Press, 2018). Using an adapted form (Daly, 2017) of the Linguistic Landscape approach (Landry & Bourhis, 1997) which examines the way in which multiple languages are presented in public spaces, I will explore the implied readership for these informational picturebooks by examining the monolingual text of the first and the bilingual text of the second. I will examine what space and information is allocated to each language (Dowd Lambert, 2017) and the epistemic relationship between text and image (von Merveldt, 2017). Based on the assumption that the visual and verbal codes of picturebook work together to constitute the language of a picturebook, I will refer to the sociolinguistic concept of Audience Design (Bell, 1984) which states that we adapt language according to those we are communicating with, in other words the implied reader.

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Nicola Daly is a senior lecturer in children's literature and linguistics at the University of Waikato, New Zealand. Her research interests lie in the analysis of the linguistic landscapes of dual language picturebooks, and the pedagogic possibilities of such children's literature. Her recent publications concerning multilingual children's literature are in the *Journal of Multilingual and Multicultural Development*, *The Journal of Intercultural Education*, and *Bookbird*. She recently co-edited with Pam Dix and Libby Limbrick *Children's Literature in a Multiliterate World* (2018, Trentham Press).



Zionist Struwwelpetes: Illustrated Catalogues of Childish Behavior during Israeli Nation-building

Areas of interest: Nonfiction picturebooks during Nation-building, Nonfiction picturebooks across cultures, Nonfiction picturebook artistic strategies

Keywords: Catalogues of child behavior; The “Artistic”; Hebrew Nation-Building; Trans-culturalism, Lea Goldberg

Abstract

My lecture will address two non-fiction picturebooks, published in the 1940s in Palestine, portraying caricature models of “naughty” and “nice” behavior of local children. One, Nishmor al artzeynu (We will guard our land), came out in 1944, at the height World War II and the Holocaust. The second, Treysar tzabarim (A dozen of Tzabars), was published in 1949, about a year after the establishment of the State of Israel.

Both books refer back to the same source: Der Struwwelpeter by Heinrich Hoffmann (1845). As in the original, the visual aspect is key in these two Hebrew catalogues of child behavior. The “artistic”, so fundamental to Hoffman’s work, is apparent in these two works, not only by the high quality of the illustrations, created by David Gilboa and Peretz Ruschkewits, respectively, but also by the virtuosic lyrics, written by the modernist poet Leah Goldberg.

In my lecture I will touch on two issues, one theoretical and the other cultural-historical. First I will examine the discursive function of the “artistic” in these two nonfiction texts. I will then discuss the cultural-historical aspects of the works: I will consider the differences in the childish profile and behavior they present in light of the dramatic national change that took place in the few years that separated them—the establishment of the State of Israel in 1948. Alongside this I will show how during this turbulent period in Jewish history, Goldberg, Gilboa and Ruschkewitz mediated the “Germanism” of the classic work they drew upon. I will claim that for all three, this Germanism symbolized an inherent contradiction: the cradle of their culture and the source of their disaster.



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Yael Darr is a Professor in the Child and Youth Culture Program at Tel-Aviv University. Her studies mainly address children’s culture in general and children’s literature in particular during the Jewish nation-building period in pre-state Palestine and the first decades of Israeli statehood. She has published many articles on the subject in Hebrew and in English and three books: *Called Away From Our School-Desks: The Yishuv in the shadow of the Holocaust and in Anticipation of Statehood in Children’s Literature of Eretz Israel, 1939-1948* (2006 Magnespress: Jerusalem, in Hebrew); *A Canon of Many Voices: Forming a Labor Movement Canon for Children in Pre-State Israel*, (2013. Yad Izhak Ben-Zvi: Jerusalem, in Hebrew) and *The Nation and the Child: Nation Building in Hebrew Children’s Literature, 1930-1970* (2018 John Benjamins Publishing Company: Amsterdam / Philadelphia). She is currently working on the multilingual and transnational aspects of Jewish children’s literature.

Betül Gaye Dinç
Koç University, Turkey
bdinc@ku.edu.tr

Ilgım Veryeri
Alaca
Koç University, Turkey
ialaca@ku.edu.tr

Interacting with Non-Fiction Picturebooks in Art Museums

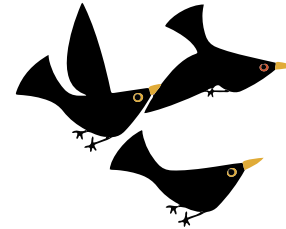
Areas of interest: materiality, picturebooks, art, museums, the presentation of knowledge in nonfiction picturebooks

Keywords: Nonfiction picturebooks, guided-play, interaction, museum learning

Abstract

This paper analyses nonfiction picturebooks that enhance a child's interaction with artworks in the exhibition space to enrich their museum experience. Art museums challenge children to look beyond the surface of a single art object during meaning-making of the exhibition. Nonfiction picturebooks ease this experience by offering information on context, content, inspirations, materials and methods used while informing about the preferences of the artist. They facilitate children's learning of art history through guided play via spatial and material engagements furthering the perception of the artworks and museum space. Interlinked to guidebooks (ex. Visiting Joan Brown 1999), they are carried around, read and utilized to navigate the exhibitions via maps and directions. They prompt children to employ their hands or bodies to relate to the artworks in an embodied way heightening their presence at the museum. The selected non-fiction picturebooks exemplify different ways of engagements such as offering sensorial materials (*Touch the Art 2006*), orienting children in space (*I Spy with Rembrandt's Eye 2004*), asking for their bodily engagement (*A Grand Tour 2006*, *Sadberk Hanım Museum Activity Book 2015*) and offering hands on activities to implement creative decisions (*Le Petit Musée de Picasso 2015*).

First, we study the approaches these picturebooks use to present museum content. Second, we investigate the use of these picturebooks according to the theoretical works that couple reading and play (Moss G. 2001, Ghiso 2011) as well as embodied learning (Fugate, Macrine, Cipriano 2018). Third, we review the capacity of these picturebooks to trigger children's creative skills through guided play activities in order to embrace and investigate the museum content. In sum, we present how these picturebooks convey information about the museum while providing an active experience via sensory engagement, performative action and physical manipulation



that reinforce a meaning-making process of artistic and curatorial practice for children.

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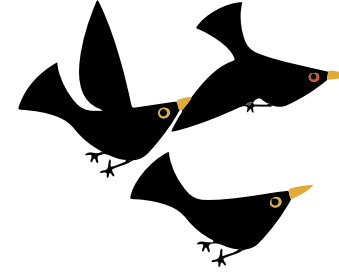
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Betül Gaye Dinç is a graduate student at Koç University, Design, Technology and Society Department in İstanbul. She obtained her B.A. in Archaeology and Art History with double major in English Language and Comparative Literature and a track in Gender Studies from Koç University. She presented at 36th International IBBY Congress and published in *Studies in Comics*. She has work experience in Women's Museum İstanbul, Project 4/L Elgiz Contemporary Art Museum, Pera Museum

Ilgım Veryeri Alaca is a faculty at Koç University, Department of Media and Visual Arts. She earned her MFA from University of Illinois at Urbana-Champaign and PhD from Hacettepe University. Her articles appeared in *Leonardo*, *International Journal of Child-Computer Interaction*, *International Journal of Education through Art and Drawing: Research, Theory, Practice*. She contributed to *The Routledge Companion to Picturebooks* and *The Routledge International Handbook of Early Literacy Education*. She presented in conferences such as CAA, NordiCHI and IDC (International Conference on Interaction Design and Children). She co-edited a section “*Transforming books and the reading experience through interactive technologies*” in *IxD&A Journal*.



Malin Drugge

Affiliation: Uppsala
university, Sweden
[malin.drugge@littvet.
uu.se](mailto:malin.drugge@littvet.uu.se)

Botanical children in Swedish narrative nonfiction picturebooks

Areas of interest: children's literature, education and ecocriticism

Keywords: Narrative nonfiction picturebooks, presentation of knowledge, seasonal changes, plants, ecocriticism

Abstract

In this paper, I explore both visual and textual presentation of knowledge about seasonal changes in nature with a special focus on plants, in Swedish narrative nonfiction picturebooks. I will look at *Måns och Mari från vår till vinter* by Kaj Beckman (1970–1974), *Linneas årsbok* by Lena Andersson and Christina Björk (1982), *Maja tittar på naturen* and *Majas lilla gröna* by Lena Andersson (1983, 1987) and *Floras Kulle*, *Floras Blommor* and *Floras egen bok* by Kristina Digman (2007, 2009, 2011).

These books have a common interest in botanical aesthetic and botanical knowledge production (and reproduction) in a Linnaeus tradition. They also share both similar and different ways of presenting knowledge about seasonal changes in nature and more specific about plants.

I will also discuss the degree of fictionality in relation to the nonfictional elements in the books and what it does for the presentation of knowledge about nature. These picturebooks all have a narrative frame that situates the child in a relationship with nature and depicts them as botanical children. They also adopt elements from scientific informational or nonfiction books like “flora”. With ecocritical perspectives I investigate the different roles children play in these books with a special interest in the child's relationship to nature, that is manifested in the books, and what role the children play in the presentation of knowledge about nature.



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Malin Drugge is a PhD-student in literary studies with a special interest in children’s literature and education at Uppsala university, Sweden. In her dissertation project, she is looking at Swedish children’s literature from early 1900 until today that depict seasonal changes in nature. Another interest is how these literary texts can be used in teaching in order to enhance students’ learning and awareness of issues related to nature, the environment and sustainable development. Her theoretical framework is grounded in the fields of ecocriticism and ecopedagogy.

Transgressing cultural borders. Controversial Swedish nonfiction picturebooks in Polish translation

Areas of interest: picturebook studies, translation studies,
translating picturebooks

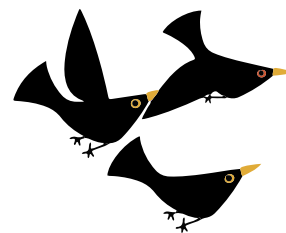
Keywords: Swedish nonfiction picturebooks, Polish translation,
cultural norms, taboo, purification

Abstract

The paper discusses three Swedish nonfiction picturebooks published in Poland in the first decade of the 21st century, by the publishing house Czarna Owca (Black Sheep) within the series “Without taboo”. The first two, translated by Iwona Jędrzejewska and targeted at 6-9-year-olds, *Bajsboken* (The Poo Book) from 1997 (in Polish *Mała książka o kupie*, 2008) and *Dödenboken* (The Death Book) from 1999 (in Polish *Mała książka o śmierci*, 2008), were written and illustrated by Pernilla Stalfelt. The third picturebook, *Lilla snippaboken* (The Little Pussy Book) from 2004 (in Polish *Wielka księga cipek*, 2010) in translation by Elza Jaszczuk, was written by Dan Höjer and illustrated by Gunilla Kvarnström, and its implied readers are 3-4 years older. All of them are nonfiction picturebooks whose topical information is structured and presented as a logical and coherent whole, both in words and images. They may be classified as topic information books, as they “offer condensed compendiums about one specific theme” (von Merveldt 2018:233). In contrast to traditional issues (e.g. cars, dinosaurs, food), each of the discussed themes is unconventional (faeces, death, sex organs), which potentially exposes the iconotexts to a risk of particular manipulations while being transferred to another culture.

