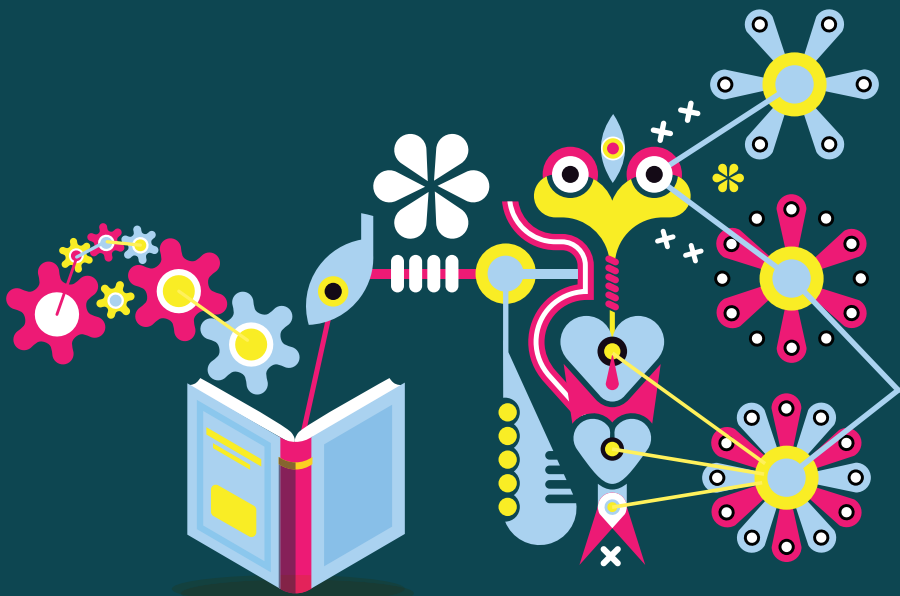


# The Magic of Sound: Children's Literature and Music

BOOK OF ABSTRACTS



15–17 May 2023  
Public Library “Radosav Ljumović” Podgorica  
Montenegro





**EDITOR-IN-CHIEF**

**Svetlana Kalezić-Radonjić, PhD**  
University of Montenegro

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# **The 17<sup>th</sup> International Child and the Book Conference**

**HOSTED BY UNIVERSITY OF MONTENEGRO**

**Faculty of Philology  
Music Academy  
Faculty of Fine Arts**

## Organizing Committee

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JU NARODNA BIBLIOTEKA  
RADOSAV LJUMOVIĆ  
PODGORICA

## **The inaugural The Child and the Book Conference was held at Roehampton University England, in 2004.**

Successive conferences were organised at the

- University of Antwerp, Belgium (2005)
- University of Newcastle, England (2006)
- Boğaziçi University, Turkey (2007)
- Buffalo State College, USA (2008)
- Vancouver Island University, Canada (2009)
- Oslo University, Norway (2011)
- Cambridge University, UK (2012)
- University of Padua, Italy (2013)
- National and Kapodistrian University of Athens, Greece (2014)
- University of Aveiro, Portugal (2015)
- University of Wrocław, Poland (2016)
- University of Valencia, Spain (2017)
- University of Zadar, Croatia (2019)
- Free University of Berlin, Germany (2021)
- University of Malta (2022)

**The call for papers for The 17th Child and the Book Conference invited a wide range of papers related to the conference theme *The Magic of Sound: Children's Literature and Music***

- The role of music in children's and YA literature, including cross-disciplinary and multimodal texts
- Musical adaptations of children's literature (opera, symphony, musical theatre/film, pop...)
- Children's literature about music and/or musicians, including visual representations
- Children's literature in music videos
- Ekphrasis of music in CL/ Textualization of musical performance in CL
- Child-composed schoolyard songs, jump rope rhymes, musical games and performances
- Music, lyrics and lyric poetry for children
- Musical performance poetry and hip-hop for children
- Intersections of contemporary children's literature and pop/rock/hip-hop music
- Textual and musical analysis of songbooks for children
- Words, music, politics and propaganda in CL
- The importance of performance in works combining word and music
- The musical nature of text itself
- Musico-literary poetics of nonsense literature
- Children's literature and program music



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# CONFERENCE SCHEDULE

## Conference Organizer

**Prof. Svetlana Kalezić-Radonjić, PhD**



## Monday 15 May

**08:00** Registration and Coffee

**09:00** Conference Opening

**09:30** Keynote Speaker: Michael Heyman  
(Chair: Björn Sundmark)

**10:30 Panels 1 – 3**

**12:45** Lunch

**13:45 Panels 4 – 6**

**15:30** Coffee Break

**16:00 Panels 7 – 9**

**17:45** Coffee Break

**18:00** Workshop – Grow Session for Young Scholars (and Allies)  
(Chairs: Rosalyn Borst, Krzysztof Rybak and Chiara Malpezzi)

**19:00** Cultural Visit 1 (Optional) – Modern Gallery



## Tuesday 16 May

**08:30** Coffee and Networking

**09:00** Keynote Speaker: Zoltan Varga (Chair: Nina Goga)

**10:00 Panels 10 – 12**

**12:15** Lunch

**13:30 Panels 13 – 15**

**15:15** Coffee Break

**15:45 Panels 16 – 18**

**17:30** Coffee Break

**18:00** Assembly – European Network of Children’s Literature Research  
(onsite and online)

Chairs: Bettina Kümmerling-Meibauer & Nina Goga

**19:00** Cultural Visit 2 (Optional) – Gallery “Risto Stijović”



## Wednesday 17 May

**08:30** Coffe and Networking

**09:00** Keynote Speaker: Mina Đurić (Chair: Philip Nel)

**10:00 Panels 19 – 21**

**12:15** Lunch

**13:30 Panels 22 – 24**

**15:15** Coffee Break

**15:45 Panels 25 – 27**

**17:30** Cofee Break

**18:00** Conference Closing / CBC 2024 Announcement

**19:00** Poetry & Music Event

**20:30** Rock party (Zeppelin Lounge Bar & Pub, Njegoševa Street)



## Thursday 18 May

**POST CONFERENCE TRIP TO BOKA BAY  
(8 AM – 6 PM)**



# KEYNOTE SPEAKERS

Plenary	Conference Room 1	Conference Room 2
<p><b>PANEL 1</b> MUSIC AND YOUNG ADULTS 1 <b>Chair:</b> Vanessa Joosen</p>	<p><b>PANEL 2</b> CHILDREN AND SONGS <b>Chair:</b> Sara Lodge</p>	<p><b>PANEL 3</b> MUSIC AND IDENTITY <b>Chair:</b> Nick Kleese</p>
<p>Born to be scared? Jazz and Rock in German YA novels from the early 1960s – <b>Jörg Meibauer</b></p> <p>Calling the tune: musical patterns and polyphonic voices in contemporary French Young Adult literature – <b>Laurent Bazin</b></p> <p><i>The Sound of BookTok:</i> Exploring the evolving role of music in promoting Young Adult literature on TikTok – <b>Emilie Owens, Sonali Kulkarni</b></p> <p>Rock me, baby: rock and roll in Croatian teenage novels – <b>Vladimira Rezo</b></p> <p>Dialogues between literature and music in contemporary Portuguese young adults novels – <b>Maria João Lopes</b></p>	<p>When the Art-Song Meets Children's Books: Legacies of the 'Mythical Seventies' within the latest Italian Music-Books for Children – <b>Letterio Todaro</b></p> <p><i>Rhymes, Jingles and all that stuff:</i> Music and the magic of rhythm and sound in nursery rhymes, poetry and song – <b>Janet Evans</b></p> <p><i>Tembang Dolanan:</i> The return of childism and play in Javanese Children's Song – <b>Chrysongonus Siddha Malilang</b></p> <p>Songs and Images: Children's Song Books in France During the 1920s and 1930s – <b>Cécile Pichon-Bonin</b></p> <p>Sing a Song of Blackface: Nostalgia, Minstrelsy, and Children's Music – <b>Philip Nel</b></p>	<p>Individual expression vs. collective identity: discourses on the function and value of music in English school-stories – <b>Rose-May Pham Dinh</b></p> <p>Memory Triggers and Markers of Identity. The Role(s) of Music in Canadian Children's Historical Fiction – <b>Mateusz Świetlicki</b></p> <p>Revival of Palestinian Popular songs in children's literature after the Oslo Accords – <b>Hanan Mousa</b></p> <p>Processing national war trauma in songs for children and young people in Ukraine – <b>Åse Marie Ommundsen</b></p> <p>Insa Sané, the word-DJ: Using Hip Hop Composition Techniques to Celebrate Plural Cultural Identities – <b>Élodie Malanda</b></p>

<b>PANEL 4</b> <b>MUSIC, MULTICULTURALISM AND STEREOTYPES</b> <b>Chair: Jennifer Miscec</b>	<b>PANEL 5</b> <b>MUSIC AND PICTUREBOOKS 1</b> <b>Chair: Bettina Kümmerling-Meibauer</b>	<b>PANEL 6</b> <b>MUSIC AND EMPOWERMENT</b> <b>Chair: Anna Czernow</b>
<p>Music Education and Multiculturalism in Children's Picturebooks – <b>Rosy-Triantafyllia Angelaki</b></p> <p>When music meets the text in a picture book format: Cultural awareness in Greek state school music textbooks for 7-8-year-old children – <b>Maria Argyriou</b></p> <p>Musicalization of Fiction as a Vehicle for Intercultural Understanding in the children novel <i>The White Gipsy Boy</i> by Vidoe Podgorec – <b>Ivana Trajanoska</b></p> <p>Music as representation of ethnicity in Asterix comic book series – <b>Marianna Missiou</b></p>	<p>Music in Picturebooks – <b>Smiljana Narančić Kovač</b></p> <p>The Picturebook as Musical Ekphrasis: Music as Motif in <i>The Violin Girl</i> (2009) by Jon Fosse and Øyvind Torseter – <b>Anne Skaret &amp; Silje Harr Svare</b></p> <p>From <i>Skinamarink</i> to the <i>Northwest Passage</i>: The legacy of the Canadian folk music revival in Canadian children's picture books – <b>Naomi Hamer</b></p> <p>Intermedial picturebooks: the hybridization of text, music and illustration within a book – <b>Karo Kunde, Mariona Masgrau-Juanola, Ivet Farrés-Cullell &amp; Christian Arenas-Delgado</b></p>	<p>Youth, or life in a minor key: Music as culture and empowerment in 21<sup>st</sup> century British young adult fiction – <b>Virginie Douglas</b></p> <p>Inspiring Children to Play a Different Tune: Music as a Feminist Empowerment Tool in <i>Dalla parte delle bambine</i> – <b>Anna Travagliati</b></p> <p>Agentic rhymes. Language awareness as a necessity to become a rapper – <b>Nina Goga</b></p> <p>“She only cried when she sang”; Affective Reflection in Gertrude Stein's <i>The World is Round</i> – <b>Susan Erdmann</b></p>

<b>PANEL 7</b> <b>AUDIO DRAMAS AND SOUNDED STORIES</b> <b>Chair: Fariiba Schulz</b>	<b>PANEL 8</b> <b>MUSIC, DEATH, PRAYERS</b> <b>Chair: Smiljana Narančić Kovač</b>	<b>PANEL 9</b> <b>MUSIC AND GENDER ROLES</b> <b>Chair: Vassiliki Vassiloudi</b>
<p>Children's Detective Audio Dramas – <b>Vera Veldhuizen</b></p> <p>Jingle, Jazz, and Jacques Cousteau: Gus Gordon's picturebook <i>Herman and Rosie</i> and its German-language auditory adaptation as a <i>klingendes Bilderbuch</i> – <b>Carla Plieth</b></p> <p>Walking-through Sounded Stories: A/R/Tography of a Storyteller's Journey – <b>Ana Ćorić</b></p> <p>Listen with Your Eyes: Chinese Teachers Responses to the Visual Sound Picturebooks <i>Summer Concerto</i> – <b>Fuling Deng &amp; Rachel Lees</b></p>	<p>“The book is singing!” Songs of life and death in children's literature – <b>Victoria de Rijke</b></p> <p>Weaved by words and music: Taming death taboo in Katarzyna Jackowska Enemu's tale for children <i>Tkaczka Chmur</i> (Cloud Weaver) – <b>Gabriela Niemczynowicz-Szkopek</b></p> <p>The boy on the beach in Norwegian music for children – <b>Silje Neraas &amp; Åse Marie Ommundsen</b></p> <p><i>Bogo dragi, laku noć, čuvaj mene cijelu noć (Dear Lord, good night, keep me safe through the night)</i> – Croatian (children's) traditional prayers in the context of childhood and children's literature – <b>Ivana Odža</b></p>	<p>The Avant-garde Role of Music in Disney's <i>Hercules</i>: A Paradigm for Deconstructing Hegemonic Masculinity – <b>Georgios Chatziavgerinos</b></p> <p>To Be or Not to Be: Controversial Representation of Boyhood Within (T)rap Music and Young Adult Literature – <b>Valentina Baeli</b></p> <p>A Dance as Old as Time: Partner Dance, Gender Roles, and the Ballroom in Disney's Musical Adaptations of <i>Beauty and the Beast</i> – <b>Elizabeth Leung</b></p> <p>Sounds of Female Fury: From Growling Grrrls in Music to Roaring Young Ladies in Picturebooks – <b>Rosalyn Borst</b></p>



**PANEL 10****MUSIC AND  
YOUNG ADULTS 2****Chair:** Jörg Meibauer

Playlists and soundtracks: the relevance of music in Portuguese contemporary young adult fiction

– **Ana Margarida Ramos**

*YA books vibes* – music playlists in contemporary young adult fiction

– **Agnieszka Kocznur**

Sex, and drugs and rock and roll:

Pop music and YA fiction

– **Ben Screech**

A Different Rhythm: Chanting and Temporality in Hawaiian Adolescent Literature

– **Carmen Nolte-Odhiambo**

“This song is about this couple!”:

when music and stories are read together in young bookstagrammers’ and booktokers’ YAL posts

– **Luz Santa María**

**PANEL 11****MUSIC AND  
MULTIMODALITY****Chair:** Ana Margarida Ramos

From music video to picturebook. *The Fox* (2013) and its transformations

– **Eivind Karlsson**

Which came first, the song or the picturebook? Merging and recreating literature and music across media

– **Inês Costa**

The Sound of Music:

How Musical Scores Shape the Multimodal Character of Picturebook

– **Bettina**

**Kümmerling-Meibauer**

The Orchestrated Pop-Up Book: Brass Rips, Spooky Synths and Toybox Glocks

– **Jodie Coates**

The Sounds of Peritexts:

Music In and Beyond Polish Informational Picturebook

*M.U.Z.Y.K.A.* (2017)

– **Krzysztof Rybak**

**PANEL 12****MUSIC AND  
FAN CULTURE****Chair:** Naomi Hamer

“La la la, la la la, wonder what Buffy would say” Buffering the Vampire Slayer between Musical Fanfiction

and Critical Discourse

– **Stefanie Jakobi**

Literary Fan Playlists: Acoustic Enhancements of Fictional Worlds

– **Fabienne**

**Silberstein-Bamford**

Fan Culture and Musical Adaptations of Harry Potter: The *A Very Potter Musical* series and *Potter Puppet Pals*

– **Jennifer Duggan**

“Love sometimes doesn’t feel like the right word.” Music Fandom in British Muslim Young Adult Literature

– **Amber H M Khan**

Supermassive Internet Rabbit Hole: Soundtracks, TikTok, and *Twilight* Adaptations

– **Emma Tueller Stone**

**PANEL 13****MUSIC AND TRANSLATIONS****Chair:** Virginie Douglas

Translating songs in first Polish translations of classic novels for children  
– **Bogumiła Kaniewska**

Translating orality in picturebooks: Reading *We're Going on a Bear Hunt* out loud in English, French, and Dutch  
– **Maureen Hosay**

Singing Games, Jump Rope Rhymes, and Sound Symbolism in Eleanor Farjeon's *Martin Pippin* Books Translated into Polish  
– **Barbara Gawrońska Pettersson**

*Echoes Singing in the Wishing Well*: Sound, translation, difference and repetition in Walt Disney's Snow White and the Seven Dwarfs in early Polish adaptations for book and screen – **Aleksandra Wiczorkiewicz**

**PANEL 14****MUSIC AND PICTUREBOOKS 2****Chair:** Nina Goga

Contrasts and levels of invocation in the picture book „Piccola con piccolo“  
– **Diana Zalar & Tea Sesar**

Picturebooks on Deafness and Music – **Angela Yannicopoulou**

Music in French Picture Dictionaries and Other Picturebooks for young children: an impossible reconciliation between realistic, didactic or aesthetic visions?  
– **Eléonore Hamaide-Jager**

Voice as instrument in shared picturebook reading  
– **Tone Louise Stranden**

**PANEL 15****MUSIC AND IDEOLOGY****Chair:** Teresa Cortez

Political and Ideological Entanglements of Music in Contemporary Greek young adult Historical Fiction  
– **Vassiliki Vassiloudi**