The aim of my study is to investigate the translations and to determine whether the norms of the target culture led to purifications of the iconotexts. I want to reflect on the specificity of rendering the indissolubly interdependent verbal and visual narratives about the taboo subjects in another language, and on potential difficulties it creates. Furthermore, I shall consider whether the translation of nonfiction picturebooks differs from the translation of fiction picturebooks.

Methodologically I will conduct a comparative analysis of selected passages of the source and target iconotexts, referring to relevant concepts within picturebook studies, translation studies (TS), children’s literature translation studies (CLTS), and in particular a theory of translating picturebooks.



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Hanna Dymel-Trzebiatowska – Associate Professor at the Department of Scandinavian Studies of the University of Gdańsk, Poland. The focal points of her studies are: reading therapy, translation and theory of translation, Scandinavian literature for children including picturebooks, and Finnish literature. Apart from books on Swedish grammar (*Troll 1*, 2007; *Troll 2*, 2008), translation theory (*Children’s literature translation studies. Analysis of Polish translations of Astrid Lindgren’s works*, 2013) and reading therapy (*In search of a “bit of solace”. The potential of works by Astrid Lindgren in reading therapy*, 2014) she has published articles about Scandinavian picturebooks and co-edited *The Picturebook: a mirror of social changes* (2016) and *The Picturebook. Introduction* (2017).

Picturebooks of the Atom : The Cognitive Art of Marie Neurath and Beyond

Areas of interest: Book design, design history, information design, scientific representation

Keywords: Visual language, information design, cognitive art, scientific representation, science communication

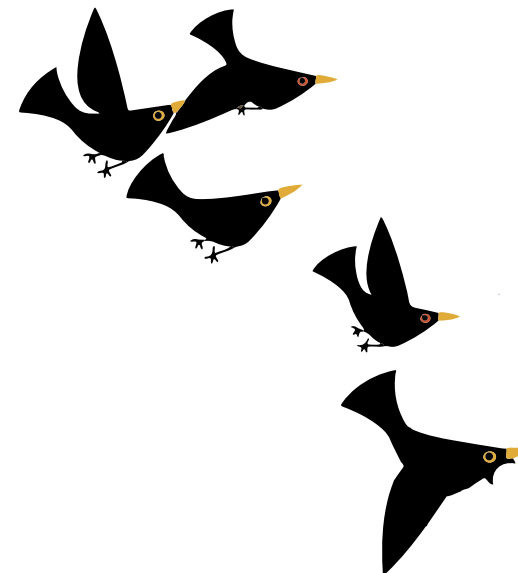
Abstract

Marie Neurath's *Inside the Atom* (1954) attempts to explain the atomic theory of matter in picturebook form. It is a product of three decades of formulating a picture language that would serve to democratize human knowledge, that began at the Isotype Institute in Vienna in 1925. I will utilize the "Otto and Marie Neurath Isotype Collection" at the University of Reading that illuminates Marie Neurath's research and design process, focusing on Marie's methodology that required streamlining disparate sources of information on the atom. The author unified the source material by devising a scalar narrative, that began from looking at matter ("a single pinch of salt") at the human scale, then journeying all the way down to atomic and subatomic—in the process touching, within 36 pages, the majority of points covered in 930 pages by *General Chemistry* (1947), Linus Pauling's popular treatise. At the time, Marie's collaborator physicist Otto Frisch refused to be credited in this book that was addressed to young readers. I want to conclude, how Neurath's participatory motive and visual design methodology is informing contemporary visual narratives of the atom constructed in the *Materials Matter app*, a screen-based picturebook geared towards humanities students who are participating in the NEH funded Materials Matter initiative at SUNY Binghamton. I argue that the "performative" mode of the picturebook format can serve to inform how atomic stories can be told at the college level. So, Marie Neurath's insistence to her collaborator Otto Frisch that "significant concepts [weren't left] to remain vague in words, unexplained visually," is still a valid concept that can enliven the way science is communicated to students.

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Gökhan Ersan is a design practitioner, educator, and historian located in New York State. He holds a Ph.D. in art and design history from UIC, Chicago. Ersan's academic and creative work explores relationships between technology and design in shaping material culture. His artists' books are in the special collections of the Getty Institute, MET, MoMA, Ryerson, Newberry Library, and more. He is engaged in grant-funded collaborations to develop information design that bridges humanities natural sciences, and engineering research. He joined SUNY Binghamton as assistant professor in 2015 after fourteen years of teaching at the SAIC, Chicago.



Teaching interspecies awareness through artistic nonfiction ABC picturebooks

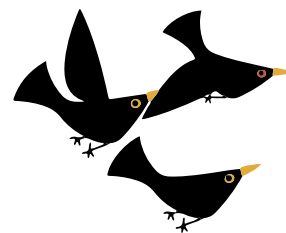
Areas of interest: The presentation of knowledge in nonfiction picturebooks, alphabet books

Keywords: abecedary picturebooks, ecocriticism, interspecies ethics, animals, Australian children's literature

Abstract

Abecedaries or ABC-books as a genre cannot automatically be categorised as either fiction or nonfiction. In educational settings, school or textbook ABCs are used as pedagogical tools to teach young learners the alphabet and support their literacy process. To determine the nonfictionality of artistic ABCs, one has to take a closer look at the content of the book, at the nouns, objects, images and concepts evoked or targeted by the letters. Even if fictitious elements occur, many such books will present the reader with real world objects, places, plants, art works and names. Additionally, a substantial number of artistic ABC-books, ABC-picturebooks in particular, establish a connection between letters and specific animals. For example, «A for ant» and «E for elephant» are traditionally found in English ABCs. Similar high-frequent letter-animals pairings are seen in ABCs for other languages as well. Hence, a timely question to address may be what these ABCs teach us about the animals' nature and a possible interspecies relation between human and animal.

In my paper, the aim is threefold. First, I would like to discuss artistic ABCs in the light of an analytical tool developed to understand how knowledge is organised and communicated both verbally and visually in children's nonfiction (Goga, 2019, Litaudon, 2018, Merveldt, 2018). Second, I will apply this to a specific corpus of three Australian ABC picturebooks (Cossins, 2017; Lessac, 2017; Brim & Eglitis, 2005) where each letter is an acrophonic word for an animal either typical to Australia and/or an endangered species. Finally, on the background of theoretical perspectives on interspecies ethics (Willett, 2014), I will examine how these ABC picturebooks may provide readers with viable knowledge to help them reflect on the interspecies awareness needed to ensure a sustainable world.



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Nina Goga is Professor in children's literature at Western Norway University of Applied Sciences, and co-ordinator of the only Norwegian MA program in children's and young adult literature. Her most recent books are *Ecocritical Perspectives on Children's Texts and Cultures* (2018, co-edited with Lykke Guanio-Uluru, Bjørg Oddrun Hallås & Aslaug Nyrnes), *Maps and Mapping in Children's Literature. Landscapes, seascapes and cityscapes* (2017, co-edited with Bettina Kümmerling-Meibauer) and *Kart i barnelitteraturen* (2015, Maps in Children's Literature).

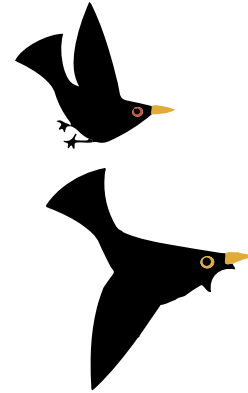
Nonfiction and Imagination. Picturebooks that make children think, feel, wonder, grasp, connect, as opposed to simply accept a given explanation of the world

Areas of interest: The utilization of verbal/visual strategies in nonfiction picturebooks, nonfiction picturebook artists and artistic strategies, the presentation of knowledge in nonfiction picturebooks, the implied reader in nonfiction picturebooks

Keywords: Nonfiction, imagination, inference, insight, interpretation

Abstract

Some nonfiction picturebooks are such that they could fit both in the nonfiction and in the fiction section, or maybe in neither of them properly, because they belong both to the scientific and to the artistic-poetic-imaginative dimension, creating a third space in between. I am particularly interested in this space in between, made possible by the production of books that are conceived with the nonfictional aim to explain the 'real' world (they do not tell any story), but show it in unexpected, unusual, unconventional ways. Ways that are creative, imaginative, able to elicit an active response in the reader-observer of their pages, and a co-construction of meaning on their part, as opposed to a simple acquisition of data and hard facts. In my analysis I will try to explore the communicative strategies used by 'hybrid' nonfiction picturebooks like, for example, *L'imagier des gens* by Blex Boalex, *Avant après* by A.M. Ramstein and M. Aregui, *Après* by L. Moreau, *Chaque second dans le monde* by B. Gibert, *Extreme opposites* by M. Dalton: picturebooks that want to arouse questions and doubts as opposed to provide pre-determined answers, that want to foster insights, intuitions, inferences, as opposed to offering plain and undoubtable explanations. I will try to understand when and how nonfiction picturebooks help throw a new light on reality, showing any of its aspects not as univocally understandable, but as open to being retold, rethought, re-presented in a subjective way. I will refer to the studies of Sipe and Pantaleo about postmodern picturebooks, to the analyses of the impact of page-layout decisions by Bader, to the concept of indeterminacy, or 'gene-



rating contradictions in an intentional and systematic manner' as a characteristic of meta-fiction for Maria Cecilia Silva-Diaz, to the theories of semiotic hybridity from Bakhtin to Nikolajeva and Scott, and to the studies on brain laterality and multimodal meaning-construction applied to picturebooks by Nikolajeva.

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Giorgia Grilli teaches Children's Literature at the University of Bologna. She co-founded the Centre of Research in Children's Literature (CRLI) by the Department of Education. She took part in international conferences in Europe and USA, where, in 2015, the Children's Literature Association awarded her as 'Distinguished Scholar'. She organized several international conferences on Children's Literature, often in collaboration with Bologna Children's Book Fair. She has written articles and monographs, some of them in English.

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Sarah Hoem Iversen

Western Norway University of Applied Sciences, Norway

sarah.hoem.iversen@hvl.no

The (re)presentation of knowledge in picture dictionaries: gendered representations of children

Areas of interest: The presentation of knowledge in nonfiction picturebooks, nonfiction picturebooks across time, cultures, and languages, picture dictionaries.

Keywords: picture dictionaries, gender, representation, children, Britain

Abstract

Picture dictionaries have been regarded as texts in which the relationship between the visual and verbal is fairly straightforward. Moreover, dictionaries are typically expected to present objective ‘facts’ about a language. However, compiling picture dictionaries involves choices regarding the selection of entry-words, wording of definitions, and choice of illustrations. Such choices are influenced by the time and culture in which the text was created.

Investigating depictions of children and people from different nations in nineteenth-century English ABCs, Sullivan (2009) argues that the interplay between the visual and verbal in these books shows a cultural perspective in which ‘Englishness’ is ‘defined in the context of Otherness’ (p. 334). This paper argues that picture dictionaries, too, offer a more complex relationship between visual and the verbal elements that goes beyond a simple representation of linguistic facts and that reflects specific cultural perspectives.

Picture dictionaries organize knowledge in different ways. One isolated illustration can accompany each entry-word, or words can be organized according to conceptual domains and presented in the context of a setting or ‘script’ (Kümmerling-Meibauer & Meibauer 2018). The present paper concentrates on alphabetically organized picture dictionaries in which each entry-word accompanies an isolated illustration, such as Kirtley & Birkett’s (2007) *Oxford Very First Dictionary*. Such illustrations could be considered prototypical representations of concepts (Kümmerling-Meibauer & Meibauer 2018), which makes them interesting from the point of view of cultural stereotyping.

Previous publications have examined gender roles, and sexuality and taboo in British children’s dictionaries from

the nineteenth century (Iversen 2012, 2018). The present paper analyses monolingual British children’s picture dictionaries published in the last 30 years. Comparing the interplay between the visual and verbal across dictionaries, the paper investigates the presentation of knowledge about people and culture, in particular gendered representations of children in the context of British culture.

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Sarah Hoem Iversen (D.Phil, Oxon) is Associate Professor in English Language and Literature at Western Norway University of Applied Sciences. She lectures on topics related to English linguistics, children’s literature and ESL/EFL pedagogy, and is a tutor and supervisors on the Master’s in Children’s and Young Adult Literature. Her main publications are on the history of children’s dictionaries in Great Britain. Current research interests include children’s nonfiction, digital hypertexts, language and gender, and formative feedback on learner writing.



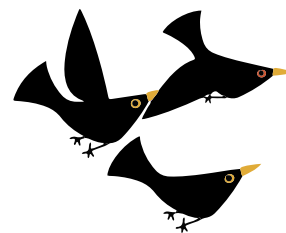
From a comic book about Białowieża Forest to the butterfly atlas. Polish picturebooks about nature

Areas of interest: book illustration and design, text-image relations, children's book market, illustrated books, picturebooks

Keywords: Polish nonfiction picturebook, nature, ecology, verbal strategies, visual strategies

Abstract

The nonfiction literature for children in Poland has a long tradition and an established position on the publishing market. Its authors were often eminent Polish writers and illustrators, but the books they created were mostly illustrated, not appearing in the form of picturebooks (Bird, Yokota 2018). After the year 2000 (when small avant-garde publishers of children's books, called lilliputians, started to emerge) picturebooks started to appear on the market on a large scale (Biernacka-Licznar, Jamróz-Stolarska, Paprocka 2018). It resulted in a steady increase in the production of Polish picturebooks, including nonfiction ones. One could easily notice substantial diversification of their subject matter, forms, artistic styles and techniques (von Merveldt 2018). In my presentation, I will focus on Polish nonfiction picturebooks, which not only provide information about the world of animals and plants, but more frequently try to raise children's ecological awareness. Their authors often use different ways of illustrating nature and giving practical informations to the reader (op de Beeck 2017). I will try to answer the following questions: Is this subject popular in Polish picturebooks? Is it possible to identify Polish artists and publishers specializing in this type of publications? What genres can be distinguished within picturebooks about nature? What verbal and visual strategies do their authors use?



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von Merveldt N., *Informational picturebooks* in: *The Routledge Companion to Picturebooks*, ed. B. Kümmerling-Meibauer, London-New York 2018.

Elżbieta Jamróz-Stolarska is Assistant Professor at the University of Wrocław (Poland). She has published widely on the children's book market, design and illustration. Her major recent work is *Serie literackie dla dzieci i młodzieży w Polsce 1945-1989. Produkcja wydawnicza i ukształtowanie edytorskie* [Fiction Series for Children and Young Adults in Poland 1945-1989: Book Market and Design] (Warszawa, 2014). She is also a co-author of a monography *Lilipucia rewolucja. Awangardowe wydawnictwa dla dzieci i młodzieży w Polsce w latach 2000-2015* [A Lilliputian Revolution: Avant-garde Publishers for Children and Young Adults in Poland 2000-2015] (Warszawa 2018). She is a cofunder and a member of The Centre for Research on Children's and Young Adult Literature at the University of Wrocław.

Smiljana Narančić
Kovač

University of Zagreb,
Croatia

[narancic-kovac@
ufzg.hr](mailto:narancic-kovac@ufzg.hr)

A semiotic model of the non-narrative picturebook

Areas of interest: The presentation of knowledge in nonfiction picturebooks. (A semiotic model of non-narrative picturebooks. Communicating information. The nature of content in non-narrative nonfiction picturebooks. Multimodal strategies. The role of readers.)

Keywords: non-narrative picturebook, semiotic model, reader, discourse, reality

Abstract

This paper aims to establish a semiotic model of the non-narrative picturebook in analogy to the previously established semiotic model of the narrative picturebook (Narančić Kovač 2018). A large number of nonfiction picturebooks are non-narrative picturebooks as well. They include different kinds of concept books, alphabet books, fact books, thematic picture dictionaries, picturebooks aimed at developing skills, craft books, puzzle books, wimmelbooks, maths picturebooks, etc. While the semiotic structure of narrative picturebooks and their narrative strategies have been widely discussed (e.g. Nodelman 1988, Sipe 1998, Nikolajeva and Scott 2001, Kümmerling-Meibauer 2014), non-narrative picturebooks have rarely been considered from a similar viewpoint. The semiotic model of narrative picturebooks, based on the classical theory of the narrative, reveals that two discourses convey the same story, in cooperation, and that picturebooks largely rely on the reader to recreate narrative meanings and reproduce the narrative as a whole. The present study analyses examples of thematic picture dictionaries and similar picturebooks and explores the word-image relationship and discourse-related strategies of conveying information by two separate discourse-related voices, as well as the role of the reader in the communication process established while reading non-narrative picturebooks. Specific features of narrative picturebook discourses present the background for an exploration of the features of non-narrative picturebooks. It is concluded that the semiotic structure of non-narrative picturebooks is analogous to that of narrative picturebooks, but that non-narrative picturebooks also differ from narrative picturebooks in their orientation towards factual content, which results in their goal to evoke reality, and to offer readers reliable information about the world they live in. The picturebook and the reader thus share the same world.

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Smiljana Narančić Kovač, PhD, associate professor, Faculty of Teacher Education, University of Zagreb, Croatia. Her research interests include comparative literature, the narrative, children's literature (contact and transfer studies), picturebook theory, and teaching English to young learners. She served as the PI for a national research project about children's literature translations (2015–2018). She published two monographs in Croatian, one being a theoretical treatise on picturebook as a narrative (2015), and chapters in *Alice in a World of Wonderlands* (Jon Lindseth, ed., 2015) and *The Routledge Companion to Picturebook* (Bettina Kümmerling-Meibauer, ed., 2018). She is the Editor-in-Chief of *Libri & Liberi*.



Bettina Kümmerling-Meibauer

Eberhard Karls
University Tübingen,
Germany
meibauer@uni-tuebingen.de

Jörg Meibauer

Johannes Gutenberg
University Mainz, Germany
meibauer@uni-mainz.de

Narrating energy: How picturebooks engaged children in knowledge about coal, oil, gas, and the atom

Areas of interest:

Bettina Kümmerling-Meibauer: international children's literature, cognitive picturebook theory, relationship between children's literature, deception, and propaganda, children's films

Jörg Meibauer: lying and deception, language and children's literature, cognitive picturebook theory, relationship between children's literature, deception, and propaganda

Keywords: non-narrative picturebook, semiotic model, reader, discourse, reality

Abstract

Informational picturebooks have the task to convey knowledge about the world in a truthful and reliable manner. Ideally, pictures and graphic representations of different kinds (diagrams, figures, and maps) support the textual information that could be demanding for the child, for instance because of a subject's inherent complexity or a special register needed. With respect to the topic of energy, we compare a number of historical picturebooks dealing with coal, oil, gas, and the atom, for instance *The Magic of Coal* (1945) by Peggy M. Hart, *The Story Book of Oil* (1935) by Maud and Miska Petersham, the Ladybird Book *The Public Services: Gas* (1967) by I. & J. Havenhand/Ill. John Berry, and *Wie arbeitet ein Kernkraftwerk* (How a Nuclear Power Plant Works, 1971) by Erich Fuchs. Typically, these picturebooks not only explain the sources of these entities, the labor associated with them, and the gains for the whole society and everyday life, but also try to evoke the children's emotions and empathy directed to the workers and managers in these fields. This can be seen in the style of illustrations that ranges from the realistic to the expressive, but also in the integration of narrative elements, as already suggested by typical titles like "The story of X". Our main goal is to describe and explain how the construction of coherence between the text and the visuals in this type of informational books is achieved, and to reflect on the relation between description and narration.



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Bettina Kümmerling-Meibauer is a professor in the German department at the Eberhard Karls University in Tübingen, Germany. Her research interests lie in the fields of international children's literature, picturebook research as well as children's films. Joint work with Jörg Meibauer relates to cognitive picturebook theory and the relationship between children's literature, deception, and propaganda. Recently, she edited *The Routledge Companion to Picturebooks* (2018).

Jörg Meibauer is a professor of German language and linguistics at the Johannes Gutenberg University in Mainz, Germany. His current research interests lie in the fields of lying and deception as well as language and children's literature. Joint work with Bettina Kümmerling-Meibauer relates to cognitive picturebook theory and the relationship between children's literature, deception, and propaganda. Recently, he edited *The Oxford Handbook of Lying* (2019).