Political Language and Its Musical Devices in R. L. Stevenson's *A Child's Garden of Verses*: Children and Food as an Agency of National Ideology  
– **Elif Demir**

In Prose and Music: Socially Engaged and Revolutionary Poems for Children  
– **Lilijana Burcar**

The sound makes the music: (De) Constructions of Childhood in Song Picturebooks  
– **Farriba Schulz**

**PANEL 16**MUSIC, SOUND,  
NONSENSE

Chair: Victoria de Rijke

Street Cries and Mad  
Calculations: Sound and  
Sense in Lewis Carroll's  
*A Tangled Tale*  
– **Björn Sundmark**

Callooh Callay Calliope:  
Musical explorations  
of Lewis Carroll's  
*Jabberwocky*  
– **Michael Heyman**

*Beau-ootiful Tra-  
la-la Doopity doo!*  
The Acoustic Politics  
of Nonsense Poems  
Embedded in Children's  
Literary Classic  
– **Anna Kérchy**

“No more nice-guy  
nonsense about history.  
It's time to learn it the  
horrible way”: sounds,  
music, and nonsense  
in the no-nonsense series  
*Horrible Histories*  
and its Italian  
translations  
– **Annalisa Sezzi**

**PANEL 17**THE SOUND  
OF CHILDREN'S  
LITERATURE IN POLAND  
(From Fairy Tales  
to Gothic Stories)

Chair: Mateusz Świetlicki

“You would listen day  
and night”: Motifs of  
Music in Polish Literary  
Fairy Tales of the 19<sup>th</sup>  
and 20<sup>th</sup> Centuries  
– **Weronika Kostecka**

(Not So) Quiet Places:  
Literary Soundscapes  
in Polish Children's  
Gothic and Horror  
Fiction  
– **Agata Klichowska  
& Maciej Skowera**

Metaphorical  
Conceptualisations  
of Music in Polish  
Children's Books  
– **Bożena Hojka &  
Elżbieta Jamróz-  
Stolarska**

The Poet, the  
Composer, and the  
Children. Julian  
Tuwim's and Witold  
Lutosławski's Artistic  
Cooperation  
– **Anna Czernow**

**PANEL 18**TRANSGRESSIONS OF  
MUSIC AND LITERATURE:  
TOWARDS  
INTERPRETATION  
AND ARTISTIC  
IMPRESSION

Chair: Źeljka Flegar

Using picture books  
to explore cultural  
intersectionality  
– **Kimberly McFall  
& Jessica Lowman**

*Everything Play!*  
Literature and Music:  
Towards Integration of  
Education through Art  
(*Wszystko gra*, 2015)  
– **Dorota Michulka**

Sarastro vs Queen  
of the Night: visual  
transformations of  
Power and Wisdom  
in picturebook  
adaptations of W.A.  
Mozart's opera *The  
Magic Flute*  
– **Tzina Kalogirou**

„Our National  
Instrument” –  
the Violin Motif  
in Polish Children's  
Literature  
– **Krystyna Zabawa**

**PANEL 19**ACOUSTIC  
HUMOR**Chair:** Björn Sundmark

The Sound of *Mr Gum*  
– **Stephen Dougherty**

Nonsense children's  
literature by Zvonimir  
Balog – audio-literary  
features and reception  
– **Tomislav Hrebak**

Sound-based Games,  
Phonemic Awareness  
and Wordplay in Şiirsel  
Taş's *Carriwitchets of  
Spokesheep*  
– **Ayşe Defne Akalın,  
Beyza Ateş  
& Ilgım Ververi Alaca**

Listening to Rissmann's  
*Alice* Concert Suites  
– **Kiera Vaclavik**

Edward Lear's Nonsense  
Songs: Llearical Play  
– **Sara Lodge**

**PANEL 20**MUSIC AND  
TRANSMEDIAL  
ADAPTATIONS**Chair:** Ben Screech

Who's singing here  
anyway? The narrative  
implications of songs  
in Disney fairy tale  
adaptations  
– **Hadassah Stichnothe**

Visualising (Anti)Utopia:  
Animated Adaptations of  
*Peter and the Wolf*  
– **Ekaterina Shatalova**

Illustrated adaptations of  
musical fairy tales: The  
'wanderings' of *Peter and  
the Wolf* in the publishing  
area of Children's  
Literature  
– **Artemis Papalia**

The role of sounds in  
constructing plot in  
narrative films: a systemic  
functional semiotics  
approach  
– **Thu Ngo**

Casting the Spell:  
The Musicalization  
of Fairytales and  
Märchenfrauen in  
Imaginative Children's  
Music  
– **Matthew Roy**

**PANEL 21**MUSIC,  
MOVEMENT,  
PERFORMANCE**Chair:** Michael Heyman

Musicality and  
Movement  
in Corinna Luyken's  
Picturebooks  
– **Jennifer M. Miscek  
& Željka Flegar**

The orchestra had  
its own story! Music,  
images, and movement in  
Tchaikovsky's ballets!  
– **Georgia Karantona,  
Tasoula Tsilimeni  
& Christos  
Charakopoulos**

Music and Performance  
in Indian Narrative  
Poems for Children  
– **Anto Thomas  
Chakramakkil**

Right Through You:  
Transmedial Adaptations  
of Alanis Morissette's  
*Jagged Little Pill* and  
the Performance of  
Intergenerational  
Solidarity  
– **Anastasia Ulanowicz**

Musical for children  
– **Tea-Tereza  
Vidović Schreiber,  
Daniela Petrušić  
& Mira Brajčić**

**PANEL 22****MUSIC, NARRATION,  
STORYTELLING****Chair:** Dorota Michulka

Storytelling and music and musical storytelling in contemporary French literature for young people

– **Jasmina Nikčević**

Lemony Snicket's *A Series of Unfortunate Events* (1999–2006): a Text Shaped by Music

– **Caroline Starzecki**

Experience the story supported by music

– **Irena Krumes & Zrinka Šimunović**

Uses of Music: Children's Creative Productions in Primary Education

– **Anette Svensson**

**PANEL 23****CHILDREN'S  
LITERATURE  
AND OPERA****Chair:** Tzina Kalogirou

The Sound of Chinese Opera in Xiong Liang's Picture Books

– **Joanna Karmasz**

Enhancing Children's Literature: The Setting of Fairy Tales to Opera

– **Maria Frendo**

Alice Through the Kaleidoscope – An Arts-Based Inquiry of How to Make Opera with Children From a Children's Book Classic

– **Linn-Terese Bern**

Music and musical forms in and around the work of Edward Gorey

– **Nikola Novaković**

**PANEL 24****MUSIC AND  
ECOLOGY****Chair:** Lilijana Burcar

The Creation of Ecocitizens: Music, Sound, and Lyrics in 1970s Swedish Environmentally Aware Picture Books and Children's TV programs

– **Lydia Wistisen**

“The music is inside us”: Music, Kinship and Ecological Awareness in David Almond's *The Dam* and *Bone Music*

– **Vanessa Joosen**

“Hand the old banjo to young ones stronger”: Pete Seeger's Anti(eco)facist Songs of Solidarity with Children

– **Nick Kleese**

Echoing Across the Sea: Whale Songs and Ecomusicology in Children's Novels and Picture Books

– **Marisa da Silva Martins**

**PANEL 25****MUSIC AND CLASSICS****Chair:** Anna Kérchy

*Paradise Lost* for Children:  
Poetry, Music and the Question of Temptation  
– **Larisa Kocic-Zámbó**

Musicality and Children's Literature:  
*The Wizard of Oz* as a Case Study  
– **Ryan Bunch**

Alice in Musical Wonderland  
– **Sidia Fiorato**

Sleeping Beauty: A timeless classic or a broken record?  
– **Daniel Cini**

**PANEL 26****MUSIC AND BIOGRAPHIES****Chair:** Krzysztof Rybak

The Original Soundtrack of a Nation:  
Explaining Amália as an Icon and the Fado as Intangible World Heritage  
– **Cláudia Sousa Pereira**

Portraits of Female Musicians in Italian Contemporary Biographies for Children. A Study of Intermedial Relations in the Book Covers  
– **Chiara Malpezzi**

Deeping Intergroup Relations Through Intermediality: Biographical Literature and Music  
– Performativity, Sonority and Musicality  
– **Barbara McNeil**

**PANEL 27****MUSIC, ANIMALS AND NATURE****Chair:** Élodie Malanda

How to “sound” the lyrics or how to “tell” the music – a case study of Camille Saint-Saëns and Dan Brown  
– **Svetlana Kalezić-Radonjić & Ana Perunović**

Between harmony and dissonance  
– the symphony of the jungle in the novel *Kurika* by Henrique Galvão (1944)  
– **Maria Teresa Cortez**

Music, Voice and Nature: Soundscapes in Nordic Children's Literature  
– **Tatjana Kielland Samoilow**

The function of narrative with regard to music in the work of Jagoda Truhelka  
– **Katarina Ivon**

# **SPECIAL EVENTS**





## **Workshop – Grow Session for Young Scholars (and Allies)**

Grow is an initiative of three early-career researchers (Rosalynd Borst, Krzysztof Rybak and Chiara Malpezzi) that aims at stimulating transnational dialogue and collaboration among young scholars of children's literature. During this session, we will first briefly present Grow's aims and current projects and will then move on to an interactive part oriented at connecting to each other and reflecting on the challenges that early-career scholars face. At the end of the session, there will be time to discuss ideas for new initiatives and events that might foster further collaboration among scholars.

The workshop is open to all who wish to share their concerns, ideas or expertise that may help young scholars of children's literature to develop and grow, so not only to early-career academics but also to their allies.

## **Assembly – European Network of Children’s Literature Research**

The meeting will serve to introduce the “Network of European Children’s Literature Research” which aims to foster research on the history and theory of children’s literature in Europe. Three key issues will be discussed: the potential foundation of a journal, the establishment of biannual conferences, and the support of young academics.

# **BOOK OF ABSTRACTS**



**Mina Đurić**  
(University of Belgrade, Serbia)<sup>1</sup>

**Between Intervals and Counterpoints  
in the Transmusicalization Process  
of Children's Literature**

The main goal of this lecture is to discuss the possibilities of interdisciplinary research on transmusicalization processes in children's operas and other musical works inspired by children's literature. Through analyses of representative examples of European and world artistic intermedial heritage, this talk will interpret the translational connection between some textual motifs and musical elements, especially the form and function of intervals and counterpoints between the texts and the scores. Among the transdisciplinary issues addressed in this lecture are perspectives on the conceptualization of transmusical signs in literary texts, e. g. incorporated euphonic layers in the fairy tale and created audio effects in the transmusicalization process of Grimm brothers' work and Humperdinck's score, but also answers to the hypothesis of what are the childlike fantasy features and the symbolic representation of some contrapuntal instrumental uses in the creative musical responses to *One Thousand and One Nights*, what intervals in transmusicalization of Tolkien's works can strengthen the position of phenomenological interpretation of his pieces from the perspective of children's literature, or how the musical leitmotifs in Čopić's text function as

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an intermedial paradigm for children's opera that evokes the kind of the contrapuntal methodology of reading and listening. What esthetical, ideological, or axiological ideas of the transdisciplinary function of the children's musical paradigm of literature are reflected in choosing some intervals or the position of counterpoint in the mentioned works are just some of the questions whose examination will be part of this presentation. Those and the other discussed examples in the lecture through the transmusicalization process will show a continuous parallel in the perception of multicultural aspects of children's literature and music and mutual connections in the creative reception of two artistic disciplines as the ground for the formation of a unique world canon of transmusicalized children's literature in the context of the global culture of the centuries.

*Dr. Mina M. Đurić* is an Assistant Professor of Serbian Literature of the 20<sup>th</sup> Century at the Faculty of Philology of the University of Belgrade. In 2017 she completed her doctoral dissertation on the modernization of 20<sup>th</sup>-century Serbian prose in relation to the creative reception of James Joyce's literary works. Her research focuses on comparative literature, interdisciplinary studies of modern and contemporary Slavic literatures in the context of world literature, literary theory, music, and translation. She is a member of the Association for Serbian Language and Literature in Serbia, the Council of Vuk's Endowment, the Commission on Slavic Literatures and Language Teaching of the International Committee of Slavists, the International James Joyce Foundation, the European Federation of Associations and Centres of Irish Studies, the John Updike

Society, etc. She participated in many scientific meetings (Austria, Bosnia and Herzegovina, Bulgaria, Czech Republic, Germany, Ireland, Italy, Macedonia, Montenegro, Pakistan, Romania, Russia, Switzerland, Ukraine, USA), held guest lectures at universities abroad (Bosnia and Herzegovina, Czech Republic, Germany, Hungary, Poland). In addition to numerous papers and edited books, she is the author of an interdisciplinary monograph on modernist literature and music – *Transmusicalization of the Text: The Music of Serbian Modernist Literature* (in Serbian). She has edited and translated from German into Serbian a book on Dragoslav Mihailović, written by Robert Hodel, and edited books of selected Vasko Popa's poetry and Dragoslav Mihailović's prose. Mina Đurić has co-authored a digital exhibition *Vuk and the Germans* (in Serbian, German, and English). She has also co-authored more books for high school.

## Michael Heyman

(Berklee College of Music, United States)<sup>2</sup>

### Music as the Hidden Hairy Aesthetic Bugaboo in Poetry for Children

Critics of children’s literature tend to discuss poetry and music interchangeably, and not without some good reasons grounded in the history and nature of “verse.” In some of the earliest English children’s literature such as Watts’s *Divine and Moral Songs* (1715) and Newbery’s *Pretty Little Pocket-Book* (1744), categorical terms like *poetry*, *verse*, and *song* have been rather indiscriminately thrown around. Even within these iconic examples, however, we see a crucial difference: Watts’s songs were meant to be sung to the tunes of popular hymns, creating a new kind of experience inseparable from the strictly musical element. Newbery’s “songs,” on the other hand, are just bits of stiffly lyrical verse, far removed from actual music. The difference is worth noting, revealing that music is often a fundamental yet hidden aesthetic in poetry for children. In this talk I will discuss the utility of music as critical criteria and in particular, how meaning changes when words are performed or presented as music. Just as illustrations are inseparable from picture book text, this elusive musical “meaning,” or what Leonard Bernstein called “that terrible bugaboo,” adds a crucial component to our poetics. Following aesthetic theorist and composer Norman Cazden, I will posit critical approaches on how

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musical elements “quicken” (to use Maurice Sendak’s term) text, giving life, rhythm, and meaning, as I move towards a reading of Edward Lear’s nonsense “songs.” This approach is particularly rewarding in studying “literary nonsense” which may turn out to be a misnomer, or at least a *misleading* nomer, considering its extra-literary alignment with music.

**Michael Heyman** is a Professor of English at Berklee College of Music in Boston, where he teaches courses on Literary Nonsense, Children’s Literature, Music, Poetry, Monsters, and Arthropodiatry. He is the head editor of *The Tenth Rasa: An Anthology of Indian Nonsense* (Penguin, 2007) and *This Book Makes No Sense: Nonsense Poems and Worse* (Scholastic, 2012). His scholarship has appeared in the *ChLA Quarterly*, *Bookbird*, *The Horn Book Magazine*, *European Journal of Humour Research*, and *The Lion and the Unicorn*, where he was also a judge for the *Lion and the Unicorn* Award for Excellence in North American Poetry. He has contributed chapters on music and children’s literature to *The Edinburgh Companion to Nonsense* (2022) and *The Aesthetics of Children’s Poetry* (Routledge, 2018). His poems and stories can be found in *Poetry International*, *Solstice*, *The Dirigible Balloon*, and *The Moustache Maharishi and other unlikely stories* (Scholastic, 2007). He is currently co-editing a new edition of Alan Watts’ *Nonsense* (1967).

## Zoltan Varga

(Western Norway University of Applied Sciences, Norway)<sup>3</sup>

### **Musical Embodiment in Literature: Sense and Resonance**

The lecture will focus on the complex relationship between music and text in literary fiction. What happens to music when it enters the realm of language, and what do narratives gain through music? The field of intermediality tackles these questions through looking at the ways these two media interact in their meaning making. I will introduce and complicate basic concepts of intermediality and look at the connections between musical and textual signification.

Music may serve as a *cultural trope for the self* in literature, as Kramer suggests, but this self does not pre-exist the musical event that gives birth to it. As Nancy puts it, through listening the subject makes sense of itself as tension, a resonance, a possibility. I will emphasize the role of the body and the senses in this listening experience as presented in literature. The discussion will be illustrated with an example from *Through the Looking-Glass* which employs music to explore those aspects of human subjectivity that language is not fully able to account for.

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**Zoltan Varga** is Associate Professor at the Western Norway University of Applied Sciences, where he teaches English literature and culture, as well as children's and young adult literature. His academic background includes English literature, ancient Greek, gender studies, and musical semiotics. His recent research focuses on modernist fiction, intermedialities, aesthetics, and intercultural dialogue. His research monograph *The Acoustic Self in English Modernism and Beyond: Writing Musically* was published by Routledge in 2022.