Beauty and Memory: A Discussion of the Socio-Educational Role of 'Beauty' in Non-Fiction Picture Books

Areas of interest: visual neuroscience, formal aesthetics in picture books; performativity of aesthetically vivid texts

Keywords: visual neuroscience, formal aesthetics, beauty, memory, illustration

Abstract

The aim of this paper is to suggest how beautiful illustration in non-fiction picture books may play a vital role in memory and social intelligence for non-fiction readers. The paper offers examples of how illustrations play this role by examining aesthetic vividness (beauty) in Britta Teckentrup's *Look at the Weather* (2018). Studies that draw on findings in fields including socio-educational neuroscience, empirical literary studies and neuroaesthetics suggest literary reading can lead to 'increased social understanding' (Hanauer 116). The principles of literariness – *disruption*, *foregrounding* and *ambiguity* (Miall 18) – can arguably also be applied to illustration to identify *visual literariness*, discussed here in terms of 'beauty'. Beauty, artist Robert Delaunay once declared, is synonymous with light and reality (Apollinaire 263). Visual neuroscience supports this idea, demonstrating how visual reality, as we know it, is dependent on luminance, or relative brightness, without which we are unable to identify key visual elements vital for navigation and survival. If we can demonstrate reality and light to be inextricable, we can further demonstrate that beauty in art may be qualifiable, relative to the vividness with which the art reproduces essential components of visual reality. Illustration, by this token, can be considered beautiful when represented forms (including abstractions), whose luminance identifies them as biologically meaningful, trigger positive aesthetic feeling in the viewer. Aesthetic response has been found to occur during activation of the Default Mode Network, a mode of non-goal-directed cognition vital for both Theory of Mind (Tamir 215) and long-term learning (Immordino-Yang 45). Significantly, aesthetic feelings and their substrate, the primary emotions, co-opt the same brain systems that regulate biological and emotional homeostasis, indicating that physiological and socio-emotional homeostasis may be biologically linked.



If emotionally salient artworks activate embodied responses akin to those triggered by biologically meaningful events in the real world, it is arguable that aesthetically vivid illustrations can contribute to enhanced 'social cognition performance' (Tamir 215).

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Margrete Lamond has 20 years' experience as a trade publisher, specialising in award-winning picture books, and is currently Creative Director and Publisher at Dirt Lane Press Inc.. Margrete has also authored over 20 books for children. In 2012 she began to pursue research into literature and the brain to gain insight into the creative and publishing process, and to explore how literature can affect audiences on a biological level. Margrete's particular interest is to explore the neural implications of image in illustrated narrative, and plans to pursue this research further with a PhD at Monash University, Melbourne.

Visual and verbal representations in new, Norwegian biographies for children and young adults

Areas of interest: non-fictional picturebooks, empirical research on non-fictional literature for children and young readers, informational texts, verbal and visual constructions in children's literature

Keywords: non-fictional, picturebooks, biographies, empirical approach, portraiture

Abstract

The potential for illustrations to enhance children and young reader's experiences of reading fiction has long been recognized (e.g. Sipe, Nikolajeva and Scott), but less acknowledgment has been given the potential of illustrations in literary biographies for children and young adults.

In my paper I discuss how students in two classes (10 year olds and 18 year olds) reflect upon the form and functions of pictures, mainly portraits, in two Norwegian biographies written for children and young adults; mainly Stein Erik Lunde and Ragnar Aalbu's (2014) biography *Dra kraken bortåt glaset. Ei bok om Alf Prøysen*, about the Norwegian artist Alf Prøysen, and Agnes-Margrethe Bjorvand and Lisa Aisato's (2015) biography *Astrid Lindgren*.

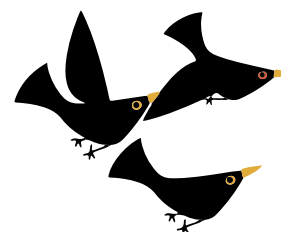
Portraiture is an established visual element in biographies. In the early Norwegian biographical texts written mainly for young readers, for instance in Nordahl Rolfsen's reading books for teaching (1915; 1892, 1894, 1902), there were at least one photographic or drawn portrait which depicted the nature of the famous person being described in the text. Today biographies for children and young adults are filled with portraits, which do more than identifying the person being portrayed. Based on the students' reflections and perceptions I will discuss *how and what kind of knowledge about the biographee is perceived through the portraits by the students?*

My paper draws on theories from portraiture theory, mainly represented by Cynthia Freeland (2007, 2010). According to Freeland, a portrait is a representation or a depiction of a living being "(...) as a unique individual possessing (1) a recognizable physical body along with (2) an inner life, i.e. some sort of character and/or psychological or mental states" (2010, s. 5).

The student responses also include discussions about the relationship between the picture and verbal text, which makes it necessary to include picturebook theory, represented by Maria Nikolajeva and Carole Scott (2001).

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Inger-Kristin Larsen Vie, PhD-student at the Inland Norway University of Applied Sciences, at the Faculty of Education, at the Department of Humanities. My thesis explores the form and content of new, Norwegian biographies for children and young adults, and how they are perceived by students. The thesis points out the complexity of the genre, by describing how new biographies include combinations of narrative, non-fictional and visual descriptions of the life and work of well-known men and women. Secondly, the thesis comprises a case study, of students reading and discussing biographies. My findings show that reading biographies is a complex process, which demands knowledge about how to read and interpret combinations of visual, narrative and factual elements.

Beate Laudenberg

Paedagogische Hochschule of Karlsruhe,
Germany

beate.laudenberg@ph-karlsruhe.de

Wolves – European Wildlife in Nonfiction Picturebooks

Areas of interest: Literature of the Weimarer Klassik (Goethezeit), contemporary literature (produced by migrants to Germany and by postmigrants), children's and young adult literature and didactics

Keywords: reappearance / presentation of the wolf, Little Red Riding Hood syndrome, comparison of translated wolf biographies

Abstract

Since the end of the last century the wolf is on the rise in Europe reconquering countries where people are not familiar with wild animals. Owing to the wolf's extermination in the 19th century our experience is based on books, especially folktales have formed the image of the wolf. Therefore nearly every presentation deals with the wolf's bad reputation and the people's fear of the voracious predator: The so called Little Red Riding Hood syndrome is to be found in fiction and nonfiction, in mass media as well as in science.

The end of the last century is also an initial point of 'picturing the wolf in children's literature' (Mitts-Smith 2010). Swayed by the return of the real wolf many authors, especially those of picturebooks, create a new fictional wolf, often as the main character in picturebook series. Their post-modern verbal and visual strategies have been pointed out (Laudenberg 2010) and even children's reaction to them has been examined (Ghosh 2015).

Based on the studies of fictional picturebooks this article will analyse the kind of presenting the wolf in nonfiction picturebooks, especially in series (Was ist Was, It's a Wild Life, Buddy!, Fakta om ..., Les Docs Ribambelle etc.). The study of the verbal (e.g. lexis, narrator) and visual artwork (e.g. photography, drawing, collage) will focus on the following issue: How does the reappearance of the real wolf influence its representation in nonfiction picturebooks? As several central European countries are affected by the changing of wildlife a comparison of translated wolf biographies will indicate linguistic and cultural particularities of the construction and validation of knowledge. The French picture book by Laura Bour *Loup, qui es-tu?*, its different editions (Gallimard 1986, 1996, 2004) and its translations (German 1987, English 1996, Spanish 2018) will serve as an exemplary depiction

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PD Dr. Beate Laudenberg is associate professor of German literature and didactics in the German Department at the Paedagogische Hochschule of Karlsruhe (Germany), where she organizes Lectures on the Poetics of Children's Literature (since 2014)..Current research project: "Leistung macht Schule" (project of gifted education supported by the Federal Ministry of Education and Research, 2018-2022). Publications (concerning picture books): „*Je suis revenu*“ – *der Wolf in verbal-visuellen Erzählungen*. In: Tierstudien 1/2019: Tiere erzählen, hg. v. J. Ullrich/ A. Böhm (proj.). *Rotkäppchens Bilderbuchwolf*. In: Märchenspiegel. Zeitschrift für internationale Märchenforschung und Märchenpflege 2/2013, Jg. 24, 21-29). *Paratext und Illustration. Jahrbuch „Medien im Deutschunterricht“* (ed. with Michael Baum; Kopaed, München 2012)



Yi-Te Hope Lin

National Taipei
University of Education,
Taiwan

hopelin@gmail.com

Hui-Lin Fay Chou

Huafan University,
Taiwan

faychou.tw@gmail.com

In Search of Truth: Adaptation of Historical Events of Taiwan into Visual form of Communication

Areas of interest: Children's eBook, Pop Culture, Cultural Industry, Media Management, Social Enterprise, Artificial Intelligent, Digital Marketing, Picture Books, Fantasy, YA novels, Philosophy for Children, Culture Industry with Children, and Historical Studies of Taiwanese Childhood

Keywords: Taiwan, Graphic Novel, Kidult, New Historicism, Culture Industry

Abstract

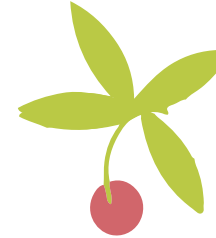
Since the "National Digital Archives Program" was initiated in 2002, various kinds of archives have been kept in Academia Sinica, the National Palace Museum, National Taiwan University, and many other public and private cultural institutions in Taiwan have been digitized.

Inspired by these recently rediscovered facts, one stunning outcome is Creative Comic Collection, a comic magazine based on the digital archive focusing on aspects of Taiwanese history, culture and nature. Furthermore, some of the comic strips have become several graphic novels which received recognition and wide popularity from the public.

This paper will focus on three series, *Scrolls of a Northern City*, *Formosa Oolong Tea*, and *HAMADAYAHYQUE Event*, which depict (respectively) a western salon cafe, a cultural interaction, and love affairs in Taipei in 1930s; the success story of the Taiwanese tea tycoon Chunsheng Li, and the warfare in Tainan in 1626.

In this paper, researchers would like to argue that history is not an objective existence but a historiography, and how textuality of history has been singled out. It will be based on the theoretical framework in Perry Nodelman's Words about Picture, especially his points on the depiction, action and the passing of time.

The adaptation from histories to visual form provides a hybrid genre and shows us how to communicate to children as well as adults from a different aspect. Jake Zipes once proposed that popular culture is a myth. However, in this paper, the researchers would like to argue that these adaptations are the revival of storytellers in the digital age, and a chance to open ourselves to new ways of thinking.



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Yi-Te Hope Lin is an independent researcher, marketing consultant and freelance journalist. She graduated with B.A. from Department of Mass Communication, Fu-Jen University, Taiwan, M.A. from the School of Journalism and Mass Communication, University of Minnesota, Twin Cities, U.S.A. After working for magazine, radio station, telecom and internet companies in Taiwan, and established her own studio for over a decade, she found her true passion and entered the doctorate program of Institute of Children's Literature, National Taitung University, and received Ph.D. in 2014.

Hui-Lin Fay Chou is an independent researcher, senior editor and translator of children's literatures. She graduated with B.A. from Department of History, Tunghai University, Taiwan, M.E. from Department of Instructional System Technology, Indiana University, Bloomington Campus, USA, and Ph.D. from institute of Children's Literature, National Taitung University, Taiwan. In 1996 she received fellowship and studied in International Youth Library in Munich. For 11 years she lectures Picture Books and Philosophy for Children and advises students to create picture books. Her works on picture books including two textbooks by National Open University, *Child's Readings* (2007) and *Illustrations and Picture Books* (2013).

T is for trans-inclusive: transgender themes in non-fiction picturebooks

Areas of interest: Children's literature; challenging and controversial themes in children's literature; LGBTQI+ themes; gender diversity; picturebooks.

Keywords: non-fiction; picturebooks; LGBTQI+; gender diversity; transgender.

Abstract

In the last decade, a variety of picturebooks explicitly including transgender themes have been published, mostly in Anglophone countries (Naidoo, 2012). As individual and social consequences of gender identification and attribution may begin to emerge from early childhood (Brill & Pepper, 2008), these books offer an identity reference to gender diverse children, but also for being a good source of information to the society at large and even serve as primary protection against transphobia (Platero, 2014). Among them, there are some non-fiction picturebooks that, in the broader context of LGBTQI+ and feminist themes, depict gender diversity, expression and nonconformity, trans and non-binary identities, among other.

In the context of an ongoing PhD research on transgender narrative picturebooks (Madalena, 2017), the aim of this paper is to identify, contextualize and analyze the presence of transgender themes in four very recent non-fiction picturebooks – *What makes a baby?*, by Cory Silverberg (2013); *This Day in June*, by Gayle E. Pitman (2014); *M is for Mustache, a Pride ABC Book*, by Catherine Hernández (2015); and *Who Are You?: The Kid's Guide to Gender Identity* (2016), chosen by their diversity in themes, styles and typologies. We also outline a brief perspective of the main thematic, geographic and sociological trends of the non-fiction picturebooks with transgender themes being published in several countries and languages – which include non-fiction typologies like alphabets, biographies, sex-ed and other didactic picturebooks –, highlighting the activist context in which the majority of LGBTQI+ picturebooks emerge. Lastly, we exemplify and question the similarities between these non-fiction picturebooks and the fiction ones with transgender themes.

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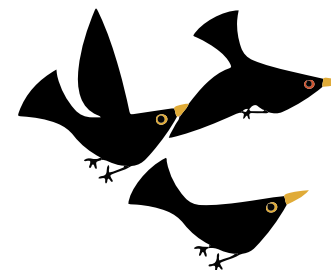
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Emanuel Madalena is a PhD student in Literary Studies (with an FCT scholarship) and completed a master's degree in Publishing Studies, both in University of Aveiro, where he also teaches in Children's Literature; Literature and Reading Promotion; and Sociology of Reading classes. He is a post-graduate researcher at Languages, Literatures and Cultures Research Centre (CLLC), studying children's literature and its relations with gender and LGBTQI+ themes, especially gender diversity and transgender.



Factual Fictions and Fictions of the Factual: A typology for describing hybrid non-fiction picturebooks

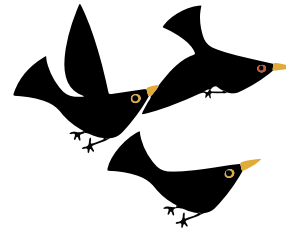
Areas of interest: Nonfiction picturebook artists and artistic strategy; The utilization of multimodal strategies in nonfiction picturebooks

Keywords: Theory; fact/fiction divide; hybrid genres; pragmatics; narratology

Abstract

Non-fiction has long suffered from a lack of scholarly attention, and there still is a great need for theoretical debate and clarification of the terms and oppositions used to describe it. In this talk, I want to focus on the terms factual versus fictional. Drawing on recent debates about theories of fiction, I propose a pragmatic (rather than a semantic or syntactic) approach to distinguishing factual from fictional narrative, which is based on the intent of the text (as stated by the author/editor or perceived by the readers): “factual narrative advances claims of referential truthfulness whereas fictional narrative advances no such claims.” (Schaeffer 2013). This pragmatic definition allows for a differentiated analysis and description of hybrid forms, such as fictional accounts relating facts or fictional accounts in the guise of non-fiction, for example. I will present a range of different hybrid non-fiction picture books, propose a typology, and use it to look at recent trends in the non-fiction picture-book market.

A special focus will be on non-fiction picture books using fictional first-person speech to relate factual information: Mosquito Gerda Gelse, for example, who tells us about her life and gives precise scientific details about her kind (2013), pigeon Archibald Colombo, who shares his bird’s eye view of architecture (2013), or a dandelion passing on detailed botanical information on plant propagation (2018). They undermine one of the defining narratological characteristics of factual narratives, according to which “author and narrator are the same person [in factual narrative] whereas in fictional narrative the narrator (who is part of the fictional world) differs from the author (who is part of the world we are living in)” (Schaeffer 2013). How come then, I ask, that fictional voices seem to be a feature of factual narratives for children?



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Nikola von Merveldt is associate professor and director of graduate studies of German Studies at the Département de littératures et langues du monde of the Université de Montréal. Following her studies in medieval and comparative literature in Strasbourg, Neuchâtel, Cambridge, and Munich, she discovered book history in Montreal as an inspiring interdisciplinary and international field of research which allowed her to combine her interests in children’s literature, media, and cultural studies and to work together with wonderful people. Von Merveldt is convinced research in the humanities should have real-life impact, and uses exhibitions, literature festivals, online platforms, or workshops for children to reach non-academic audiences and bring together books and people. She is a founding member of the Interacting with Print group, a fellow of the International Youth Library in Munich, Germany), and a member of the non-profit organization pinselisch promoting literature and literacy. Her special research focus is on nonfiction children’s literature.

Who Built That? Becoming a Citizen of the World with Didier Cornille's Picturebooks

Areas of interest: Cultural Geography, Picturebook studies, Children Geography

Keywords: Space, Architecture, Picturebook, Pictures, Dwelling

Abstract

According to the French illustrator Didier Cornille, "it is justified that children know places where they live and places where they will live. It is important to make them aware of modernity. Children are allowed to suggest solutions, to participate and to contribute to architecture". In the six nonfiction picturebooks he produced from 2012 with the same publisher, Helium, Didier Cornille, designer and teacher of arts, wants to offer children a first look at modern architecture and design. Even if the six picturebooks have the same goal, the shapes, the sizes, the layouts are different. Thus, as Didier Cornille recognizes himself, his work is teamwork, as much auctorial as editorial. Throughout these projects, Sophie Giraud, his publisher at Helium, supports him and helps him to present challenges of the past by producing iconotexts that suggest solutions and prepare young readers for future challenges.

In a speech made at Darmstadt in 1951, "Building Dwelling Thinking", Heidegger concluded that "the real dwelling plight lies in that mortals ever search anew for the nature of dwelling, that they must ever learn to dwell" (Heidegger, 1971). According to Heidegger, "Dwelling is the manner in which mortals are on the Earth". Dwelling is linked to building, the manner of raising-up edifices and "landscaping" spaces. Didier Cornille's work constitutes a lesson of dwelling spaces. The author, by offering many examples of architects and designers' programs, suggests to his young readers many combinations for building, dwelling and thinking spaces.

In this paper, we will show that architecture is not only an artistic concern but also a geographical one, offering some answers to the question of "dwelling". In Didier Cornille's work, what is the spatial intentionality that could help young readers and future citizens of the world to practice, to invest, to appropriate spaces and finally to dwell?



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Dr Christophe Meunier (PhD in Geography) teaches history and geography in Ecole Supérieure du Professorat et de l'Éducation of the University of Orleans. His dissertation, *Quand les albums pour enfants parlent d'espace*, was published in 2016 and intitled *Space in Children's Books*. His researches in cultural geography lead him to work about representations of space and spatiality in iconotexts (bande dessinée, children's picturebooks). Since 2010, he is the webmaster of a blog: *Les Territoires de l'album* (lta.hypotheses.org).

Åse Marie
Ommundsen
Oslo Metropolitan
University, Norway
asmaom@oslomet.no

Gunnar Haaland
Oslo Metropolitan
University, Norway
gunnha@oslomet.no

An ecocritical reading of knowledge construction and artistic strategies in *Verden sa ja* [The world said yes] (2018) by Kaia Dahle Nyhus

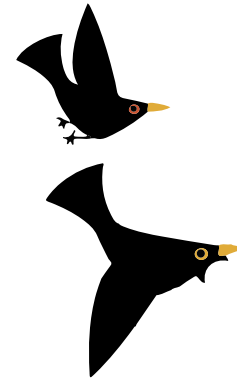
Areas of interest: crossover picturebooks, challenging picturebooks in education: rethinking language and literature learning, challenging picturebooks in science and religious education, implied reader, visual literacy, intertextual and intervisual references, paratexts

Keywords: nonfiction picturebook, ecological reading, creation, science, evolution, aesthetics, verbal and visual strategies, knowledge construction

Abstract

Verden sa ja [The world said yes] (2018) by Kaia Dahle Nyhus builds on the stories of creation in Genesis 1 and 2 and Darwin's theory on biological evolution. Still, this is not a traditional creation myth, but a science-based nonfiction story that presents knowledge on how the world came into being and life on earth evolved. The book ends up in a contemporary ecocritical warning about how we as human beings treat and threaten the world we live in, and even suggests future possibilities. Actually, *Verden sa ja* may be read as an exercise in ecological thinking (Goga 2018a). According to Geraldine Massey and Clare Bradford (2011), environmental literature thematises society's environmental and climate challenges, and suggests future possibilities. In an ecocritical reading, *Verden sa ja* may be read as an environmental text with potential to educate its readers into ecocitizens. In Norway's new curriculum *Fagformyelsen* "bærekraftig utvikling" is one of the three main interdisciplinary aims. Thus Nyhus' picturebook would be highly relevant in an interdisciplinary picturebook projects between the school subjects science, religion, Norwegian and the arts. Nyhus' evolution story raises philosophical questions like: Who are we and where are we going?