**Ayşe Defne Akalın**  
**Beyza Ateş**  
**Ilgım Veryeri Alaca**  
(Koç University, Turkey)<sup>4</sup>

**Sound-based Games, Phonemic Awareness  
and Wordplay in Şiirsel Taş's  
*Carriwitchets of Spokesheep***

Based on an illustrated book of Şiirsel Taş, ALMA nominee author from Turkey, we explore the role of wordplay, riddles, and rhymes in honing phonemic awareness of children. We focus on how literary names, sound based games, individual and compound words all encourage the reader's engagement with letter sounds, melodic word and sentence formations. We analyze the fragmented narrative as it synthesizes folkloric traditions of singing and poetry with modern adaptations all fused in a humorous story. Humor in Taş's texts feed upon nonsense as a catalyst for imagination in relation to sound based games, an agent for exploration of homophonic words and phrases. In *Carriwitchets of Spokesheep* (Sözcü Koyunların Sözcük Oyunları, 2019) Taş implies that the absurdity of nonsense is critical in excelling in language arts, matching and inventing new words, or word combinations feeding upon phonological awareness. *Phonological awareness* is briefly defined as distinguishing and working with phonological units of a spoken language, including words, syllables, morphemes, and phonemes (Grofčíková, S., & Máčajová, 2021). Phonological awareness

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plays a crucial role in children's literacy development independently from children's characteristics such as IQ, vocabulary, memory skills, and social backgrounds (for review, please see Adams, 1990; Whitehurst & Lonigan, 1998). For example, it increases preschool children's reading success (Culatta, Hall, Kovarsky, & Theadore, 2007; Wagner, Torgesen, & Rashotte, 1994; Wagner et al., 1997) and decreases the likelihood of having a reading problem such as dyslexia (Andersson et al., 2019; Catts Fey, Zhang, & Tomblin, 2001). There are four core skills giving rise to phonological awareness: rhyme perception, syllable awareness (dividing words into syllables), acoustic analysis (isolating individual sounds), acoustic synthesis (combining syllables and sounds), and phoneme awareness (manipulating sounds) (Adams, 1990). Phonological awareness shows a crucial improvement which increases reading acceleration when we train the beginning reader in these four skills. In other words, practicing identifying words within sentences and smaller or bigger sound units within words (recognition of letters, syllables, rhymes, and phonemes) help children to learn and improve reading (Grofčíková, S., & Máčajová, 2021). Books, including different phonological units of a spoken language, facilitate children's phonological awareness by increasing enjoyable moments with family members and peers. How Tas dissects and weds sounds, rhymes and words will be discussed as she synthesizes old and new in form and content. Thus, certain rhymes and riddles serve as cultural vehicles that boost memory and joy as their formulation in quatrains help constitute a musical form. In sum, acoustic humor, onomatopoeia and sound functions as critical tools increasing concentration in content, and increasing

the motivation to read (Arter, 2019). As such, built on melody and sound, Taş's work supports a musical sensitivity facilitating language skills in her narrative.

**Key Words:** *Şiirsel Taş, Rhyme, Humor, Nonsense Wordplay, Phonological Awareness*

***Ayşe Defne Akalın*** graduated from Koç University with a double major in Psychology and Department of Media and Visual Arts. She holds a Media and Management as well as a Brain and Cognitive Sciences certificates. She has work experience with children as well as older adults. Material culture of houses, challenging topics in children's literature, gerontology, and intergenerational relationships are her recent areas of focus. <https://orcid.org/0000-0001-6274-2876>.

***Beyza Ateş*** received her undergraduate degree in Psychology from the Middle East Technical University. She completed her masters and Ph.D. degrees in Developmental Psychology at Koç University. She is the founder and the director of Bilişsel Akademi Lab and KULE Gelişim Akademisi (<https://www.kulegelisimakademisi.com/>) and an assistant professor of Psychology at MEF University, İstanbul, Turkey. Her research interests include academic, cognitive, and language development, referential communication, vocabulary acquisition, literacy development, and early childhood care and education quality. Using a scientific approach and creative drama techniques, she designs various pieces of training for caregivers, on child development based on her experience as a developmental psychologist, observer, and trainer of Pre-K CLASS®. <https://orcid.org/0000-0001-8684-3006>

***Ilgım Veryeri Alaca*** is an Associate Professor 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 *Journal of Graphic Novels and Comics*, *Bookbird*, *Leonardo*, *Studies in Comics*, *Journal of Literary Education*, *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*. Her most recent publication is *Consumable Reading and Children's Literature: Food, Taste and Material Interactions* (John Benjamins 2022) is <https://orcid.org/0000-0002-7512-1507>.

**Rosy-Triantafyllia Angelaki**  
(Aristotle University of Thessaloniki, Greece)<sup>5</sup>

## **Music Education and Multiculturalism in Children's picturebooks**

Ethnic, social, cultural and linguistic diversity distinguishes today's societies. Consequently, it is important to help children to learn how to value diversity, interact successfully with others, understand and appreciate different perspectives and respect different worldviews, while making clear that their own perspectives and behaviours are shaped by multiple influences. Music is considered to be a universal language that allows people from different backgrounds, experience, values and attitudes to communicate successfully with each other. Since it contains different elements of nation, history, religion and gender that are reconstructed each time music is reproduced, it is also considered to be an ideal method to enable people of all ages to better understand the dynamic nature of culture and increase understanding of Others, while being aware that cultural differences and similarities exist between cultures, without assigning values to the differences.

But what happens when music is represented in Children's Literature? Is it possible that children's books promote multicultural competencies while presenting musical behaviours as universal across human populations and, at the same time, highly diverse in their structures, roles and cultural interpretations? Considering that it is important for orchestral musi-

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cians not only to have strong social and interpersonal skills, but also to maintain good social relationships with colleagues in order to achieve excellence on stage, in this article we will focus on children's picturebooks, such as Angeliki Darlasi's *The drifter* (2014), Dan Brown's *Wild Symphony* (Illustrator Susan Batori, 2020) and Eliseo García's *My friends' orchestra* (Illustrator Kasandra, 2021), where metaphors of the 'orchestra as society' are implied both in visual and the verbal text. The suggestion that picturebooks which promote music as an outward sign of human communication and orchestral interaction, such as synchronous arousal and imitative behaviours, as a mode of civic collaboration in order to enable children appreciate cross-cultural differences, is put forth for future consideration.

**Key Words:** *Music Education, Picturebooks, Multiculturalism*

**Rosy-Triantafyllia Angelaki** holds a PhD and a Post-doc in Children's Literature. Her dissertation was funded by the State Scholarship Foundation of Greece (2014-2018). Her post-doctoral research focuses on informational books for children. Currently, she teaches History of Children's Literature and Multicultural Children's Literature at the Department of Early Childhood Education, Aristotle University of Thessaloniki, Greece. She also teaches Children's Literature and Children's Literature in the Digital Age at the program of the LifeLong Training Center of Aristotle University of Thessaloniki and the University of Nicosia and is a member of the educational staff at the Hellenic Open University.

**Maria Argyriou**

(University of The Aegean, Greece)<sup>6</sup>

**When music meets the text  
in a picture book format:  
Cultural awareness in Greek state school  
music textbooks for 7–8-year-old children**

Background: Picture books not only offer relevant content for children to explore; they also serve as pathways for understanding through all of their aesthetic features. Picture books provide opportunities for children to elicit meaningful responses and better understand the distinctive affordances of picture book features that help children inhabit the world (particularly through storytelling, singing, and playing instruments) and become more aware of and find multiple clues to the meaning of a text.

Aims: Few researchers have looked into how children think about music when they see their first hard-copy, illustrated music textbook that uses native phonics and cultural perspectives for the first time (Nelson, 2004). There has been continued debate on the most effective way to teach music and phonics, which is why experts in the field of pedagogy have encouraged teachers to incorporate music into the daily reading curriculum in order to provide students with an additional, meaningful way to remember and retain phonics. Incorporating music can also continue to develop higher-level critical thinking skills (Burton, 2015; Gordon, Fehd, & McCandliss, 2015).

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The main contribution of this paper is to investigate how music can be used to help 7-8-year-old children make connections to life experiences, look at illustrations to validate their musical thinking, and express their musicality while “singing” their language. When children seem to share stories similar to their own musical experiences, empathise with characters of music activities directly or indirectly, and finally imitate educators through singing, a cultural perspective appears to emerge.

Implications: The personal connections the children made led to a shared understanding of the cultural issues raised by the music text books and served as a means of engaging in meaningful discussions of literature picture books in their future development.

**Key Words:** *Picturebook, Musical Thinking, Music Creativity, Phonics, Singing*

**Dr. Maria Argyriou** currently serves as Laboratory Teaching Staff for Applied Music Pedagogy, Department of Pre-School Education & Educational Design, School of Humanities, University of The Aegean (Rhodes, Greece). She has a postdoctoral degree from the same department (Practical Aspects and Praxial Philosophy of Music Education). She holds a Ph.D. (Department of Music Studies, Ionian University), specialising in Cultural Policy and Music Education, as well as the social and political aspects of Music Education, a Master of Education (The Open University of Greece), and a second Master in Education with specialisation in education leadership and school unit assessment. Her literary activities include the official textbooks for Greek Music Education (School-Age 6–8: Student’s Book, Student’s Textbook, Teachers’ Handbook), as

well as editing scientific and pedagogical editions for the Greek Association of Primary Music Education Teachers (GAPMET, [www.primarymusic.gr](http://www.primarymusic.gr)). She is co-editor of the open-access “Hellenic Journal of Music, Education and Culture” (HeJMEC, <http://hejmec.eu/journal/index.php/HeJMEC>) and editor of the open-access journal “Music in the First Grade” (<http://mspv.aegean.gr/>) (Department of Preschool Education & Educational Design, School of Humanities, University of The Aegean). Maria is a member of the International Society of Music Education (convenor) of SIG Practice and Research Group in Integrated Music Education (PRIME), a member of the European Music Council (EMC), and the chief executive of the South East Europe Consortium for Music Pedagogy and Research (SEECOnMusPR), which consists of 12 countries.

**Valentina Baeli**  
(University of Catania, Italy)<sup>7</sup>

**To be or not to be:  
controversial representation of boyhood  
within (t)rap music and young adult literature**

“I’ll hit you, I’m Cupid/  
A chic girl like you/  
Wants a trap boy like me”

[“Cupido” from the Italian trapper Sfera Ebbasta]

Nowadays, (t)rap music\* is one of the most popular genres among youngsters (especially boys), both in Italy and abroad (Bartolucci, 2020; Ivic, 2010.). Research has shown that boys who listen to such music usually ascertain a peculiar perception about what manhood entails (Powell, 1991). The social and emotional roles played by this musical genre deserve a deeper analysis in order to understand its cultural and educational implications.

As two different outlets which make up a large share of youngsters’ media consumption, young adult literature and (t)rap music might also be seen as complementary. They both reveal ways of being a male in contemporary society by suggesting how a “tough” a guy has to act and is supposed to carry one’s self in terms of clothes, attitude and relationships.

“I can’t tell you how I feel, it’s a limit for me/  
For a «I love you» I mixed drugs and tears”

[“Brividi” from the Italian rapper and songwriter Mahmood]

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However, a brand-new cultural trend is consistently emerging, which can be seen as rethinking a certain “boy code” (Wannamaker, 2008).

Several songwriters – like Mahmood – singers and authors do not seem to adhere to these widely accepted stereotypical models of masculinity. They are openly trying to propose a new gendered script in which boys are allowed to genuinely express their emotions and to show their weaknesses as human beings.

The aim of the presentation is to point out the often-controversial gendered framework in which both (t)rap music and young adult literature are painting the ways of being a male (Stephens, 2008).

Since literature and music have the power to provide a form of informal education for adolescents, then the promotion of a fictional image of boyhood that can challenge and question the status quo might be considered a revolutionary turning point.

\* The mixed word (t)rap indicates both rap and trap music. The former refers to a style of popular music developed in the late 1970s in America, in which there is an insistent recurrent beat pattern. The latter is more recent and slightly differs from rap in terms of slang and content.

**Key Words:** *(T)rap Music, Young Adults Literature, Masculinity, Gender Stereotypes, Boyhood*

**Valentina Baeli** is a PhD student at the Department of Educational Sciences, University of Catania.

The main research fields are:

- The studies in Children's Literature and in the History of the pedagogical publishing, focused on the relationship between Education and Gender Identity;
- The Vicissitudes of Masculinity in Postmodernity analyzed in relation with the contemporary Children's and Young Adults Literature;
- The Reading Education and its problems in Postmodernity

**Laurent Bazin**

(University of Paris-Saclay, France)<sup>8</sup>

**Calling the tune: musical patterns  
and polyphonic voices in contemporary  
French Young Adult literature**

All surveys in cultural consumption practices of younger generations exemplify how, to them, music is important if not crucial considering the number of hours they spend on listening or playing it. It is therefore all but surprising that the literature intended for them tries to stay tune, with musical issues becoming an important component of fiction – if not a key component of the story. One only has to look at Young adult literature produced in France in the third millennium to see the vast number of stories referring to music (more than 100 hundred titles on this sole subject), and this whatever the genre proposed: realistic or historical novel, life story, romance, detective novel, thriller, fantasy and even dystopia. If many of such novels use music more as a background than anything (two youngsters for instance meet because of their common love for the same rock star, or because of their involvement in the school band, etc.), others do engage in more challenging ways to integrate musical themes, motives or structures within the narrative.

The present interdisciplinary paper, combining literary studies and the sociology of cultural practices, aims at analysing how cultural industries strive to merge musical art and novelistic

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techniques to better seduce the younger generation. We will then ask ourselves what the success of such works tells us about the collective imagination of millennials. Particular attention will be paid to three categories of texts, original in their form as well as striking in their content:

- “imaginary biopics” who develop parallels between fictional characters and the history of music, integrating different reality levels to mix imagination and real life;
- “transposition novels” trying to rearrange specific musical patterns (variations, arias, choruses and couplets...) within the composition of the book;
- choral novels, multiplying narrative voices in the manner of a polyphonic orchestra, as if to better reflect the ambiguities of adolescence and the complexity of the world they face.

**Key Words:** *Young Adult, Music, France, Hypo Texts, Hyper Texts*

**Laurent Bazin**, lecturer at University of Paris-Saclay, host team CHCSC (“Center for Cultural History of Contemporary Societies”). Research subject: youth literature, specifically fiction for teenagers. Among other publications: *Fiction de l'adolescence, adolescences en fictions*, Rennes, Presses universitaire de Rennes, to be published in 2023; *L'Uchronie*, Clermont-Ferrand, Presses universitaire Blaise Pascal, 2022; *La Littérature Young Adult*, Clermont-Ferrand, Presses universitaire Blaise Pascal, 2019; *La Dystopie*, Clermont-Ferrand, Presses universitaire Blaise Pascal, 2019; *Mondes fictionnels, mondes numériques, mondes possibles* – *Adolescence et culture médiatique* (with Anne Besson and Nathalie Prince), Presses Universitaires de Rennes, 2016.

## **Linn-Terese Bern**

(Inland Norway University of Applied Sciences, Norway)<sup>9</sup>

### **Alice through The Kaleidoscope – an arts-based inquiry of how to make opera with children from a children’s book classic**

The context of this project is my work and practice as drama teacher at an opera school for children and youth; The Ringsaker Opera school. The children attending the school is at the age from 10 to 16 years old, and the training has a focus on both singing and acting. The school are attached to a local, semi-professional opera, and the children from the school participates in performances together with both professional opera singers and grown up amateurs. In the project that is centre of this inquiry we wanted the children to participate in the creating of the text (the libretto), and we developed the opera through a dialogical method inspired by the tradition of devised theatre. *Alice in Wonderland* (1865) the surrealistic, classic by C.S Lewis was chosen as a basis for the work. Through a very freely adaptation the children, composer, and author made the opera named “Let me be Alice!”. The opera was performed by the children together with a professional orchestra. My research questions are how can Alice in Wonderland being retold by children in the age of 2020? How can the children’s interpretation of this classic story be told in the opera on scene? And last, how can I as an artist, teacher and researcher let the children’s voice being heard through the artistic process and in the performed opera?

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**Key Words:** *Alice in Wonderland, Children's Opera, Musical Adaptation, Devised Theatre, A/R/Tography*

**Linn-Terese Bern** is assistant professor in Drama and Theatre within the teacher-training programme at Inland Norway University of Applied Sciences, Norway, where she has been since 2019. She has been teaching Drama and Theatre art in the upper secondary school for 15 years, and in different theatre school for kids at different ages and levels since 2000. She has just ended an engagement as a theatre teacher and producer at an opera school for children, Ringsaker Opera school. As a teacher in music and art, facilitating children's possibilities to express themselves through theatre, experience mastery and community has been her main interests. Always exploring and investigating the possibilities in theatre as a performative art.