In this paper we will present our analysis of *Verden sa ja*. The method we use is picturebook analysis (Nikolajeva and Scott 2001). We will read this nonfiction picturebook from an ecocritical perspective and investigate its structural resemblances and intertextual references to other texts, like the biblical creation stories, Darwin's evolution theory and other creation



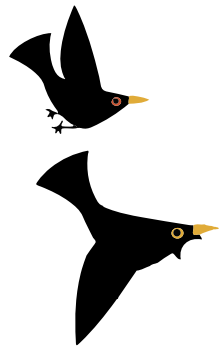
myths, and discuss how Nyhus uses verbal and visual artistic and aesthetic strategies in the book's knowledge construction. The Greek origin of the term aesthetics are 'aisthe' (to feel) and 'aisthesis' (the knowledge that comes through the senses). We will discuss how the nonfiction picturebook's aesthetic narrative devices may impart knowledge and develop competence in ecological thinking in other ways than the school's traditional textbooks may do.

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Åse Marie Ommundsen is Professor of Scandinavian literature at the Faculty of Education and International Studies, Oslo Metropolitan University and a part-time Professor at Nord University, Norway. Her current interest is in challenging picturebooks and picturebooks for adults, on which she has published books and articles in Norwegian, Danish, English, French and Dutch and lectured as a guest lecturer and keynote speaker. Recent publications include "Picturebooks for adults" in *The Routledge Companion to Picturebooks* (Kümmerling-Meibauer, Routledge 2018) and "Competent Children: Childhood in Nordic Children's Literature from 1850 to 1960" in *Nordic Childhoods 1700-1960: From Folk Beliefs to Pippi Longstocking* (Aasgaard, Bunge and Roos, Routledge 2018). In 2013, Ommundsen was awarded the "Kari Skjønberg Award" for her research on children's literature.

Gunnar Haaland is Associate Professor of Religion and Ethics at OsloMet – Oslo Metropolitan University, Faculty of Education and International Studies, Department of Early Childhood Education and Care. He holds a doctorate in New Testament Studies from MF Norwegian School of Theology, Religion and Society in Oslo, and he contributed to the 2011 Bible translation of the Norwegian Bible Society. In 2010–2011, he was Barbro Osher Research Fellow in Memory of Krister Stendahl at the Swedish Theological Institute in Jerusalem. His research interests and academic publications include ancient Judaism, Jewish-Christian relations and the reception history of the Bible, including studies of Children’s Bibles.



Petros Panaou
University of Georgia,
USA
ppanaou@uga.edu

Angela Yann-
icopoulou
National and Kapodistri-
an University of Athens,
Greece
aggianik@ecd.uoa.gr

Visual and verbal strategies communicating ideology in nonfiction picturebooks about sculptures

Areas of interest: The utilization of verbal and visual strategies in nonfiction picturebooks

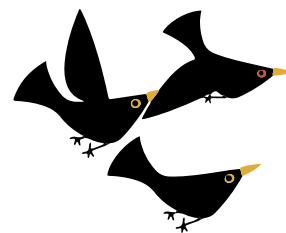
Keywords: non-fiction picturebook, sculpture, multiculturalism, ideology, verbal and visual strategies

Abstract

Multiculturalism has been studied as a central element of contemporary picturebooks (Stephens, 2011; McCullum, 1997), but not as much in relation to nonfiction picturebooks (Stephens, 2017). In the proposed paper, we critically read nonfiction picturebooks from Greece and the U.S. about the Cycladic Figurines and the Statue of Liberty, and examine how they transmit multicultural ideology, in words and pictures. The sculptures they describe are culturally important and central in the constructing of national identities, but these picturebooks manage to challenge assumed binaries between the national and the global, and exclusivist “Us-Versus-Them” ideologies.

The picturebook *Her Right Foot*, for instance, communicates multiculturalism by emphasizing that the Statue of Liberty is perpetually in motion, stepping forward to meet and welcome new immigrants who continue to arrive in the U.S. and make it the multicultural country that it is. Visual and verbal strategies are used to turn the American national symbol into a multicultural symbol of acceptance and diversity. And in the picturebook Nikiforos Discovers the Emotions: Guided by the Cycladic Figurines, the Greek figurines function as “cultural genes” that enable a discussion around universal human emotions; they become world heritage that comes from the distant past to reinforce elements that all humans have in common.

These picturebooks provide information about the historical and artistic background of the sculptures, while also emphasizing multicultural aspects and offering ideological interpretations. The version of the truth presented in a nonfiction text is constructed through the visual and verbal choices its creators make and the viewpoints and interpretations they incorporate (Coats, 2017; Nodelman and Reimer, 2003). For this reason, our



analysis focuses on what the creators choose to include/omit, emphasize/de-emphasize, hide/depict, and how to interpret it, overlaying new and old “myths” in the Bakhtinian sense, or “metanarratives” as Lyotard would call them, on these famous sculptures.

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Petros Panaou is Associate Professor at the University of Georgia, Department of Language and Literacy Education, where he teaches children's literature and literacy courses. He chairs the annual Georgia Conference on Children's Literature and also chaired the academic committee for the 36th IBBY Congress. Petros is one of the two incoming editors of *Bookbird*. He currently serves on the Newbery Awards committee and has served on USBBY's Outstanding International Books committee. He has authored a book and several articles and book chapters on international children's literature. He has translated two academic volumes and led multiple international grants.

His unpublished novel for children and teens *To Kinito* [The Cellphone] was awarded a CYBBY honor in 2017.

Angela Yannicopoulou is a Professor of Children's Literature at the Department of Preschool Education at National and Kapodistrian University of Athens. She is mainly interested in the research of picturebooks, teaching of literature and visual literature. Her articles appeared in Greek and international journals. She has published books in English, *Aesopic Fables and Children: Form and Function*, and Greek, *The Contemporary Picturebook (To Syhrono Eikonografimeno Paidiko Vivlio)*, *Picturebooks in Preschool Education (To Eikonografimeno Vivlio stin Prosholiki Ekpaideusi)*, etc.



Chasing Science with *Professor Astro Cat*: blends in nonfiction picturebooks

Areas of interest: children's literature, cognitive poetics, science communication, picturebook research

Keywords: scripts and schemata – conceptual blending – representation of science – characterisation – nonfiction picturebooks

Abstract

Illustrations in nonfiction picturebooks often blend mimetic and fictional elements. References to scientific imagery such as graphs, charts, and models of atoms or viruses, appear along with fantastic elements and references to popular fiction, like Superman or aliens. Depending on their interests, readers can focus on different aspects of the pictures, but they are nevertheless invited to construct a storyworld infused with scientific facts. This is also the case for the series of *Professor Astro Cat*, which thematizes natural phenomena, like the human body, the earth or space, and is created by physicist Dr. Dominic Walliman and illustrator Ben Newman. The books have been translated into over 15 languages. Apart from communicating scientific knowledge, they also display a broader worldview that may affect that of readers. Retro-style illustrations show a Richard Scarry-like anthropomorphized world in which the main character, a male cat, acts consecutively as hero scientist, discoverer or clumsy guinea pig. The recurrent characters and picture sequences invite readers to engage in a narrative, rather than to take a distant observing stance, seen as typical of scientific practices. The main question I want to address with this case study is what representations of science and its practitioners are offered in the illustrations and how pictorial narratological features invite readers to engage with these. In an attempt to unfold possible readings of the series, I will trace the scripts and schemata that could be triggered by the illustrations, and that readers need in order to make sense of the pictures. As visual blends may transfer ideas from one domain to another, in this case from science to narrative scripts and vice versa, they are a powerful tool to create insights, scientific or not, and alter readers' attitudes.

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Frauke Pauwels is a PhD student at the University of Antwerp, Belgium. Her doctoral research looks at STEM-representations and identity construction in fictional and nonfictional children's books. She has published articles on nonfiction and scientific registers in *Literatuur zonder leeftijd*, a Dutch journal on children's literature. Her research interests are children's literature and cognitive poetics.



Nonfiction through fiction: The distinctive case of Eric Carle

Areas of interest: Nonfiction picturebooks across time, cultures, and languages, nonfiction picturebook artists and artistic strategies.

Keywords: Eric Carle, nonfiction, picturebooks, child-readers

Abstract

Eric Carle could be considered as an exceptional author and illustrator with respect to a specific hypothesis: studying his books translated into many languages, is a probable departure point for approaching systematically nonfiction picturebooks, while Carle's writing seems to valorize nonfiction through fiction. "Fascinated" by children's lives, Carle helps his readers realize and enjoy their daily experiences. Over fifty years he employs fictional worlds to promote nonfictional issues – e.g. knowledge, real events, information, etc. – in very appealing, verbal and visual, literary styles and techniques. In that way he creates factually accurate but amusing narratives which may stand as "creative" nonfiction. "Brown Bears", "Hungry Caterpillars", and many other peculiar creatures, serve as convincing heroes that captivate their fellow readers, thus blurring the lines between fact and fantasy, nonfiction and fiction. Apparently, such narratives are calling for a more extensive analysis on which this specific paper is focused on.

Taking account of the new tendencies in the study of nonfiction, we follow mainly P. Nodelman (1987) and P. Colman (1999) who regard nonfiction books as literature. Besides, concerning the status as well as the functions of nonfiction picturebooks, we would apply some interested judgments related to Nodelman's and Colman's views and refined by C. C. Pappas, L. Unsworth, or R. Kerper (Kiefer & Wilson, 2011, pp. 295-297). Analyzing nonfiction picturebooks as "pure" aesthetic objects, these scholars overcome and enrich the old assumptions about nonfiction Literature for Children by proposing some directions, detailed instructions or schemes, for such a study, e.g.: thinking about textual structures and visual elements, examining meaning-making issues through multimodal dimensions of nonfiction picturebooks, connecting aesthetic response with form and style, detecting techniques of "creative" or "literary nonfiction" and its aesthetics. Finally, this paper, in virtue of



Eric Carle's "nonfiction poetics", might contribute to an ongoing dialogue still open.

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Dimitrios Politis is an Associate Professor of Children's Literature and Theory of Literature at the University of Patras, Greece. An anthologizer of a literary *Anthology* addressing Greek primary school students (2006), and a co-author of the book *Children's Ideas about Children's Literature* (2010) (in Greek), he also has edited books (in Greek) on Literature for Children and Adolescents, including: *Literary Book and School* (2008) and *Modern Adolescent Literature* (2011). His research interests are focused on Literature for Children as well as on Theory and Teaching of Literature, while he has published several articles on various aspects of these topics.