**Rosalyn Borst**

(Tilburg University, Netherlands)<sup>10</sup>

**Sounds of Female Fury:  
From Growling Grrrls in Music  
to Roaring Young Ladies in Picturebooks**

The Riot Grrrrl movement, a group of musicians and activists who in the early 1990s co-opted the values and rhetoric of punk into feminism, introduced the angry-girl growl. With this concept, they challenged societal norms governing the female expression of anger and attempted to overcome Western society's silencing of female anger (Piepmeier & Zeisler, 2009). While the Riot Grrrls primarily relied on music and girl zines to establish a cultural change, children's picturebooks also provide a rich source of knowledge that potentially informs children's socialisation regarding norms for expressing emotions (Coats, 2018). In my PhD project, which examines gendered constructions of anger in contemporary picturebooks, I observe an increase in female verbal expressions of anger. Combining insights from cognitive criticism (Lakoff, 1987; Nikolajeva, 2014; Coats, 2019) and social psychology (Brody, 1999; Brescoll, 2016), and using multimodal analysis as my method (Painter et al., 2013), I dissect the characterisation of female verbal expressions of anger in my corpus. As cases in point, this paper investigates two picturebooks featuring an angry-girl growl: *Sophia en de leeuw* (2015, *Sophia and the lion*, Pelaez-Vargas) and *Iedereen is wel eens... boos* (2016, *Everybody*

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*feels... angry!* Butterfield, Sterling, and Ris). In these books, the onomatopoetic interjection “Grrr,” instrumentalised by Riot Grrrl punk music, features prominently but the books engage with this musical motif differently. The analysis frames the verbal expressions of anger within the visual and verbal narrative context (asking how, when, where, to what extent, and to whom they verbally express their anger) and examines what evaluation of the angry girl characters the interaction between verbal and visual narrative features invites. My main argument is that close analysis of the narrative context in which these female verbal expressions of anger appear is vital to gauge to which extent and how these picturebooks possibly contest (or reinforce) the silencing of female anger.

**Key Words:** *Punk, Anger, Gender, Picturebooks, Multimodal Analysis*

**Rosalyn Borst** is a PhD candidate at the Department of Culture Studies at Tilburg University in the Netherlands. Her published and forthcoming articles discuss fairy tales’ historical reception and framing (2012), ‘evil’ children in children’s literature (2014), and the ‘willful’ princess in contemporary fairy-tale picturebooks (Dec. 2022). Her current research focuses on the construction of expressed and diverted anger in contemporary picturebooks. Drawing on cognitive linguistics and cognitive literary theory, she explores which social-emotional values regarding expressed and diverted anger contemporary picturebooks for young children seem to disseminate.

**Ryan Bunch**

(Rutgers University-Camden, United States)<sup>11</sup>

**Musicality and Children's Literature:  
*The Wizard of Oz as a Case Study***

Jacqueline Rose identifies lyrical forms of children's literature such as poetry and playlore that are conventionally set in opposition and subordination to children's prose fiction with its naturalizing narrative modes. In this paper I seek to both center these lyrical or musical forms and consider how they both structure and defamiliarize more apparently narrative forms of children's literature. Scholars such as Marah Gubar, Robin Bernstein, and Victoria Ford Smith have shown how performance highlights the participation of children in their literature and in the performance of childhood. I build on this work to show how musicality is an aspect of the performance and writing of children's literature in "the space between" children and adults. L. Frank Baum's *The Wizard of Oz*, a classic work of US children's literature, includes lyrical elements and repeating patterns typical of English-language fairy tales and nursery rhymes. Characters burst into song and have recurring conversations about brains, heart, courage, and home that return like a theme and variations. The structure of the story is based on rhythmically repeating and embedded cycles of three. These lyrical patterns have accommodated the story's musicalization on stage and screen for. As is the case with many fairy tales, it is more commonly experienced in dramatic and musical adaptation than in the

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“original” literary version. The resemblance of poetry and verse to incantation contributes to the sense of literature as magical. The musical qualities of children’s literature persist in the mind and body as earworms and scripts for performance at the intersection of memory, emotion, and movement. As a national mythology, the “American fairy tale” is not a utopian vision sedimented in specific social arrangements or attitudes about race, gender, class, sexuality, and childhood, but rather, one in which change is possible through musical repetition.

**Key Words:** *Musicality, Lyricism, Play, Performance, Wizard of Oz*

**Ryan Bunch** is a scholar of children’s music, theater, media, and literature as well as a scholar of the American musical on stage and screen. He studied historical musicology at the University of Maryland and is completing a Ph.D. in childhood studies at Rutgers University Camden. He is a founder and co-chair of the Childhood and Youth Study Group of the American Musicological Society and is the author of *Oz and the Musical: Performing the American Fairy Tale*, published by Oxford University Press.

## **Lilijana Burcar**

(University of Ljubljana, Slovenia)<sup>12</sup>

### **In prose and music: socially engaged and revolutionary poems for children**

Former socialist Yugoslavia took great care in producing quality children's literature with the aim to increase literacy and enrich children's worlds of experience and creative imagination. School programs rested on the promotion of quality reading, distribution of fiction books for free among pupils (especially at the time of New Year's festivities) and organization of special reading clubs as all-inclusive schemes embedded into regular curricula. Part and parcel of this were also children's choirs attached to and sponsored by schools, major cultural institutions and main radio/TV stations. The songs sung by children's choirs were primarily poems which were written by renowned children's literature authors and later or concurrently set to music. The main TV/radio houses would put out cassettes and LPs, carrying poems for children set to music, while the main publishing houses of the time published printed publications, which carried poems along with music sheets and illustrated by academic painters. A special strand of children's poetry and musical pieces included socially engaged poems and revolutionary poems written by renowned children's authors before and during WWII. After WWII they would continue this tradition. The paper examines the nature of these poems set to music while also drawing attention to the "musical nature" of some of the socially

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engaged and revolutionary poems for children that were not set to music. They, however, constituted the bedrock of this tradition, to which poems set to music for children's choirs represented a unique extension of this literary canon. Today children's choirs and the tradition of literary poems set to music for these choirs are both virtually non-existent, while socially engaged and revolutionary poems for children along with their musical renditions have been buried and erased from canon and collective memory. This paper attempts to bring to light what has lied buried and forgotten, the point is to restore collective memory and honour the tradition that also foregrounded the understanding of the child as an agent and actor in the real world.

**Key Words:** *Poems, Social Justice, Revolution, Children's Choirs, Yugoslavia*

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**Anto Thomas Chakramakkil**  
(St. Thomas College –Thrissur, India)<sup>13</sup>

## **Music and Performance in Indian Narrative Poems for Children**

All cultures pass on from adults to children their repertoire of poems, stories and songs especially through narrative poems for children that sing or perform stories, and this marginalized subgenre of poetry expose how music and children's literature are related and how they interact in reality. Although language, music and storytelling are intimately tied to specific cultures, there is universality in narrative poems: it is "the music of what happens", to borrow Seamus Heaney's coinage, for narrative poems exhibit truth through performance, storytelling and music, presenting not only a vision of the past in the present here and now but also revealing a perspective of the future. My paper on South Indian poetry for children in Kerala's Malayalam language attempts to re-examine our understanding of how cultural performance, language and music are intertwined.

**Key Words:** *Music, Performance, Narrative Poems for Children, Storytelling, Indian Literature*

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## Georgios Chatziavgerinos

(University of Cambridge, United Kingdom)<sup>14</sup>

### **The Avant-garde Role of Music in Disney's *Hercules*: A Paradigm for Deconstructing Hegemonic Masculinity**

Disney – it is difficult to find a company name more recognizable to children and adults around the world. Celebrating its centenary in 2023, the multimedia company has (re)defined the fairy-tale genre and children's media. Much scholarship on Disney so far has focused on female representation (Davis, 2015), usually suggesting that beyond their apolitical façade, Disney films are “teaching machines” of regressive ideologies that promulgate female subordination (Giroux and Pollock, 2010, p. 91). However, as some scholars start to navigate the uncharted waters of masculinity and Disney, a more complex image emerges: despite their shortcomings, some Disney films promote a more progressive code of masculinity (Jeffords, 1995; Davis, 2015). To support this claim, existing scholarship usually draws from the narrative or ethical elements of the films. However, a significant aspect of Disney's affective and ideological apparatus lies in its music; most Disney films are integrated musicals, where songs play a key role in advancing the plot and illuminating the psyche of the characters (McGill, 2018). I argue that through highlighting identity struggles, music may also have a significant role to play in challenging conformity to traditional gender identities and ideologies. To illustrate this, I focus on Disney's *Hercules*.

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Specifically, by utilizing masculinity studies and Connell's (2014) concept of hegemonic masculinity, Judith Butler's (1999) performativity theory and Roberta Seelinger Trites' (2018) ideas about material feminism in children's literature, I argue that the songs in the film deconstruct hegemonic masculinity through satire and encourage the exploration of diverse, non-conforming masculinities. In this way, I aim to showcase how the intersection of music, gender studies and close reading can serve as a useful methodological tool that makes us reconsider our ideas about Disney classics and gender, inviting new interpretations that resonate with today's need for more diverse scripts about ways of being male.

**Key Words:** *Disney, Masculinity, Soundtrack, Hercules, Diversity*

**Georgios Chatziavgerinos** is a PhD student and a Cambridge Trust Scholar at the University of Cambridge. His PhD focuses on how children's media can subvert toxic masculinity. He holds an MPhil in Education and Children's Literature from the University of Cambridge (1<sup>st</sup>) and a BA in English Language and Literature from the Aristotle University of Thessaloniki (1<sup>st</sup>). He likes to explore the intersection of children's literature and media, diversity, gender and queer studies. He has been given a Latsis Foundation Scholarship for master's studies and a George and Mary Vergottis Scholarship for doctoral studies.

**Daniel Cini**

(University of Malta, Malta)<sup>15</sup>

**Sleeping Beauty:  
A timeless classic or a broken record?**

This paper focuses on the symbiosis between the fairy-tale form and classical music, and reflects on the complex process of adaptation the ‘Sleeping Beauty’ tale (ATU 410) has undergone across time, media and genres. I discuss how Charles Perrault’s *Sleeping Beauty* (1697) inspired Pyotr Ilich Tchaikovsky’s 1890 ballet, which remains to date one of his most celebrated and popular works in his oeuvre. This paper considers how Tchaikovsky’s music and the Sleeping Beauty storyline were adapted by Disney in the 1959 animated musical fantasy film, and reworked yet again into the live-action films *Maleficent* (2014) and *Maleficent: Mistress of Evil* (2019). Through a close reading of Neil Gaiman and Chris Riddell’s *The Sleeper and the Spindle* (2013), I discuss how the image of the cursed princess became a leitmotif in the fairy-tale tradition, and consider how their text and images echo Basile’s *Sun, Moon and Talia* (1634), Perrault’s *Sleeping Beauty* (1697) and Grimms’ *Brier Rose* (1857). In this revisionist adaptation, the reader is confronted with an eerily dark tale that captures the haunting silence of a kingdom plagued by sleep. I discuss how the absence of sound is evoked through Gaiman’s language and Riddell’s monochromatic illustrations, which sharply contrast with the vibrant musicality that is generally associated with this fairy tale. These literary and

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screen adaptations are a testament to how this tale has become, to use Michael Alexander's term, a "palimpsestuous" work. This paper questions whether these contemporary revisions captivate or disenchant young readers and audiences, and reflects on what Linda Hutcheon calls 'the pleasure and the frustration of experiencing an adaptation' (Hutcheon & O'Flynn, 2013). Finally, I deliberate if this tale remains a timeless classic or if it has been so overplayed to be deemed a broken record.

**Key Words:** *Sleeping Beauty, Adaptation, Gaiman, Intertextuality, Silence*

**Daniel Cini** is PhD candidate with the Department of English at the University of Malta, and his research interests include fairy tales, adaptation, storytelling, children's and YA literature, and the interplay between literature, media and culture. Daniel is a Senior Manager with the National Literacy Agency, under the Ministry for Education, Sport, Youth, Research and Innovation, where he develops and coordinates educational programmes, initiatives, and campaigns that promote reading and writing among children and young adults. Daniel is the author of the children's picturebook 'Lejl fit-Teatru', and is working on other literary publications for children and young adults.

**Jodie Coates**

(University of Cambridge, United Kingdom)<sup>16</sup>

**The Orchestrated Pop-Up Book:  
Brass Rips, Spooky Synths and Toybox Glocks**

Computer-generated and stop-motion animated pop-up books have featured as sets, props, and dream sequences in contemporary children's cinema. In this paper, I will explore the soundtracks that accompany on-screen animated pop-up books in *Mary Poppins Returns* (2018), *Wendell & Wild* (2022), and *Paddington II* (2017). In Disney's *Mary Poppins Returns*, the toe-tapping music-hall number, *A Cover is Not the Book* (Shaiman & Wittman), is performed atop an oversized pop-up book. Bawdy cockney-rhyming lyrics and sliding trombones evoke the playfulness and 19<sup>th</sup>-century origins of the pop-up book, whilst caricaturing the Britishness of P L Travers' original Poppins stories. In contrast, the closing shot of Henry Selick's recent stop-motion feature film *Wendell & Wild* combines haunting Afropunk beats with the unfolding of a pop-up book fairground. The "Dream Faire" is the blueprint to an afterlife paradise, lovingly paper-engineered by the anthropomorphised personal demons of teenage protagonist Kat. *Kat and the River* (Coulais) functions as a repeated musical motif for Kat's childhood trauma after surviving a car accident that killed her parents. The track's warped synths and twinkling celeste melody serve as sonic references for Kat's lost childhood, which is channelled into the powerful visual metaphor of the pop-up; the object that permits her to finally

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grieve. In *Paddington II*, an antique pop-up book of London plays a central role in the film's narrative. Italian composer Dario Marianelli's old-school melodic music style leans into the nostalgic appeal of the pop-up, combining glockenspiels and mandolins in *The Pop-Up Book* (Marianelli) to elevate the childlike wonder of Paddington's European adventure. Examining the orchestration and application of functional film scores – scores which generate “definite connections to specific stories, moods, or images” (Freebern, 2022) – reveals how composers have recently attempted to capture a range of emotions and time periods associated with the pop-up book, through sound.

**Key Words:** *Pop-Ups, Film, Animation, Composition, Aesthetics*

**Jodie Coates** is a PhD Candidate and Pigott Scholar at the University of Cambridge. She received her MA and MPhil from Cambridge and continues to work within the Education Faculty and the Centre for Research in Children's Literature. Her doctoral research focuses on contemporary novelty books, materiality, and remediation. Her wider areas of interest include stop-motion animation, musical theatre, poetry and video games. In between studies, Jodie spent a year teaching English and Drama at a secondary school on the Isle of Wight and enjoyed a summer as a Bookseller with Mr B's Emporium of Reading Delights in Bath.



**Maria Teresa Cortez**  
(University of Aveiro, Portugal)<sup>17</sup>

**Between harmony and dissonance  
- the symphony of the jungle in the novel  
*Kurika* by Henrique Galvão (1944)**

Portuguese colonial literature for children began to forge new paths in the mid-1940s. Most colonial novels published throughout the previous decade had assimilated the colonial discourse of Salazar's regime in a more or less explicit way. Propagandistic indoctrination became less persistent in the 1940s and the writer Henrique Galvão is particularly innovative in his colonial novels for younger readers. He lived for many years in Angola and Mozambique, as an army officer and colonial governor and belonged to the regime's elite. However, by the mid-1940s, he had become increasingly critical of Salazar's policy and was arrested, finally managing to flee into exile in 1959.

Colonial themes are dominant in Galvão's work. For younger readers he only published the "trilogy of wild beasts", which was targeted at "children of all ages, between fifteen and eighty" according to the foreword. In the three novels, *Kurika* (1944), *Impala* (1946) and *Vagô* (1954), the protagonists are wild animals – a lion, an impala and a tiger – and it is their perspective, their experience in the jungle and with human beings which is presented and conducts the narration. In different ways, the three novels question human encroachment into wildlife and its devastating action.

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*Kurika* is the most interesting novel of the trilogy. It is narrated from the point of view of a small lion who grew up in captivity, as family pet, but then escapes and leaves for the unknown jungle: sound, image, smell, touch and taste shape the description and presentation of Kurika's daily life. The thematization of the symphony of the jungle by means of covert intermediality (Wolf, 1999; Rippl, 2015) is particularly remarkable.

This paper aims to highlight the strategies of musicalization of the jungle in the novel and show how they stimulate empathy with Kurika, an "in-between", torn between the call of the jungle and the sense of belonging to his first home.

**Key Words:** *Ekphrasis of Music in CL, Musical Representation of the Jungle, Colonial Children's Literature, Human-wildlife Conflict, Animals in Literature*

**Maria Teresa Cortez** is a Professor of German Studies at the University of Aveiro and full researcher at the Research Centre for Languages, Literatures and Cultures, which she was head of from 2015 until 2019. Her PhD thesis (1999) was on the study of "Grimm tales in Portugal. The Portuguese reception of the *Kinder-und Hausmärchen* between 1837 and 1910."

Her most important publications focus on the following research-topics: German and Portuguese cultural and literary relations; History of German as a foreign language in Portugal; Translation, literary publishing and Portuguese publishers during the 19th century and the Salazar-dictatorship; Children's literature in Portugal until 1960 – translations, transfers and European exchanges.

**Inês Costa**

(University of Aveiro, Portugal)<sup>18</sup>

**Which came first, the song or the picturebook? Merging and recreating literature and music across media**

The purpose of this paper is to analyse three Portuguese children’s “storyworlds” (Ryan and Thon, 2015) that combine literature and music in distinct ways. Drawing upon a theoretical framework rooted in literary and intermedial studies, one aims to answer the following investigative questions: how does the different media enhance both music and literature? What can a medium do in terms of storyworld creation (or representation) that other(s) medium cannot (Ryan and Thon, 2015:3)? Which characteristics (thematic, stylistic, and other) make these works prone to intermediality? Considering the multimodal nature of picturebooks, which mode (text, illustration, design) better promotes the connection with music?

Briefly summarizing, in the picturebook *Tudo tão grande [It’s all so big]* (2021), a paratextual note exhorts the readers to create a melody to “sing the book”, an invitation to which some readers enthusiastically replied to, producing new aesthetic configurations of the original work. In *O melhor presente [The best gift]* (2018), a song by the singer-songwriter Luísa Sobral, the connection between music and literature occurs in the video clip, in which the pages of a book-object – a single copy, specifically created for the occasion – are turned

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at the pace of the song. The manipulation of the materiality of the book enhances both the meaning of the lyrics and specific parts of the melody. Lastly, in the picturebook *A cruzada das crianças* [*The children's crusade*] (2015), which followed the homonymous play staged in 2014, the music was originally incorporated in the story, but it later crossed various media, being recorded and included in an album and presented in a video clip. Findings suggest that the three multimodal and multimedial examples take advantage of the combination of literature and music (and other arts) to resignify and expand the experience of fictional universes.

**Key Words:** *Portuguese Children's Literature, Contemporary Picturebooks, Video Clips, Multimodality, Intermediality*

**Inês Costa** has a Masters degree in Publishing Studies (2017) from University of Aveiro, Portugal, and is about to complete her PhD in Literary Studies in the same institution. She is a postgraduate researcher at the Languages, Literatures and Cultures Centre (CLLC) and was a visiting PhD student at the University of Stockholm. Her research is focused on the internationalization of contemporary Portuguese children's literature, particularly on the processes of cultural transfer and literary mediation. She's the author of several book chapters and articles in international journals (in Portuguese, English and Spanish) and coedited four books.

## **Anna Czernow**

(Adam Mickiewicz University in Poznań, Poland)<sup>19</sup>

### **The Poet, the Composer, and the Children. Julian Tuwim's and Witold Lutosławski's Artistic Cooperation**

Witold Lutosławski (1913–1994), one of the significant composers of 20<sup>th</sup>-century classical music, created and published his first songs for children in the late 1940s. He chose poems written by Julian Tuwim (1894–1953), a famous poet and one of the leading personages of Polish interwar poetry who modernized Polish children's poetry. His famous poems for children (still in circulation) were diverse: some rooted in Polish folklore were lyrical and melodious, while others, like the everlasting classic *Lokomotywa* ("Locomotive"), were onomatopoeic and progressive. Furthermore, according to Lutosławski, all of them were rich in "musical situations" that allowed him to explore an intimate bond between poetry and music (1999).

Choosing Tuwim's poetry, Lutosławski created an exciting artistic meet. They were both figures consecrated within the field of Polish cultural production but, on the other hand, tricksters who easily migrated to the subfield of art for children.

As a result, eight songs were created with several intentions. The first was functional – Lutosławski had an obvious educational purpose. He divided the set into (as he called them) children's songs, i.e., meant to be sung by children, and songs for children – the ones that professional artists

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should sing. The second was political – after WWII, up to the late 1950s, Poland underwent a Stalinist era in which art was under constant observation and control. Creating for children was, for Lutosławski, a similar refuge as for avant-garde artists of the 1920s and 1930s Soviet Union (Steiner 2015). Finally, the third was purely artistic: Lutosławski experimented with mixing simple melodies with chromatic counterpoint and non-functional harmonic elements (Renat 2005), trying to find a specific children’s language of the sound.

In my paper, I will present the circumstances and the consequences of this artistic cooperation and analyze some of the 1948 collection of Tuwim-Lutosławski’s songs.

The research is a part of the project “Half a Century of Children’s Literature in Poland. Texts for a young audience in the context of power and cultural production: the recipient of literature – literature as a recipient” funded by Polish National Science Centre.

**Key Words:** *Witold Lutosławski, Julian Tuwim, Children’s Poetry, Songs for Children, Classical Music*

**Dr. Anna Czernow** is a literary scholar at AMU in Poznań, Poland (within the Children’s Literature & Culture Research Team). Her academic interests include the history and theory of children’s literature and translation studies. She has authored over 20 articles and book chapters, the last in English: “Mary Poppins, Mr. Inkblot, and Pippi Longstocking as Three Embodiments of the Fool Figure.” (*Filoteknos* vol. 9/2019). She has edited, among others, the English translation of Janusz Korczak’s works: *How to Love a Child and Other Selected Works*. London–Chicago: VM, 2018. She is the President of IBBY Poland and a literary translator.

**Ana Čorić**

(University of Zagreb, Croatia)<sup>20</sup>

## **Walking-through Sounded Stories: A/R/ Tography of a Storyteller's Journey**

The author presents the concept of 'sounded stories' through her own a/r/tographic explorations since 2017 in developing this format for visually impaired or blindfolded audiences. The format is based on sounding a story from children's literature using live music performed in a group singing and playing setting, recorded sounds, multimodality, and a multisensory approach to creating the soundscape. For preparation of this type of performance, an A/R/Tographer needs to use: artistic skills (as a musician, storyteller and director), competences in sound pedagogy, as well as in arts-based research. In this paper the author is mapping her own a/r/tographic explorations since the beginning of performing sounded stories with music amateurs and professionals, different audiences and various contexts. Her journey is divided into three creative phases: (1) creation of sounded stories with music professionals at Academy of Music, University of Zagreb with performances in city libraries and centres for visually impaired children (2017–2019); (2) creation of sounded stories with children at music festivals with performances for blindfolded parents, using the combination of fine arts and music (2022); and (3) creation of sounded stories with professional storytellers (ongoing process). The aim of this paper is to offer insights in development of the specific audio-formats based on children's

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literature, in order to bring audiences back to pure listening in the optical era.

**Key Words:** *A/R/tography, Children's Literature, Music, Sounded Story, Sound Pedagogy*

**Ana Čorić** is a Lecturer at the Music Education Department, Academy of Music, University of Zagreb, where she graduated in 2012. She is a PhD candidate in Education at Faculty of Humanities and Social Sciences, University of Zagreb. Her PhD studies at Faculty of Humanities and Social Sciences are related to higher music education, university civic mission and civic dimension of musicians' professional identity. Besides that, her practical and research interests are community music, interdisciplinary approach in music education, children and female choirs, and youth studies. Since 2011 she has created educational programs for children at the Croatian National Television and community music programs that combine music and children literature. Since 2019 she is involved in several international projects: *Strengthening Music in the Society*, *MusiQuE and Power Relations in Higher Music Education* (within the *Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen – AEC*), Ethno Research Project (International Centre for Community Music, York St John University) and *B-Air Infinity Radio – Creating Sound Art for Babies, Toddlers, and Vulnerable Groups* (Creative Europe). Since 2022 she is a lecturer and performer at Storytelling Academy in Zagreb (Croatia) and a music mediator at kULTRA Music Festival in Makarska.



**Elif Demir**

(Sivas Cumhuriyet University, Turkey)<sup>21</sup>

**Political Language and Its Musical Devices in  
R. L. Stevenson's *A Child's Garden of Verses*:  
Children and Food as an Agency  
of National Ideology**

R. L. Stevenson's children's poetry can be regarded as controversial in appealing to children because it deals with the political issues of the adult world. This paper limits the scope of research by focusing only on the poems entitled "A Thought", "System" and "Foreign Children" from *A Child's Garden of Verses*, all of which tackle the problem of financial power as an indicator of national pride. In the first poem, the world is believed to have lots of "meat and drink" where Christian children live. In the second one, a child gets an orange as a reward for being well-behaved. In this poem, it is also implied that if a child does not have "lots of toys and things to eat", then it means that his father is poor. In the last poem, the children of England eating "proper meat" are represented as superior to the children of foreign lands. In all poems, the national propaganda is given through an ear-grabbing rhyme pattern and repetition designed to reinforce the image of a privileged child who can especially eat meat. These musical devices make the poems easy to memorise and evoke the sense of patriotism by including the features of a national anthem. The use of repetition and a regular rhyme pattern not only create a simple but powerful musical effect, but they also come together with symbols provoking national pride.

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The poems are not that rich in such devices as assonance, consonance, alliteration; however, through a fixed musical structure that avoids embellished musical codes, the poet produces consistency which becomes an effective instrument to convey national ideology. Therefore, this paper aims to analyse the political language and its musical devices of rhyme and repetition that represent children and food as an agency of national ideology.

**Key Words:** *Political Language, Musical Structure, Patriotic Codes, National Ideology, Children's Poetry*

***Elif Demir*** earned her Ph.D. from the department of English Language and Literature at Ankara University. She works as a Research Assistant at Sivas Cumhuriyet University, Turkey. Her research interests cover literary theories and representations of body and gender in contemporary English novels.

**Fuling Deng**  
**Rachel Lees**

(University of Glasgow, United Kingdom)<sup>22</sup>

**Listen with your eyes:  
Chinese teachers responses to the visual  
sound picturebooks *Loudly, Softly,  
in a Whisper and Summer Concerto***

Children deal with multimodal texts that communicate meaning through diverse modes including lingual, visual, audial, spatial and gestural (New London Group, 1996). Picturebooks remain on the periphery of classrooms in China where they are often dismissed as *easy* texts, with little value placed on their multimodal affordances.

The auditory features of picturebooks include the concept of *visual sound*: visual representation of sound (Reyes-Torres *et al*, 2021). This inter-semiotic translation is demonstrated in *Summer Concerto*, where the images depict sounds, silence and music. No sound is actually played but the auditory experience may activate for a reader through synesthesia or a reading-aloud experience.

Chinese teachers participated in focus groups centered around visual sound picturebooks. Their responses to sound on paper echo Chion and Gorban (1994) who found that sound-visual relationships ‘complement, contradict and duplicate’. It was also clear that, despite the audio-visual affordances of the illustrations, teachers needed to apply their life-to-text

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experiences to the text so that they could *hear* the melody. The text acted as a provocation for the teachers to discuss limitations of text-based literacy practices and the value of nonverbal modes, indicating the potential of picturebooks' multimodality.

**Key Words:** *Music Picturebooks, Visual Sound, Audio-visual Relationships, Multimodal Literacy, Teachers' Reader Response*

**Fuling Deng** is a PhD candidate in Education at the University of Glasgow, with research interest in challenging picturebooks, multimodal literacy, and teachers' picturebook learning communities. She has a diversity of experience in children's book edition, translation, marketing, reviewing, and illustration art. She edited picturebooks by award-winning authors including Shaun Tan, and translated a number of English picturebooks in China. As a researcher writer, she published a co-authored art series named *The Grand Tour of Picturebook Art: travelling with illustrators* (2021).

**Rachel Lees** is a Lecturer in Language and Literacy at the University of Glasgow. Her academic interests include multimodal literacies; children's literature; YA literature; video games and literacy development; Reading for Pleasure (RfP) pedagogies and Initial Teacher Education (ITE). Her professional experience encompasses teaching across the primary, secondary (English) and Inclusive education sectors as both a classroom teacher and a middle leader. At the University of Glasgow, she works across a range of ITE courses as a teacher educator. She also has experience of working as a writer for children's *story starters* for an international education platform.

## Stephen Dougherty

(Agder University – Kristiansand, Norway)<sup>23</sup>

### “The Sound of Mr Gum”

The most amazing writer of joyful nonsense in contemporary children’s literature is Andy Stanton. His Mr Gum books have won many awards, and he follows proudly in the traditions of nonsense, non-sequiturism, absurdism, and pure silliness in children’s literature as commenced by 19<sup>th</sup> century pioneers such as Lewis Carrol and Edward Lear. Like these predecessors, Stanton’s books feature a considerable number of songs. His nonsense, in other words, involves music, and given this, it is not surprising that Mr Gum has successfully been made into a musical! – although it is also true that musical adaptations are extremely common these days.

While the matter of interpolated songs is of keen interest here, I am especially interested in what I would call the musicality of Stanton’s books, or the manner in which his writing is inflected with a deep concern for sound. Certain of his Mr Gum books feature intricate and complex soundscapes, where the sounds of songs flow in and out of the bigger sound picture. In the first chapter of *Mr Gum and the Goblins* (2007), for instance, this is made up of footsteps, church bells “belting out like absolute marshmallows” (5), “idle tales of drunken fools” (6), funny talk, a sudden “horrible wailing noise...on the wind like an out-of-tune opera singer being dragged down a blackboard, and “WURP!” (6), the trembling noise of a frightened character named Friday. All

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of this is prelude to our very silly protagonists' short journey to Goblin Mountain, where in Chapter 3 the prose chronicle of their adventure becomes increasingly rhythmic and metrical, and then suddenly breaks out in the first song of the book: "Big ones, weeny ones, sort of/in-betweeny ones. Goblins!..." (33).

Stanton's rich, detailed soundscapes are notable for the manner in which they blend music and ambient sound, so that they communicate and interact with each other, and become part of one other. Arguably, this is one of the central features of nonsense literature, which first of all depends for its effects on drawing readers' attention to the materiality of language – the resonant *sound* of language and not just its visual, scriptural nature – for the sake of undermining the notion of its abstract, intrinsically rational representationality. The music of nonsense children's literature like Stanton's not only encodes the absurd; it flows in and out of a chaos of ambient sounds.

**Key Words:** *Andy Stanton, Mr Gum, Children's Literature, Nonsense, Ambient Sound*

**Stephen Dougherty** is Professor of American Literature at Agder University in Kristiansand, Norway. He has published articles and essays on diverse topics, including nineteenth- and twentieth-century U.S. and British literature, psychoanalytic theory, cognitive science, and science fiction. His work has appeared in *Configurations, Cultural Critique, Diacritics, Mosaic, Psychoanalytic Quarterly*, and elsewhere.

## Virginie Douglas

(University of Rouen Normandy, France)<sup>24</sup>

### **Youth, or life in a minor key: Music as culture and empowerment in 21<sup>st</sup>-century British young adult fiction**

The particular use of language and style in the young adult (YA) novel is in line with the way philosophers Deleuze and Guattari have defined “minor” literature (1975), i.e. literature written by/representing a minority within a dominant language/culture. YA literature scholar Alison Waller has commented on the need to find new tools to study what is specific, unclassifiable, and creative in the ambiguous age category of adolescence. According to her, the very notion of minority can suggest a more subtle approach to dealing with youth, through an analogy with music. Waller significantly resorts to musical terms to address the peripheral position and the specificity of adolescence, endowing the term “minor” with a positively connoted musical meaning. She thus proposes a “conceptualisation of youth as the ‘minor key’ of life, where ‘minor’ expresses ideas of legal or social status but also a kind of harmonic complement to adult experience.” (2012: 97)

Music, which played a foundational role in the emergence of the notion of adolescence as a sociological and cultural phenomenon (Glevarec 2020), is omnipresent both in the themes and in the highly oral style of the YA novel. This paper will focus on a few contemporary British YA novels

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(by David Almond, Malorie Blackman, Kevin Brooks, Kiran Millwood Hargrave, Patrick Ness, or Benjamin Zephaniah) and their innovative, creative approach to “minority”, with Waller’s musical perspective in mind. I will particularly address the way music, both as a theme and as a means to shape the text itself, is an art that successfully conveys the specificities of young adulthood in fiction. From the inspiring sense of belonging in a peer culture, through one’s love of music, to the expression of the lyrical slang or poetic rhythm of idiosyncratic adolescent first-person narration, the minor key of YA literature provides marginal, singular adolescent voices with empowerment.

**Key Words:** *British Young Adult Fiction, 21<sup>st</sup> Century Novel, Music, Orality, Poetry, Rhythm, Minor Key, Empowerment*

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**Jennifer Duggan**

(University of South-Eastern Norway, Norway)<sup>25</sup>

**Fan Culture and Musical Adaptations  
of Harry Potter: The *A Very Potter Musical*  
series and *Potter Puppet Pals***

Children's literary texts are regularly adapted into musicals, and Harry Potter (HP) is no exception. While no official musical adaptation exists, young fans have created multiple musicals and musical numbers. These are often made available online, even if they are recorded live, and they thus reach extremely large audiences of fans who participate in networked digital communities (Jenkins, 2006).