Maria Pujol-Valls

Universitat Internacional de Catalunya, Catalonia
mpujolv@uic.cat

Mariona Graell Martín

Universitat Internacional de Catalunya, Catalonia
mgraell@uic.es

Amàlia Ramoneda Rimbau

Associació de Mestres Rosa Sensat (Rosa Sensat Teachers' Association), Catalonia
bibliotecainfantil@rosasensat.org

Paola Bustamante

Associació de Mestres Rosa Sensat (Rosa Sensat Teachers' Association), Catalonia
bibliotecainfantil@rosasensat.org

How new artistic strategies in nonfiction picturebooks help address children's rights

Areas of interest: The presentation of knowledge in nonfiction picturebooks. Nonfiction picturebooks across time. Nonfiction picturebook artistic strategies

Keywords: Artistic strategies, knowledge, 21st century, children's rights, democracy

Abstract

The Declaration of the Rights of the Child adopted by the United Nations in 1959 became the backbone for a selection of fiction and nonfiction books that can be related to children's rights. This selection or "suitcase" was carried out by the Children's and Young People's Library from Associació de Mestres Rosa Sensat (Rosa Sensat Teachers' Association), in Barcelona. It includes over 200 titles, organised around 11 principles or rights, and it is a resource for teachers when addressing issues about democracy and citizenship education. The aim of this selection is to promote reading, debate and education in Preschool and Primary Education.

18 of these books are nonfiction picturebooks created by international authors and illustrators, and most of them have been published between 2010 and 2017. This selection includes titles such as *The house* by J. Patrick Lewis and Roberto Innocenti, and *Anne Frank* by Josephine Poole and Angela Barrett.

This paper analyses how informative children's books have somehow been replaced by nonfiction picturebooks in the last decade in Western tradition. This research demonstrates how this new tendency in nonfiction picturebooks has been influenced by genres and artistic forms such as cinema, fiction picturebooks, literature, playbooks, comics, photography, graphic design, fine arts and paper engineering. By analysing the artistic strategies used in the creation of these recent 18 picturebooks, this research demonstrates how these new strategies help young readers understand children's rights and, in extension, to be aware of them, at the same time that they enjoy reading.



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Maria Pujol-Valls is an adjunct lecturer in Children's Literature, Faculty of Education at Universitat Internacional de Catalunya, in Barcelona. She has focussed her research on children's literature and the rights of the child; the presence of nature in books for young readers; the reception of Catalan poets among children; and historical memory in fiction. Her latest publication is 'The Representation of Ants in Catalan Contemporary Poetry for Children' in Goga, N., Guanio-Uluru, L., Hallås, B.O., Nyrnes, A. (Eds.) (2018) *Ecocritical Perspectives on Children's Texts and Cultures*, Basingstoke: Palgrave Macmillan.

Mariona Graell Martín is a lecturer at Universitat Internacional de Catalunya, teaching subjects on language learning and literacy skills in pre-school education or project method. Her research is on moral education, service learning, communication language and children's literature. She is a member of the research group Sustainability and Integral Education (SEI) of University International of Catalunya, and she collaborates with the research group on Moral Education (GREM) from Universitat de Barcelona.

Amàlia Ramoneda Rimbau is a graduate in Education Sciences from the Universitat de Barcelona. He is currently working as a librarian at the Children's and Young People's Library from Associació de Mestres Rosa Sensat (Rosa Sensat Teachers' Association), where she also coordinates the Group on Children's Bibliography. As a teacher trainer, she has conducted several courses on school libraries and the promotion of reading. She has also created some thematic selections of children's literature for teachers.

Paola Bustamante is a graduate on Primary School Education from Universidad Austral de Chile and she obtained a Master's Degree in School Library and Reading Promotion at Universitat de Barcelona and Universitat Autònoma de Barcelona. He has worked as a reading promoter, teacher and school librarian. He is currently a contributor to Associació de Mestres Rosa Sensat (Rosa Sensat Teachers' Association).



Can a city map be a picturebook? Alternative publishing formats for children

Areas of interest: Picturebooks; Materiality; YA fiction

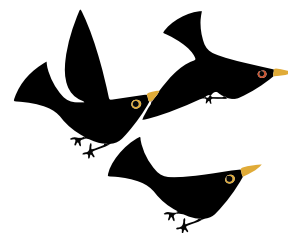
Keywords: non-fiction; picturebooks; maps; children's book; Portugal

Abstract

Several authors have analysed the relevance of maps in children's literature (Pavlik, 2010; Sundmark, 2014), including picturebooks (Kümmerling-Meibauer & Meibauer, 2015; Meunier, 2017; Goga & Kümmerling-Meibauer, 2017), by identifying the main forms used, the functions of maps in the book construction, in the reading processes, and in the development of specific geographic competences.

The purpose of this text is to analyse a collection of five city maps distributed by Pato Lógico, a Portuguese publisher well-known for the publication of non-fiction books.

Given the collection's purpose of offering a personal view of each place, an illustrator has been invited to create his/her own city map. Comprising a foldout map and a description of 12 different places of interest selected by the artist, each book is then the result not only of each illustrators' own aesthetic style and illustration technique but also of his/her personal relationship with the city. Each map corresponds to a personal depiction of a territory, a sort of a shared intimate secret between the author and the reader. The child is conceived as the first (but not the only) implied reader, whose cultural and geographical repertoire will be enriched and widened through the reading/exploration of these maps (Nodelman, 2008). The inclusion of personal information and a first and subjective point of view sets the difference between this collection of "figurative maps" and "analogue maps", creating a sort of alternative – although equally true and accurate – geography. Transformed into a personal guide of the city, where subjective meanings are added to the different places of interest represented, each map also creates, by the means of text, illustrations and/or material support, an emerging narrative about a special place. In this sense, city maps seem to share several elements with the picturebook format, a literary viewpoint this text aims to discuss.



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Ana Margarida Ramos is Assistant Professor at the Department of Languages and Cultures, University of Aveiro, Portugal. She is author and co-author of several books and international journal articles (in Portuguese, English and Spanish) regarding children's literature and its promotion.

Contributions to the History of nonfictional children's books in Portugal: the collection «My First Books», by Natércia Rocha.

Areas of interest: nonfiction picturebook artists and artistic strategies (as well as, partly, nonfiction picturebooks across time)

Keywords: History of Portuguese Children's books; concept books; the collection «My First Books», by Natércia Rocha; verbal and visual strategies.

Abstract

The history of the Portuguese children's books, in particular, of nonfiction ones, remains to be mapped. The four historical panoramas composed until today, namely by Lemos (1972), Pires (1983), Rocha (1984) and Gomes (1997), allude to the scarceness of scientific dissemination, natural sciences or history books, pointing out that the existing ones are almost exclusively translations. The same can be applied to Portuguese concept books, a parsimonious field, in spite of including some nonfiction picturebooks worthy of analysis.

This is the case of the original collection «My First Books» (1990), by Natércia Rocha (1924-2004), which may have encouraged some recent editions by young authors, such as André Letria (Lisboa, 1973). Rocha, a distinguished name, runs counter the absence of portuguese nonfiction picturebooks with the publication of six books, each one focusing on different contents: «Toys», «On the beach», «Shopping», «In the garden», «The visit of the grandparents», and «The clothes». It is a precursory move as it can be proved by the way a simple verbal discourse is presented, through which it is intended to communicate factual information, often by using some techniques of fiction writing (themes; places; character interaction, development and voices; direct speech, etc.). The verbal language is enhanced by a dominant visual composition and guided by an elucidative function, prevailing a symmetric type of interaction. Based on examinations of paratextual (such as format or size, front cover and backcover, for example) and of textual composition (both verbal and visual), the aim of this paper is to reflect upon the kind of literary-didactic blend that may be observed in

Rocha's pioneer concept books, as well as to draw conclusions about the relevant place in the history of Portuguese children's books, mainly in the field of nonfiction picturebooks, by highlighting their thematic and technical-compositional strategies and singularities.

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



Nonfiction picturebooks about evolution – a basis for aesthetic experience?

Areas of interest: The utilization of verbal and visual strategies in nonfiction picturebooks, the presentation of science in nonfiction picturebooks, artificial expressions in and aesthetic experiences connected to nonfiction picturebooks.

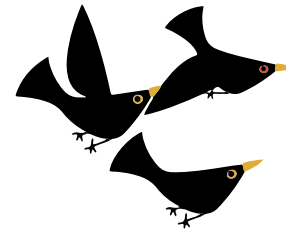
Keywords: Non-fiction for children as a concept, the logic of the senses, aesthetic ambitions, art and pedagogy.

Abstract

In recent decades, many children's literature researchers have primarily considered fiction as children's literature (Weinreich 2004). In this paper, I will present a definition of children's literature that includes nonfiction and I will focus on nonfiction picturebooks showing similarities in the verbal and visual strategies with fictional picturebooks. An assumption is that many artificial non-fiction picturebooks deconstruct the dichotomy between art and pedagogy, because they are literary objects appealing to the senses. Therefore, the methods for analyzing both text and pictures will be taken from picturebook analysis (of fiction) inspired from narratology and semiotics (Nikolajeva 2000, Christensen 2004/2016) supplied with a short content analysis based on discourse analysis (Sanders 2017).

The main example is Brodersen, Eskildsen and Wichmann's *LIV. Den fantastiske historie om evolution* (2018) [LIFE. The fantastic story about evolution], where the beginning of life is told and scientifically explained from a palaeontological point of view. To supply the analysis of this example, other books about evolution will be mentioned, for instance Katie Scott's *The Story of Life* (2015). In *LIV/LIFE*, both narrative techniques, poetic language and explanatory prose are used in combination with watercolor illustrations, which all together expand the meaning and clearly appeal to the senses of the reader. This may lead to an aesthetic experience (Baumgarten [1750] 1968) that supports another kind of knowledge than the logical.

The following questions are discussed: Why and how do these



recent books about evolution deconstruct the previous mentioned dichotomy between fiction and non-fiction? How do they foster aesthetic experience? Further reflections will be on how to include this type of picturebooks in both research, education and dissemination, and how we can learn from the development of the understandings and analytical tools developed in picturebook research in general.

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

Francesca Tancini

Marie Skłodowska-Curie Fellow, Children's Literature Unit, Newcastle University, UK
francesca.tancini@newcastle.ac.uk

Letters, Numbers, Pictures. From Education to Entertainment in Alphabet and Counting Books

Areas of interest: Children's book illustration, picturebooks

Keywords: Alphabet books, counting books, Victorian picturebooks, colour-printing, illustration

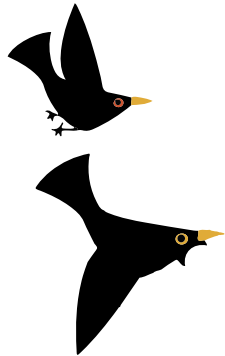
Abstract

The first picturebook for children, Comenius's *Orbis Sensualium Pictus* (1658), contained an ABC with a small cut for each letter. Hence, letters and numbers claimed their place on hornbooks and battledores, they occupied the first pages of primers and spelling-books and, from the beginning of the 19th century, simultaneously with the triumph of the modern notion of childhood and a revolutionary change in education, they established a genre of their own, becoming attractive, artistic objects. Gradually, they lost their pristine exclusive function of teaching children to read and count.