One musical adaptation of HP is Team Starkid's popular *A Very Potter Musical* (2009) and its sequels *A Very Potter Sequel* (2010) and *A Very Potter Senior Year* (2012). The first was listed by *Entertainment Weekly* as one of the top ten viral videos of 2009 (Lyons, 2009), but the musicals are now most famous for launching the career of Darren Criss, who went on to star in *Glee*. Another is Neil Cicierga's *Potter Puppet Pals* franchise, which includes numerous popular musical numbers across its flash films and puppet shows, such as *The Mysterious Ticking Noise* (2007) and the *Potter Puppet Pals Adventure Original Cast Recording* (2003), a soundtrack to an imagined puppet musical. These fan-created texts reference not only the HP novels but also common aspects of HP fan culture, other musicals, and other texts for young people.

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Surprisingly, despite the immense popularity of both the *Very Potter* musical series and the *Potter Puppet Pals* franchise, neither has received much scholarly attention. Indeed, fans' musical practices have largely remained at the periphery of fandom scholarship (see, e.g., Do Rozario, 2011; Hall, 2016, 2020; Getman & Hayashi, 2016; Jenkins, 1992; Tatum, 2009; Westman, 2008), and fan-made musicals are only rarely referenced in HP scholarship (see, e.g., Boyle, 2019; Hayashi, 2019; Fenech, 2022). To fill this gap in the literature, the proposed paper seeks to explore and compare the two named fan-made musicals, considering their references to the septet, their references to HP fan culture, and their intertextual references to other texts for young people.

**Key Words:** *Harry Potter, Fan-made Musicals, Fan Culture, Intertextuality*

**Jennifer Duggan** is Associate Professor of English, Head of English, and Deputy Head of Language and Literature for English at USN. She teaches English at both undergraduate and graduate levels with focus on TESOL and children's and youth literatures, media, and cultures. Her research focuses on the reception of children's and young adult texts, and she is particularly interested in young readers and viewers' transformative readings of popular texts in online fandoms. Her work is published in *Children's Literature in Education, Television and New Media, International Research in Children's Literature, Journal of Popular Culture, Bookbird*, and elsewhere. She is one of the editors of *Jeunesse: Young People, Texts, Cultures*. <https://www.usn.no/english/about/contact-us/employees/jennifer-duggan>

**Susan Lynn Erdmann**

(University of Agder – Kristiansand, Norway)<sup>26</sup>

**“She only cried when she sang”;  
Affective Reflection in Gertrude Stein’s  
*The World is Round***

Gertrude Stein’s 1939 children’s book, *The World is Round*, uses the act of singing to illustrate Stein’s proposition that personal identity linked to names and places is fundamentally wrongheaded, a process that brings “creation to a halt” (Rust 130) and ushers children into a more circumscribed adulthood. Illustrated by Clement Hurd, *The World is Round* features a nine-year-old girl, Rose, and her despair over the “process of abstraction” (Rust 130) that the establishment of a fixed and localized identity entails. For Rose, accepting the roundness of the world – a thing denied by her senses – is particularly problematic and closely linked to her epistemological crisis. The book narrates Rose’s climb up a mountain and her attempt to find a vantage point – a *there* – from which she can finally confirm two disturbing things – the roundness of the world and the Roseness of Rose.

This paper will examine how the aesthetic and emotional valence of singing provides Rose with a tool for retaining some of the creative subjectivity of childhood, even within a confusing and contradictory adult reality. Apart from the section narrating her ascent up the mountain, Rose sings her confusion about the nature of the world and her place in/on it. The reader is told that Rose is a precocious singer, “too

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young then to sing a song but she sang one all the same” and her songs stage her confrontation with the world and inevitably make her cry. Wills (2007) has argued that the terrified Rose is a double for the terrified Stein, confronting the Nazi occupation. In this reading, *TWiR* provided Stein with intellectual escape through the “illusion of storytelling” much as Rose’s songs provide an affective outlet for her terror, through the act of transforming emotion into artistic performance (Wills 2007). But although singing is an emotional outlet for Rose, it is a pastime engaged in only when Rose has time for extended reflection. She does not sing when climbing the mountain, and attending school reduces the frequency of Rose’s singing and crying events. Rather than representing Stein’s anxieties ameliorated by art, Rose’s singing presents an argument about the ways in which emotionally charged reflection, and its aesthetic product, singing, can be used as a means to maintain and preserve a childlike subjectivity even within the adult trajectory Rose is eventually compelled to trace.

**Key Words:** *Musical Affect, The World is Round, Children’s War Literature, Gertrude Stein*

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## Janet Evans

(Independent Scholar, United Kingdom)<sup>27</sup>

### ***Rhymes, Jingles and all that stuff: Music and the magic of rhythm and sound in nursery rhymes, poetry and song***

*Ever since there has been language people have played with it. Archaeologists have found funny rhymes scratched on the walls from Ancient Roman times and all over the world people have made up tongue twisters, riddles, puns and all sorts of wordplay.*

Michael Rosen

From the very oldest nursery rhymes such as “Rain, rain go away, come again another day” to Shakespeare, rhyming verse, poetry and song have been part of our heritage. Nursery rhymes have always been popular with children – but why? They don’t relate to our contemporary life (except in some of the parodies that are created from the original versions) and they frequently don’t seem to make any sense at all. However, the rhythm and the rhyme of the sentences, the simple storylines, the humorous innuendo, and wordplay all make them fun to listen to and sing along with.

Many nursery rhymes were never written down, they were passed orally from generation to generation and some of them are known to date back as far as 500BC. The apparent nonsense and innocence of many of these verses can sometimes belie their more sombre origins: cautionary tales, links with fatal

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diseases, political tensions, religious unease, executions and protection against evil. Conversely however, we are often led to believe that in Victorian times many fortunate youngsters went to sleep while gentle natured nursery rhymes and songs were sung to them. Some of the first books of nursery rhymes, rhyming verse and poems often featured the work of acclaimed illustrators such as Kate Greenaway, Walter Crane, Randolph Caldecott and Leslie Brooke; they popularised the idea of sharing nursery rhymes and poems with children.

This presentation will consider:

- The origins of nursery rhymes, jingles and songs
- Why nursery rhymes were created, chanted and sung and the cultural, moral and social issues that formed the backdrop to their existence
- Modern day equivalents of traditional nursery rhymes in the form of parodies, rap and contemporary, popular culture songs
- A focus on the rhyming aspect of simple verse and how children play with words
- Children's ability to invent their own versions in prose
- Poetry as play!

**Key Words:** *Nursery Rhymes, Jingles, Poetry, Rhythm, Oral Tradition*

**Dr Janet Evans** is an Independent Scholar. She has written ten books on children's literature, literacy and maths education. Her current research interests include an exploration of children's responses to wordless picturebooks. Her last book, *Challenging and Controversial Picturebooks: Creative and*

Critical Responses to Visual Texts, was published in 2015 by Routledge. Janet has taught in India, Nigeria, Australia, America, Canada, Chile and Spain. She has presented keynote speeches and papers at many international conferences and has given numerous professional development courses at international schools. In 2010 she was awarded a research scholarship to study at the International Youth Library in Munich.

**Sidia Fiorato**  
(University of Verona, Italy)<sup>28</sup>

## **Alice in Musical Wonderland**

Lewis Carroll's *Alice in Wonderland* contains many references to music, for example the Duchess' lullaby to the baby/pig, the mock turtle's one about the lobster's quadrille (which at the same time evokes a musical context) and the lullaby Twinkle Twinkle Little Star/Bat. In the adaptation history of the text, Disney's 1951 filmic version presented an animated musical fantasy, with specific musical themes and songs accompanying the encounters with different characters. More recently, Wildhorn's 2011 musical theatre adaptation represents an intermedial and intermodal/transmodal performance set in contemporary New York which testifies to the text's impact on our cultural imagination. The present paper relies on Hutcheon's definition of adaptation as a process of creation that "involves both (re)-interpretation and (re)-creation." (8) Such process is also characterised in its reception by an intertextual connection to the "original" text and further adaptations. Within this context, it starts from the consideration that the musical as a genre develops along two different dimensions of time: book time and lyrical time, which create its dramatic potential. The lyrical time interrupts the narrative development through a cause-and-effect principle in favour of the principle of repetition. As McMillin underlines, "this kind of insert is the heart of the musical" (9). Usually, the story's emotional content is

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conveyed through music, song and dance, while non-musical scenes tend to focus on the plot. The singing voice defines the characters in accordance with the musical accompaniment of the orchestra and leit-motifs to create a specific storytelling mode through the different numbers. The present paper will focus on how the process of breaking into song and music of the characters grants them a possibility of expression unique to the genre and which can transmedially integrate their narrative characterization. At the same time, a musical storytelling transmedially integrates Carroll's masterpiece.

**Key Words:** *Adaptation, Musical Theatre, Performance, Storytelling, Children's Literature*

**Sidia Fiorato** is Associate Professor of English Literature at the University of Verona. Her research interests include law and literature, detective fiction, literature and the performing arts, the fairy tale, Shakespeare studies, gender studies, the health humanities, literature and technology. Among her publications, *Performing the Renaissance Body. Essays on Drama, Law and Representation* (edited with John Drakakis, Degruyter 2016), essays on detective fiction, the postmodern fairy tale. She is member of the Advisory Board of the journal *Pólemos. Journal of Law, Literature and Culture* and book review co-editor of *Skenè. Journal of Theatre and Drama Studies*.

## **Maria Frendo**

(University of Malta, Malta)<sup>29</sup>

### **Enhancing Children's Literature: The Setting of Fairy Tales to Opera**

Fairy tales are stories that the child is nurtured on; these stories keep the child company, they accompany his/her dreams, they provide comfort and consolation, and prod the fancy to create imaginary worlds that the child can find refuge in, much in the same way that Alice does in her wonderland. Since the 18th century, composers have used fairy tales as inspiration for their operas. From German Märchenoper to Russian folklore, from Humperdinck to Massenet, from witches to water sprites, these timeless stories have inspired composers to write operas, and, indeed, a few of the more well-known examples have found their way into the canon. Humperdinck's *Hansel und Gretel*, Dvořák's *Rusalka*, and Joseph Vella's *Pinocchio in musica* are all configurations of well-known fairy tales written by the Brothers Grimm, Perrault, and Collodi respectively. This paper will look at the world of fairy tales and the intrinsic musical quality inherent in them, and the differences between the German, French and Italian style as indicated in the three fairy tales above. It will then investigate the ways the three examples have been set to music as either fully-fledged operas or incidental music. The probing question will deal with the nature of translating these tales into music, and how opera, generally regarded as

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an art form enjoyed by the older generations, enhances the genre of children's literature.

**Key Words:** *Fairy Tales, Humperdinck, Dvořák, Vella, Opera*

**Maria Frendo** is Associate Professor at the University of Malta and a member of the editorial board of CounterText, a Literary Studies Journal published by Edinburgh University Press. Maria is also a fully-qualified musician, and a Fellow of the London College of Music and Trinity College of Music, London. She is the co-curator of the Joseph Vella Music Archive at Il-Ħaġar Musem, Victoria Gozo, and assistant Artistic Director of the Victoria International Arts Festival. Her interest in the interface between music and poetry has led to several publications on the subject.

**Barbara Gawronska Pettersson**

(University of Agder, Norway)<sup>30</sup>

**Singing Games, Jump Rope Rhymes,  
and Sound Symbolism in Eleanor Farjeon's  
*Martin Pippin* Books Translated into Polish**

Eleanor Farjeon (1881–1965), who was awarded the Hans Christian Andersen Medal in 1956, belonged to the most popular British authors writing for children in the first decades of the 20<sup>th</sup> century. However, very few of her books and stories have been translated. There exist no translations of her major work, *Martin Pippin in the Apple Orchard* (1921) into any of the major European languages, like German, French, Spanish or Russian, or into the Scandinavian languages. From the sequel of the book, *Martin Pippin in the Daisy Field* (1937), only one tale, “Elsie Piddock skips in her sleep”, has been transferred into German and French.

One of the reasons for the lack of translations may be the fact that in Eleanor Farjeon's work, sound effects play a major role. The author was fascinated by singing games, jump rope rhymes and other forms of children's spontaneous literary production (Campbell 1997). Ageishi (2019: 106) observes that many of Farjeon's stories “have emphasised sound and image rather than plot and action”. However, Farjeon's books do not lack plot; rather, the plot and action are inspired by and interwoven with musical elements. The literary construction of the first *Martin Pippin* book is built upon a singing game, which the author

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invented, and even composed the music to it. The main stages of the “game” in the narrative are separated by “interludes”, where the characters invent their own songs, rhymes, and wordplays.

These features pose an immense challenge to a translator (Low 2003, 2013). As Minors (2014: 1) states, “[m]usic, considered a language in its own right, often refers to text discourse (...) In translation, this referential relationship must be translated too”.

The goal of the research is to investigate how the Polish translator of the *Martin Pippin* books has coped with the interplay between music, sound symbolism, and linguistic discourse.

**Key Words:** *Translation, Singing Games, Jump Rope Rhymes, Wordplays, Eleanor Farjeon*

**Barbara Gawrońska Pettersson** received her MA in Scandinavian languages from Adam Mickiewicz University in Poznań, Polen, and achieved her PhD in linguistics at the University of Lund, Sweden. During the years 1996–2007, she worked as assistant professor and later as full professor of Computational Linguistics at the University College of Skövde, Sweden. Currently, she holds the position of professor of translation theory and intercultural communication at the University of Agder, Norway. She teaches courses in translation theory and linguistics. Her research interests comprise cognitive semantics, text linguistics, pragmatics, and several aspects of translation studies, among them translation of children’s literature.

## Nina Goga

(Western Norway University of Applied Sciences, Norway)<sup>31</sup>

### **Agentic rhymes. Language awareness as a necessity to become a rapper**

The proposed paper aims to explore how the use of interlanguage in the Norwegian children's book *Hør'a dagbok* (2021, Hey listen, diary) works as an agentic tool for the 12-year-old protagonist girl Nansi in her struggle to become an acknowledge rapper.

The paper departs from, builds on, and combines theoretical perspectives on children's rights in children's literature (Superle, 2016), child agency (Christensen, 2021), and rap as a cultural identity marker (Diesen, 2018; Kautny, 2015; Krims, 2000). UN's Convention on the Rights of the Child emphasises not only children's rights to culture (right 31), but it also declares that children "have the right to use their own language (...) even if [this is] not shared by most people in the country where they live" (UN, right 30). Both these rights can be discussed as development rights but also participation rights. Through cultural expressions like music and language, children can develop and participate in various communities, such as their family community, their school community, and a broader intercultural community.

In my paper I will adopt a close reading when examining the book. To find out how the girl's use of interlanguage may be connected to her demand for rights and agency, I will focus on

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a few selected passages related to the protagonist's report on her development as a rapper. Of particular interest are those passages that not only show how Nansi reflects on the quality of her rhymes or beats, but also demonstrate the agentic musicality of language itself. I suggest that the depiction of Nansi's experience and experiment with language and music, has the potential to communicate a children's right centred agency and empowerment to the implied readers.

**Key Words:** *Hør'a Dagbok, Amina Sewali, Rap, Interlanguage, Agency*

**Nina Goga** is professor of children's literature at Western Norway University of Applied Sciences. Her research interests include ecocriticism, nonfiction children's literature, children's rights. Recent publications are 'Material Green Entanglements: Research on Student Teachers' Aesthetic and Ecocritical Engagement with Picturebooks of Their Own Choice' (*International Research in Children's Literature* 15(3), 2022, co-written with Marnie Campagnaro) and *Verbal and Visual Strategies in Nonfiction Picturebooks: Theoretical and Analytical Approaches* (2021, co-edited with Sarah Hoem Iversen and Anne-Stefi Teigland).

**Eléonore Hamaide-Jager**  
(University of Lille, France)<sup>32</sup>

**Music in French Picture Dictionaries  
and Other Picturebooks for young children:  
an impossible reconciliation between  
realistic, didactic or aesthetic visions?**

Getting children to discover music through text and images seems to be a challenge. French Picturebook creators propose three methods of approach.

Picture Dictionaries, often considered as “mirrors of the world”, focus on objects related to music, by favouring a realistic representation through photography or drawing, often excluding human presence. Musical instruments, with a particular preference for the instruments of a symphony orchestra, are sometimes presented in sub-categories. But what do they say about music? The artistic and performative dimension of music is left out.

This stumbling block is resolved by the addition of a CD, which reorganizes the link between the text and the image by adding a sound dimension. The publishers then make different choices, favouring either the instruments to be discovered in their sonorities, or the composers and their anthology pieces. As a result, the book is now mostly seen as a support for listening, which becomes its primary function. Consequently, the music is heard by the child reader with a very disembodied accompaniment. What role therefore is

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served by the text, which is minimalist, and by the image, which is merely illustrative?

Finally, some picturebooks put aside the transmission of knowledge to favour the emotional experience provided by music, without however making it heard. A fundamental place is therefore given to the book as an object and to the pictures, which are sometimes wordless. The illustrators (Elzbieta, Albertine, Laetitia Devernay) try to translate the effect of the music on their characters' bodies and on the world in which they live by a research on color, shape, and their rearrangement. The picturebooks show the characters' profound surge of emotion. The image appropriates musical motifs of repetition and tonality, to give an equivalence of the effects of music through another art form. The aesthetic experience is thus central.

We will study this corpus according to a triple approach: sociological, narratological and aesthetic.

**Key Words:** *Picturebook, Picture Dictionary, Music, Learning, Emotion*

***Éléonore Hamaide-Jager*** is a senior lecturer at the University of Lille, France, and conducts her research on children's literature within the framework of the "Texts and Cultures" research team at the University of Artois. She is the author of about fifty articles on French children's literature, her work focuses on picturebooks (intericonicity, materiality of the book) and the writing of the Holocaust. She is a member of the scientific committee of the 2024 edition of "Book and the child".

She is also the co-editor (with Florence Gaiotti) of *La Chanson dans la littérature d'enfance et de jeunesse* [*Songs in Children's and Youth Literature*] published with the Presses Universitaires d'Artois in 2020, and of the issue of *Strenae* 10 (2016), *Rythmes et temporalités de l'album pour la jeunesse/Rhythm and Temporality in Picturebooks*], <http://strenae.revues.org/1479>.

**Naomi Hamer**

(Toronto Metropolitan University, Canada)<sup>33</sup>

**From *Skinnamarink* to the *Northwest Passage*:  
The legacy of the Canadian folk music revival  
in Canadian children’s picture books**

The 1970s were a significant period for two burgeoning culture industries in Canada: children’s book publishing and the children’s music industry. Gail Edwards and Judith Saltman (2010) describe this decade as a “dramatic transition from the model of Canadian children’s publishing within large, foreign-owned, branch plant publishers to an alternative model of viable, independent, Canadian-owned small presses” (98). Canadian children’s picture books of this period often provide venues for the retelling of folk stories, songs and rhymes to cultivate national identity (Baird 1986). In tandem, Canadian children’s performers such as Sharon, Lois and Bram, Raffi, and Fred Penner, became known for their reinterpretations of folk songs, rhymes, and schoolyard games inspired by the American and Canadian folk music revivals of the 1950s and 1960s (Posen 1993). Sharon, Lois and Bram repopularized many of the children’s songs and rhymes compiled by Canadian folklorist Edith Fowke in her foundational collection *Sally Go Round the Sun: 300 Children’s Songs, Rhymes and Games* (1969) (Kirby 1998). Raffi’s albums echo Pete Seeger and Woody Guthrie in their recordings of American folk songs for children in performance style and messages of social

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activism. The last 10 years have marked renewed interest in this children's folk music revival through reunion concerts such as Raffi's 'Beluga Grad' tours geared towards the original attendees who return to these performances with their children and grandchildren (Salge 2020). The publication of picture book such as Sharon, Lois and Bram's *Skinnamarink* (Hampson and Leng 2019), *Everything Grows* (Raffi and Mata 2021), and *Northwest Passage* (Rogers and James 2013) inspired by Canadian folk legend Stan Rogers, similarly exemplify a nostalgic engagement with the folk revival through picture book design. Framed by theories of transmedia storytelling (Jenkins 2006) and picture book remediations (Hamer 2017), this paper will examine how these texts remediate the lyrics, words and performativity of the songs but also a discursive intergenerational return to the values and identities of the Canadian children's folk music revival of the 1970s.

**Key Words:** *American Folk Music, Picturebooks, Canadian Children's Books, Canadian Music for Young People*

**Dr. Naomi Hamer** is an Associate Professor in the Department of English at Ryerson University (Canada). Her publications examine the cross-media adaptation of children's literature with a focus on picture books, mobile apps, and children's museums. She is the co-editor of *More Words About Pictures: Current Research on Picture Books and Visual/Verbal Texts for Young People* (eds. Hamer, Nodelman and Reimer, 2017) and *The Routledge Companion to Media and Fairy-tale Cultures* (eds. Greenhill, Rudy, Hamer and Bosc 2018). Her joint research project with Dr. Murnaghan (Curating the Story Museum) has been awarded a SSHRC Insight Development Grant.

## Michael Heyman

(Berklee College of Music, United States)<sup>34</sup>

### **Callooh Callay Calliope: Musical explorations of Lewis Carroll's "Jabberwocky"**

In the study of nonsense literature, much has been made of the “music of language,” but rarer is the approach that employs what often accompanies nonsense, the language of *music*. This aesthetic partnership has been particularly prevalent in the reception of Lewis Carroll’s Alice books (from 1865 onward) and their myriad theatrical, filmic, and purely musical adaptations. From the early operetta by Henry Savile Clarke and Walter Slaughter, in collaboration with Carroll himself, to today’s funky TikTok snippets, we tend to meet Alice in these other settings, even before we do so in the original texts. In this paper, I discuss the actual music that has been composed for the poem “Jabberwocky,” which often serves as the heart of nonsense literature itself, as demonstrated by its centrality to theoretical studies and ubiquitous anthologizing. “Jabberwocky,” as musical adaptation, has appeared in hundred of versions, in styles from opera to death metal, by artists like Branford Marsalis, Tom Waits, and the ultimate tribute, The Muppets, but even in the small survey I can address in this paper, the relationship between music and text changes how we think about both and reflects back on the nature of the genre itself. Through the discipline of music and text studies pioneered by Calvin

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S. Brown and the tiered meaning-making strategies proposed by aesthetic theorist and composer Norman Cazden, I show the different ways words and music create meaning and how the relationships between them complicate the already complicated meaning-making tasks demanded by “Jabberwocky.” Luckily for us, nonsense functions best when embrangling meaning-making rather than untangling it, and the consideration of actual music tends to highlight the code-switching “glitch moments,” to use musicologist Richard Elliott’s terminology, that expand our concept of the genre of nonsense literature.

**Key Words:** *Nonsense, Music, Lewis Carroll*

**Michael Heyman** is a Professor of English at Berklee College of Music in Boston, USA, where he teaches courses on Children’s Literature, Music, Poetry, and Arthropodiatry. He is the head editor of *The Tenth Rasa: An Anthology of Indian Nonsense* (Penguin) and *This Book Makes No Sense: Nonsense Poems and Worse* (Scholastic). His scholarship has appeared in the *ChLA Quarterly*, *Bookbird*, *The Horn Book Magazine*, *European Journal of Humour Research*, and *The Lion and the Unicorn*. He writes stories, poems, and songs for children and plays saxophone, didgeridoo, and diddle-maphone.

**Bożena Hojka**  
**Elżbieta Jamróz-Stolarska**  
(University of Wrocław, Poland)<sup>35</sup>

## **Metaphorical Conceptualisations of Music in Polish Children's Books**

The aim of our presentation is to analyse verbal and visual ways of conceptualising music in Polish books for the youngest. We will use the conceptual metaphor theory pioneered by George Lakoff and Mark Johnson (1980), in which conceptual metaphor is understood as a cognitive mechanism that allows abstract domains of discourse to be conceptualised in terms and concepts of other domains. Music, as a domain of ephemeral sound impressions, primarily affecting the emotional sphere of human being, is a special kind of communication. In our presentation, we will analyse what other areas of experience are used by Polish authors of children's books to talk about music, what ways of thinking about it they suggest to the child. We will discuss concepts, motifs, linguistic procedures used to describe and explain musical phenomena. They will be interpreted considering the cultural background and in relation to already recognised ways of conceptualising music in Polish (Bilas-Pleszak 2005). Due to the child audience, the context of musical and literary education will also be recalled (Eppink 2009). To recognise the artistic strategies and graphic solutions for expressing music and sound in the language of the image, we will also

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focus on the visual layer. A detailed analysis will be carried out, among others, on two children's music series published in recent years by Polskie Wydawnictwo Muzyczne: "Uwerturki" [Overtures] by Kalina Cyz, Jagoda Charkiewicz and "Sonia w Krainie Sonostworów" [Sonia in the Land of the Sonstors] by Katarzyna Huzar-Czub, as well as picturebooks illustrated by Marta Ignerska: *Zamieniam się w słuch, czyli opowieści dźwiękiem malowane* [I'm All Ears, or Stories Painted with Sound] and *Wszystko gra* [All Tuned up]. These books are an example of polysemiotic communication, in which music, language and image intermingle and enter into a close relationship of synesthesia.

**Key Words:** *Music in Polish Children's Books, Polish Children's Literature, Metaphors of Music, Polskie Wydawnictwo Muzyczne, Marta Ignerska*

**Bożena Hojka** is Assistant Professor at the University of Wrocław (Poland). She is the author of many articles and chapters in monographs related to children's literature. Her research interests concern the relationship between text and image in various types of publications, with particular emphasis on educational books for children, widely understood publishing and communication theory. Currently she is conducting research on picture and illustrated dictionaries for children. She is a member of The Centre for Research on Children's and Young Adult Literature at the University of Wrocław.

**Elżbieta Jamróz-Stolarska** is Assistant Professor at the University of Wrocław (Poland). Her research focuses on picturebooks, book illustration and design, children's



publishing market. Her major recent work is *Serie literackie dla dzieci i młodzieży w Polsce 1945-1989. Produkcja wydawnicza i ukształtowanie edytorskie* [*Children's and Young Adults' Fiction Series 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.

**Maureen Hosey**

(University of Antwerp, Belgium)<sup>36</sup>

**Translating orality in picturebooks:  
Reading *We're Going on a Bear Hunt*  
out loud in English, French, and Dutch**

Picturebooks are highly multimodal products, combining the textual, visual, aural – and sometimes even tactile and olfactory – modes. In spite of the richness of such multimodal combinations, most scholarly attention has been devoted to the interactions between the visual and the textual modes as their most salient meaning-making resources. However, orality is also an essential aspect, albeit a “latent” one (Boria et al. 2020). Picturebooks are indebted to orality in a variety of ways (e.g. song adaptations, rhythmic structure, soundbooks), but this presentation will specifically focus on picturebooks’ read-aloud quality, and its significance in translation. Catalina Millán-Scheiding identifies musicality as one of the four core dimensions that intervene in the translation of children’s rhymes (2021; Joosen, Hosay, and Mus 2023). The picturebook that I will examine – Michael Rosen’s *We’re Going on a Bear Hunt* (1989) – is based on a folk song, and has retained its rhythmic qualities. Through an investigation of Youtube read-aloud videos in three languages (English, French, and Dutch), I will analyse how the translation strategies employed at the textual level (e.g. rhythms, rhymes, linguistic choices, register, etc.) affect the aural mode of the picturebook and resulting

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reading experience. The French readings demonstrate greater diversity than the English ones, which have been shaped by Rosen's performances, and the Dutch version follows a more consistent rhythmic pattern in the textual mode. I will interpret those findings using Cay Dollerup's model for "the translational situation for read-aloud literature" (2003), which is founded on a distinction between textual and non-textual dimensions and, as Dollerup argues, allows for an assessment of the translation's adequacy while avoiding issues tied to fidelity (1999; 2003). The added value of Dollerup's model is that it caters to multimodal products, which ties back to the focus of this presentation.

**Key Words:** *Multimodality, Translation, Picturebooks, Orality, Musicality, Read-aloud, Performances*

**Maureen Hosay** is a PhD student in Children's Literature at the University of Antwerp in the Antwerp Centre for Digital humanities and literary Criticism (ACDC), and in Translation Studies at the University of Ghent in the Translation and Culture research group (TRACE). Her project, funded by the Flemish research council FWO, deals with children's literature in translation and adaptation. More specifically, it approaches children's literature as multimodal products, which make meaning through a variety of resources. She has written about the reillustration of children's books in translation (Filter 2022) and the translation and adaptation of multimodal children's literature (Routledge 2023).

## **Tomislav Hrebak**

(Primary School “Grigor Vitez“ – Sveti Ivan Žabno, Croatia)<sup>37</sup>

### **Nonsense children’s literature by Zvonimir Balog – audio-literary features and reception**

According to critical judgments, Zvonimir Balog is marked as the creator of modern Croatian children’s literature, where the nonsense of Balog’s expression is also a recognizable feature of the style that marked the past 50 years of literary reception of Balog’s works. Nonsense poetics enabled Balog’s children’s literature to be accepted in two ways: for the adult readership as a superb display of the author’s creative exceptionalism, and for children as an extraordinary invitation to enjoy the consonance of voices, syllables and words in their “bare” rhythmicity. Balog’s linguistic Luddism, offered to the (young) reader as a possible unity of written and spoken linguistic structures, makes possible concrete realizations in the harmony of speech and text, with voice matches that emphasize the sonority of words, precisely in nonsense. Owing to the poetics of nonsense, words sound by themselves, devoid of semantic rules, calling for pronunciation, recital, even entering a certain part of the corpus of Zvonimir Balog’s songs set to music. The aim of this work is to investigate to what extent the elements of nonsense are represented in its two thematic nuclei: Balog’s songs set to music by different composers and his poems

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that Croatian elementary school students will choose for their performance at the 5th Balogijada, a national recital and stage event for Croatian elementary school students.

The research will be conducted on a corpus of 40 songs set to music and about 100 poems chosen by the students. The share of nonsense in the treated corpus will then be broken down into its recognizable elements, such as nonsense analogies and etymologies, phonemic-morphemic metatheses and shuffling at the syntactic and semantic level, with the aim of determining the extent of their presence in the analyzed poems and at the same time their influence on student reception of the nonsense. The research will compare the levels of perception of nonsense among students of grades 1–4 (lower grades) and grades 5–8 (higher grades) of Croatian primary schools, and the reasons for choosing certain poems by students of higher grades (5th-8th grade). The expected research results assume a significant presence of elements of nonsense both in Balog's songs set to music as well as in the selected poems of Croatian students, starting from the thesis that precisely nonsense with its pronounced sound causes a humorous effect – arousing laughter as the desired consequence of a word play, whose sonority, and thus nonsense, is its fundamental determinant.

**Key Words:** *Zvonimir Balog, Poetics of Nonsense, Euphonic Rhythmization, Sonority of Expression, Reception of Balog's Nonsense*

**Tomislav Hrebak** has a master's degree in Croatian language and literature and a master's degree in education as a phonetic rehabilitator. He works as a Croatian language teacher at the "Grigor Vitez" elementary school in Sveti Ivan Žabno and runs Balogijada, a national competition for Croatian elementary school students. He volunteered at Radio Sljeme, and now edits the children's radio show *Večernji pričokaz* at Radio Križevci, works as an announcer and proofreader for various publishing and media companies. He publishes professional articles on the School Portal, whereas among his scientific papers the following stand out: *Figurativeness in the television broadcast of a football match* (2012), *Biblical intertext in Šenoa's stories and poetic narratives* (2014), *50 years of Invisible Iva* (afterword to the anniversary edition, Katarina Zrinski – 2022).

**Katarina Ivon**

(University of Zadar, Croatia)<sup>38</sup>

**The function of narrative with regard  
to music in the work of Jagoda Truhelka**

The paper analyses the function of the narrative concerning music in the literary work of the Croatian author Jagoda Truhelka (1864–1957). The focus is on three genre-specific and temporally progressive literary works: *Naša djeca* (eng. *Our Children*, 1896), *U carstvu duše* (eng. *In the Kingdom of the Soul*; 1910) and *Zlatni danci* (eng. *Golden Days*, 1918), which define the author's different creative phases – best interpreted through the lens of constructed implicit reader. In this context, one may observe different functions of narratives related to music and musical art. On the one hand, narratives concerning music may be interpreted as part of the identity of literary characters. The theme of the musical artist (singer) in the novel *Naša djeca* (1896) serves to construct the grounds for the progressive policy regarding women's education and work, and especially women's public activity, which appears as quite subversive towards the patriarchal social system of Croatian culture in the 19th century. The character of the self-effacing singer Ludmila, aside from enacting female emancipation tendencies, also has autobiographical characteristics, which is confirmed by the structured family context in the novel. In the author's educational epistolary *U carstvu duše* (1910), which was conceived in the form of letters providing advice

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to young girls, the narrative concerning music is read as part of their indispensable education, with emphasis on the artistic nature of music and its international character. Music is associated with religion and religious spaces where it tends to be realized most, with the dominant motif of a musical instrument (the organ) that bears a special effect on a person's inner world. Motifs from the musical register in *Zlatni danci* (1918) constitute a part of the author's autobiographical discourse concerning her own childhood. In addition to the familial space, musical motifs are also intertwined with the national space – the motifs of the national anthem and 19th century patriotic songs – these are to be interpreted in terms of their national-ideological function. Ultimately, music is the recognizable semantic hub of Jagoda Truhelka's entire discourse and certainly one of the dominant narratives in the analysis of said literary texts.

**Key Words:** *Jagoda Truhelka, Narratives Concerning Music, Naša djeca, U carstvu duše, Zlatni danci*

**Katarina Ivon** (born 1976) is Associate Professor in the Department of Teacher and Preschool Teacher Education at the University of Zadar. She teaches following courses: Basic Concepts of Theory of Literature; Croatian Oral Literature; Croatian Literature in Diaspora, Genres in Children's Literature and Contemporary Theories in Children's literature. Her main research interests are literary and cultural theory, literary imagology and Croatian children's literature. Her research has been published in Croatia and abroad. She is a vice president of the Croatian Association of Researchers in Children's Literature.