But, were alphabet and counting books really meant to teach letters and numbers? And what is their function today? This is the question raised by Perry Nodelman in his "A is for... what?" and this will be our point of departure.

This paper will focus on how alphabet and counting books evolved into autonomous picturebooks, how these books radically developed from purely didactic to mostly or purely entertainment, how verbal, visual, phonetic and numeral contents were presented in different moments in time: from black and white to fully coloured, from one page for the whole alphabet to one page per letter, from basic, simple letters and numbers to a more and more complex association of letters/numbers, phonemes, quantities and object/s.

All these aspects are matters of primary importance in understanding the function and evolution of alphabet and counting books in particular – and non-fiction picturebooks more generally – and will help in tracking down how the visual and stylistic boundaries that separated fiction and non-fiction books were progressively knocked down in this shift from education to entertainment.



To follow the development of alphabet and counting books means to cross the history of childhood, education and printing: an open wide window on social history, learning environment, technology and the economy.

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Francesca Tancini. I am Marie Skłodowska-Curie Fellow at Newcastle University. My research project – PiCoBoo – aims to assess the significance of 19thC picturebooks printed in colour for children as a catalyst for major cultural and social change. Holding a PhD in Visual Studies, I have researched children's books and illustrations through postdoctoral fellowships at Oxford, Harvard, Yale, Princeton. In 2015 I co-curated the exhibition *The World of Walter Crane* (Houghton Library, Harvard University, catalogue published as a double issue of *Harvard Library Bulletin* 26:1-2) and I collaborated with the exhibition John Ruskin at Palazzo Ducale, Venice (catalogue Marsilio, 2018).



Facts or fun? A study of visual transmission of knowledge in nonfiction for children

Areas of interest: The presentation of knowledge in nonfiction picturebooks, the implied reader in nonfiction picturebooks, nonfiction picturebook artists and artistic strategies.

Keywords: visual strategies in non-fiction picture books, presentation of knowledge and visual reader connections.

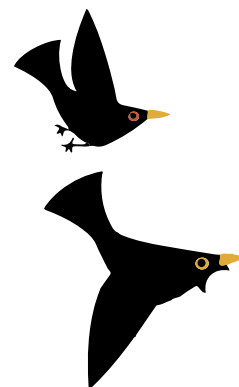
Abstract

Research on nonfiction children's book often pays attention to the many topics, subgenres and pedagogical possibilities of these books. Such studies are usually focused on the verbal text and less on the many visual elements that may also prove worthy of attention. In contrast, more recent research on children's nonfiction emphasises the importance of illustrations, especially when it comes to nonfiction picturebooks. Merveldt (2018) claims that in nonfiction picturebooks illustrations do not only "document or illustrate facts, but visually organize and interpret them". She therefore calls for a "consensual terminology or typology for the analysis of informational imagery").

With reference to Roland Barthes' (2003) thoughts on the rhetoric of the images and Gunter Kress and Theo van Leeuwen's (1996) grammar of visual design, my paper will discuss how scientific knowledge about the real world is represented in the illustrations in three Norwegian nonfiction picturebooks illustrated by prominent Norwegian illustrators. I am particularly interested in the role illustrations play in the dissemination of knowledge, and to which degree the illustrators seem committed to documenting facts (Løvland, 2016).

The three selected nonfiction picturebooks address readers from pre-schoolers to young adults and cover both traditional and popular topics in children's nonfiction, such as zoology (Eide et.al., 2013), ecology and social science (Mathismoen og Jordahl, 2018), and history and geography (Ousland, 2014).

In addition, with reference to Patricia Larkin-Lieffer's (2010) investigation of the implied reader through the text and illustrations in children's nonfiction, I will discuss how the illustrators, through visual strategies, connect to and communicate with the possible child readers of the selected picturebooks.



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Anne-Stefi Teigland is Associate Professor at Western Norway University of Applied Sciences (Høgskulen på Vestlandet). She teaches Literature and dissemination, both in Preschool Teacher Education and in the Master program in Children's and YA Literature. Main research fields are Children's literature, both fiction and non-fiction, picturebooks, dissemination texts, performative presentations and reading practices. Recent publications: "Å forme møter mellom tekst og Leser. En studie av formidlingsomtaler" (2019, in K. Ørjasæter and A. Skaret (Eds.) *Litteraturformidlingens arenaer og praksiser*) and *Barnelitteratur, sjangrar og teksttypar* (2018, co-written with Tone Birkeland and Ingeborg Mjør).

Portraits of the Artist as Young Men: Biography, Intermediality, and Emo- tional Engagement in Picture Book Accounts of Poets' Lives

Areas of interest: Modernist and postmodern literature. Picture-books, Multimodal Adaptations of Literary Works.

Keywords: Intertextuality, Picture Book, Biography, E.E. Cummings, William Carlos Williams

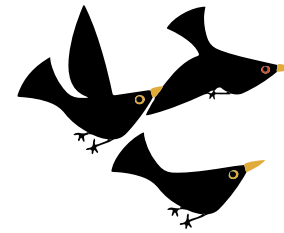
Abstract

Picture book artist Marc Tyler Nobelman wrote in 2009 that “we are in the Golden Age of Picture Book Biography”. The genre succeeds, he argues, because it cuts across demographics involving adults and children alike, and because it combines literary and artistic quality with innovative approaches to the genre (Nobelmania, April 26).

This is indeed true for the books I examine here: *Enormous Smallness* (2011) and *A River of Words* (2008), accounts of the lives of the modernist American poets E.E. Cummings and William Carlos Williams respectively. Drawing on an open notion of intermediality and adaptation and making use of some tools for the analysis of multimodal texts, I aim to explore how the interplay of text and image in these books is complicated by an explicit intertextual relationship with the poets' work. In both cases, verbiage, often in the form of fragments of actual poems by the authors, becomes an integral part of the image in montages and collages, something which challenges traditional approaches to intermodality in picture books. These biographies, exploit the written word's signifying and pictorial quality in very much the same way Cummings' and Williams' visual poetry does. In this sense, *Enormous Smallness* and *A River of Words* seem to belong to a hybrid genre which is both a source of factual information about the writers' lives and a form of loose adaption of their work.

Moreover, I argue that *Enormous Smallness* and *A River of Words* could contribute to the reader's (both young and old) appreciation of Williams' and Cummings' work by humanizing, and to a certain extent fictionalizing, the authors. Thus, the above mentioned processes of intermediality, could help bridg-

ing the gap between the reader and the sometimes difficult poetics of these authors' experimental verse.



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Maria Casado Villanueva is Associate Professor in English at the University of South-Eastern Norway. She received her doctorate from the University of Santiago de Compostela in 2013 with a thesis on fairy tales motifs in the work of Katherine Mansfield and D.H. Lawrence. She has published on fairy tales, intertextuality and the modernist and postmodernist short story. Her research interests also include children's literature, children in literature and, recently, multimodal adaptations of literary works.

Anne Marie Øines

University of
South-Eastern Norway,
Norway

anne.oines@usn.no

Eva Maagerø

University of
South-Eastern Norway,
Norway

eva.maagero@usn.no

How are children made? Picture books about human procreation for young children

Areas of interest: The utilization of verbal, visual, auidial, tactile and other multimodal strategies in nonfiction picturebooks. The presentation of knowledge in nonfiction picturebooks.

Keywords: picture books, non-fiction, multimodality, narrative, semantic load

Abstract

This presentation gives an analysis of four picture books for children, published between 1971 and 2019, about human procreation. One of the picture books is Norwegian, the others are translated into Norwegian. *This is how babies are made* (1971) is Danish, *Where did Benny disappear?* is from Great Britain (2004), *When Emma became Emma- the history about how a child is made* (2009) is also Danish and *How to make a baby?* (2019) is Norwegian.

The background for the analysis was to find out how a sensible and controversial topic is presented to young children. The focus was on two research questions: Which strategies are used to inform young children about human procreation, and how is the semantic load distributed between image and text in spreads about intercourse? To answer the first question, the analysis investigated among other things to which extent a narrative is used, while a social semiotic multimodal model was used to answer the second question. The analysis showed that a narrative seems to be a chosen strategy to inform young children about human procreation in the four books. Regarding the second question, the analysis showed that verbal language carries more of the semantic load than the images when intercourse is taken up. The images contribute more to the setting and atmosphere. These results will be discussed briefly. The findings are in accordance with research conducted by Liang et.al. of picture books in Chinese about the same topic.

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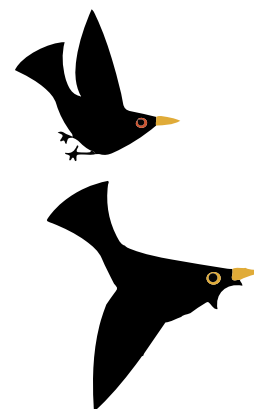
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Anne Marie Øines is assistant professor at the University of South-Eastern Norway. She teaches Norwegian language and literature for student at the kindergarten teacher education. She has written articles about picture books, reading-aloud practices in Kindergarten and about bilingual children. For almost ten years she has arranged a festival about picture books for students and kindergarten teachers at the University of South-Eastern Norway. The festival presents authors and illustrators of new and modern picture books, and it presents researchers at the field.

Eva Maagerø, professor at Institute of Languages and Literature, University of South-Eastern Norway. Research interests: social semiotics, systemic functional linguistics, multimodality and literacy. Teaching mainly in teacher education. Published articles, books and anthologies, nationally and internationally.







Western Norway
University of
Applied Sciences

Campus Haugesund
Bjørnsonsgate 45

Campus Stord
Klingenbergvegen,
Rommetveit

Campus Bergen
Inndalsveien 28 /
Møllendalsveien 6-8

Campus Førde
Svanehaugvegen 1

Campus Sogndal
Røyrgata 6

Høgskulen på Vestlandet | Postbox 7030 N-5020 Bergen Norway | +47 55 58 58 00 | post@hvl.no | hvl.no
Facebook [hvl.no](https://www.facebook.com/hvl.no) | Twitter [@hvl_no](https://twitter.com/hvl_no) | Instagram [@hvl.no](https://www.instagram.com/hvl.no) | LinkedIn Høgskulen på Vestlandet (HVL)