**Stefanie Jakobi**

(University of Bremen, Germany)<sup>39</sup>

**“La la la, la la la, wonder what Buffy would say”  
Buffering the Vampire Slayer between  
Musical Fanfiction and Critical Discourse**

The successful series *Buffy – The Vampire Slayer* did not only garner several cross-media and media extensions – spin-offs, comic book series, and novelized retellings (cf. Mittel 2014, 258), both officially and in-officially. Furthermore, the series attracted a loyal fan-following, and a vast academic interest, analysing the show for its portrayal of gender, sexuality, age, just to name a few.

The planned talk draws on this research to discuss the musical outro of the critical podcast *Buffering the Vampire Slayer* and thus uses a cross-disciplinary perspective and interprets the term ‘text’ widely. The songs that conclude every episode focus on central themes in the different episodes, but also give voice to the characters – often to characters that are voiceless in the main narrative, a common trait of fanfiction. Furthermore, the podcast seeks to include marginalized voices on an extra-fictional level. Spanning over seven seasons, the musical retellings can serve as a litmus test for changing or continuing modes of intersectional representation of characters and themes inside and outside of the Buffyverse. By analysing the songs accompanying the podcast the talk seeks furthermore to outline the relationship between the fictional world and

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the paratextual discussion, showing how (musical) retellings of “the same story” and how “translating a text” in a new format can “create new work” (Bordalejo 2014, 135), new perspectives, and new genres.

**Key Words:** *Fan Fiction, Popular Media, Popular Young Adult Media, Intermediality Biography*

**Stefanie Jakobi** is a lecturer at the department for Children’s and Young Adult Literature at the University of Bremen. Her thesis dealt with analogue and digital writing as a motif in contemporary German children’s and young adolescent literature. She did her BA in German Literature and Political Science at the Martin-Luther-University of Halle/Saale and her MA in European Literatures at the Humboldt-University of Berlin. Her recent publications deal with intersectionality and alterity in children’s and young adult novels.

**Maria João Lopes**  
(University of Aveiro, Portugal)<sup>40</sup>

## **Dialogues between literature and music in contemporary Portuguese young adults novels**

The young adults novels of *Dois Passos e Um Salto* collection (Planeta Tangerina), characterized by hybridism and multimodality, visible in different literary procedures and artistic languages, also open up possibilities of exploration around the music universes brought up into the narratives. Three books were chosen for this analysis: *O Caderno Vermelho da Rapariga Karateca* (2012); *Irmão Lobo* (2013); and *Pardalita* (2021). These narratives challenge artistic boundaries, enlarging hybridism concept: they mix artistic languages and literary procedures to build the narrative and construct meaning; they present non-stereotyped characters that challenge genre(s); and they include, in the narrative discourse, music references to artists who also challenged conventions and mixed sounds, procedures or genres. By evoking João Gilberto, father of a unique style in bossa-nova; Johnny Cash, moved by the rhythm of the *boom-chicka-boom* sound; or António Variações, author of disruptive crossovers between tradition and innovation that shuffled conventions, these narratives build bridges between literature and music, enlarging and enriching readings, demanding attention to the active contribute of music, lyrics included, in meanings construction. For instance, if in *O Caderno Vermelho da Rapariga Karateca*, the teenager challenges gender and form, claiming she is not a girl and her notebook is not

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a diary, wanting to morph herself and the notebook into another form/being, the reference to João Gilberto, who has transformed form, becomes productive. Another example is *Pardalita*: in a narrative that uses diferente artistic procedures to tell a story of a girl who falls in love with a female friend, the reference to Variações, artist marked by the emancipation and affirmation of sexuality that also mixed different sounds, becomes meaningful. These references establish fruitful connections with the narratives, in artistic-formal and thematic points of view, and introduce new layers of reading,

**Key Words:** *Young Adult's Literature, Adolescence, Hybridism, Music, Songs*

My name is **Maria João Lopes**, I am a PHD student in University of Aveiro, benefiting from a FCT scholarship to write a thesis, oriented by Professor Ana Margarida Ramos, about Ana Pessoa's young adults narrative, regarding hybridism and multimodality concepts. I have a degree in Journalism (University of Coimbra) and two post-graduations, in Children's Book (Universidade Católica Portuguesa) and in Writing Arts (Universidade Nova de Lisboa). I have written four books for children, one was awarded Branquinho da Fonseca's Prize, another was nominated by the Portuguese Authors Society in best children and young adults's book of the year category.

**Vanessa Joosen**

(University of Antwerp, Belgium)<sup>41</sup>

**“The music is inside us”:  
Music, kinship and ecological awareness  
in David Almond’s *The Dam* and *Bone Music***

This paper explores the role of music in fostering human and non-human kinship in David Almond’s picturebook *The Dam* (illustrated by Levi Pinfold) and Young Adult novel *Bone Music*. The presentation draws on children’s literature studies, age studies, posthumanist studies and environmental studies, citing work by, amongst others, Marah Gubar, Donna Haraway, Emma-Louise Silva, Marek Oziewicz, Justyna Deszcz-Tryhubczak and Macarena García González. In both books by David Almond, music offers a way of transcending the differences between generations in a double sense: as people make music together, they overcome the boundaries between children and adults on the one hand, and between people living in the present, the past and the future on the other hand. *The Dam* stays rooted in an anthropocentric kinship according to Marah Gubar’s understanding of the term, celebrating the connection between human generations that music can accomplish after a dam has been built that wipes away a village and its surroundings. However, the story quickly moves on after the ecocide that the human-built dam causes. The comfort that music provides here is problematic in environmental terms. By contrast, the same dam futures

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in *Bone Music*, a book that also gives music a central role. But here, music facilitates an enacted kinship in the way that Donna Haraway defined it, that is including the non-human (animals and the forest). The story shows an ecological awareness in which intergenerational connections and music play a central role. As the adolescent protagonist is displaced from the city to a village with its adjacent forest, she does not only find herself enjoying making music on a bone flute, but this instrument breeds a new feeling of connection between the people and the environment of past, present and future – a feeling that spurs her to creativity and activism.

**Key Words:** *Music, Ecology, Kinship*

**Vanessa Joosen** is professor of English literature and children's literature at the University of Antwerp in Belgium, where she leads the ERC funded project "Constructing Age for Young Readers" and organises the annual Children's Literature Summer School. She combines research on children's literature and fairy tales with theories and methods from age studies, gender studies, translation studies and digital humanities. She is the author of, amongst others, *Adulthood in Children's Literature* (2018) and edited the volume *Connecting Childhood and Old Age in Popular Media* (2018).

**Svetlana Kalezić-Radonjić**  
**Ana Perunović-Ražnatović**  
(University of Montenegro, Montenegro)<sup>42</sup>

**How to “sound” the lyrics or how to “tell” the music – a case study of Camille Saint-Saëns and Dan Brown**

The French composer and music pedagogue Camille Saint-Saëns (1835–1921) wrote *Carnival of the Animals* in 1886, one of the most famous pieces of musical Romanticism, intended for children. This humorous musical suite of fourteen movements was originally intended by Saint-Saëns for his pupils at the École Niedermeyer in Paris, and was written on the occasion of the Carnival holidays. The composer envisioned the piece as a sequence of narrative events where the music is at the service of portraying animals. It was originally composed for eleven instruments: two pianos, flute, clarinet, percussion and string quintet. More than half a century later, the American poet Ogden Nash (1902–1971), known for his short humorous poems and inspired by this music, wrote humorous verses in 1949 that are recited before each movement of the suite. Since then, the piece has mostly been performed in this way, with the participation of actors interpreting Nash’s text and musical performers interpreting Saint-Saëns’ music.

Dan Brown (1964), American writer and bestselling author for adults, wrote his first book for children *Wild Symphony*

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(2020). In that unique, humorous musical work/picture book, Brown presents himself to the audience as a talented musician and composer, who was inspired by Camille Saint-Saëns' *Carnival of the Animals*. *Wild symphony* is also in the form of a suite and presents musical portraits of twenty-one characters from the animal kingdom, such as: Maestro Mouse, Bouncing Kangaroo, Wonder Whale, Brilliant Bat and others. The verses are illustrated in the form of a children's picture which includes, in accordance with the development of technology in the 21<sup>st</sup> century, a free application and the possibility of listening to music while reading the verses and looking at drawings of animals.

In this paper we analyzed the relationship between text and music and creative process from music to verses and from verses to music – ways in which they communicate and carry out the same idea in 19<sup>th</sup> and in 21<sup>st</sup> century.

**Key Words:** *Carnival of the Animals, Wild Symphony, humor, animals, suite*

**Svetlana Kalezić-Radonjić** was born in Podgorica (Montenegro) in 1980. She has PhD in Philology, and she is a literary critic and essayist. A poet by vocation, she has been publishing her poetry since the age of 15 (she is the author of seven collections of poetry). She works as Assistant professor at University of Montenegro teaching *Literature for Children and Youth* at five departments (Department for Serbian Language and South Slavic Literatures, Department for Montenegrin Language and South Slavic Literatures, Department for Education of Teachers, Department for Pre-school Education, Department for Education of Teachers in Albanian Language).



She is the author of numerous articles and papers in wide spectrum from Antique and Mediaeval to Modern literature, with a particular focus on authors that deal both with adult literature and literature for children and youth, as well as where they overlap, touch or bypass. She is also author of the study *Umjetnost riječi Ivane Brlić-Mažuranić* (2011).

During 2011–2013 she had been the Vice President of the Center of Young Scientists of Montenegrin Academy of Sciences and Arts, and during 2014–2016 she was the President of the Centre of the Academy. She is also member of Croatian Association of Researches in Children's Literature (HIDK/ CARCL) and member of the European Network for Comparative Literary Studies (REELC/ ENCLS). She is the founder and the executive director of the Institute for Children's and Youth Literature (Podgorica, 2014).

**Ana Perunović-Ražnatović**, after bachelor studies at the Academy of Music in Podgorica, completed specialist studies at the State Academy of Music in Sofia (Bulgaria), and then master studies. She is a PhD student at the Academy of Music in Sarajevo in the field of music theory and pedagogy. At the Academy of Music in Cetinje, she works as senior associate for subjects: Harmony, Musical Forms, Counterpoint and Solfeggio.

Along to her pedagogical work, Ana Perunović Ražnatović is engaged as: expert consultant of the Institute for Textbooks and Teaching Aids and the Institute for Education, a member of the working groups of the Ministry of Education of Montenegro and the Center for Vocational Education.

She is the author of more than 20 scientific papers, the book “Late String Quartets of Ludwig van Beethoven” and the Manual for the Music Culture subject of elementary school for adults, and the co-author of the Manual for musical activities in preschool institutions and the textbook “Harmony” for secondary music schools. She participates in symposia in Montenegro and abroad.

## Georgia-Tzina Kalogirou

(National Kapodistrian University of Athens, Greece)<sup>43</sup>

### **Sarastro vs Queen of the Night: visual transformations of Power and Wisdom in picturebook adaptations of W.A. Mozart's opera *The Magic Flute***

The *Magic Flute* (*Die Zauberflöte*), the famous opera of W.A. Mozart in a libretto by Emmanuel Schikaneder, is a tectonic allegory in the form of an Oriental fairy tale, the roots of which refer to the Egyptian and the archaic initiation rituals. It is presented on September 30, 1791, at the Theater auf der Wieden under the direction of Mozart himself. Schikaneder proposed to Mozart a musical spectacle that would be singspiel in terms of form (the most popular kind of opera with a German libretto) and “magical” opera in terms of script. The heterogeneous sources of the libretto are directly related to the exotic world and the mysticism of the fairy tales of the East, the mysterious cosmogenic myths of Egypt, and the philosophical and occultist quests of the tectonic ideological program.

The conflict between the two opposing forms of Power, the cold Queen of the Night and the enlightened Sarastro, over the ultimate prize of power, that is, the seven-shielded shield of the Sun, symbolizes the eternal struggle between Darkness and Light, Evil and Good, or, otherwise, between Superstition and Patriarchal Logic. This work is considered an allegory for

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the effort of man to raise himself, through enlightenment, to a higher level of happiness than that of the primitive and instinctive person, which, in this case, is represented by Papageno and – even more – by the hideous slave Monostatos.

The illustrated editions of *Magic Flute* are of great artistic interest. It is worth noting that leading figures in the field of illustration and design, such as Emmanuele Luzzatti, Beni Montresor, Maurice Sendak and Eric Carle, have designed or depicted Mozart-Schikaneder's magic opera.

In the present paper I will focus on some modern and highly remarkable picturebook adaptations of the *Magic Flute* from various countries, emphasizing the illustration itself as a high-level artistic process. The illustrators, with unparalleled imagination and inspiration, uses the coded visual language of the images in order to render the contradictory symbolism and the high humanitarian content of this magnificent opera by Mozart.

**Key Words:** *Opera, Mozart, Magic Flute, Picturebooks, Adaptations*

**Dr. Tzina Kalogirou** is Professor of Modern Greek Literature and Literature Teaching in the School of Education/ Department of Primary Education at the National and Kapodistrian University of Athens in Greece, and Director of the Postgraduate Programme of “Rhetoric, Humanities, and Education”. She is the author, editor or co-editor of 16 academic books (in Greek and English) and numerous chapters/papers (in Greek, English French and Italian) in edited volumes, international and national refereed

journals, and conference proceedings. She is a member of the steering committee of The Child and the Book International Conference and the co-editor in-chief (with Xavier Minguez Lopez) of the international academic Journal of Literary Education. She is an official partner of the International Network Memità: “Memory, Identity, Integration to Identify Analysis Models in Media Communication”, composed by members of other 16 Universities around the World. She is also member of the Scientific Committees of the editorial series ‘Laboratorio Children’s Books,’ for Anicia Edizioni – Rome, “Niata” for the University of Palermo, and of the international scientific committee “Τρισκελής. Collana mediterranea di storia, letteratura e varia umanistica”.

## **Bogumiła Kaniewska**

(Adam Mickiewicz University in Poznań, Poland)<sup>44</sup>

### **Translating songs in first Polish translations of classic novels for children**

Children like to sing songs and enjoy listening to them - including in novels. However, what adds variety and color to a literary text becomes a problem for the translator, especially when done for the first time. I would like to present the “song” strategies of the first translators who assimilated into Polish culture the classic children’s novels by L. Carroll, A. A. Milne or K. Grahame. The motifs of singing, dancing and poetry based on sound allusions (the case of Carroll) appearing in them have different functions and pose different tasks for translators. They can be both an element of the plot or its complement, as well as an element from the point of view of the plot that is superadded, additional. However, they always require a different translation strategy. In my article, I want to compare translators’ decisions affecting the shape of the songs (rhythm, versification system, genre, poetic tropes), and see how this shape is influenced by native culture (Polish children’s folklore, trends in Polish interwar poetry, literary tradition, etc.). In addition, there is the question of the importance of the human factor: among the translators there are poets (Irena Tuwim, Antoni Lange), a translator of adult literature (Maria Godlewska), an author and translator of children’s books (Janina Krasucka-Zawisza). In the perspective of the

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development of the canon of children's literature, I will also want to explore how the translation strategies chosen by the first translators influenced the development of particular translation series and Polish poetry for children.

**Key Words:** *Literature for Children, First Polish Translators of Children Literature, Song in Children Prose, Strategies of Translations for Children*

**Bogumiła Kaniewska** – literary scholar, Polish philologist, translator, and professor of humanities at Adam Mickiewicz University, Poznań, Poland. Her main research areas consist of the history of literature, contemporary Polish literature and literary theory, children's literature, and the theory of translation. The author of works on Polish contemporary prose: *O narracji pierwszoosobowej w polskiej prozie współczesnej* [*First-person narration in Polish contemporary prose*], *Śladami Tristrama Shandy* [*Following Tristram Shandy's traces*] and *Opowiedziane. O prozie Wiesława Myśliwskiego* [*All Told. On prose of Wieslaw Mysliwski*] and popular science books, co-author of academic and school textbooks. She is a literary critic and translator of English-language prose, mainly children's literature (among others Lewis Carroll's *Alice's Adventures in Wonderland*, 2010), with which she also deals academically. Rector of the Adam Mickiewicz University in Poznań. In 2020 she was also elected President of the Conference of Rectors of Polish Universities.

## **Eivind Karlsson**

(Oslo Metropolitan University, Norway)<sup>45</sup>

### **From music video to picturebook. “The Fox” (2013) and its transformations**

The music video “The Fox” by Ylvis (2013) became a major YouTube hit. It was the first music video by a Norwegian group to exceed 500 million views and now is listed with 1 billion.

Music videos with this kind of success experience transformations of different kinds: Memes, mashups, cover versions, parodies and more, all part of the process called “going viral.” “The Fox” was also published as a picturebook the same year it was launched on Youtube. It even exists as a tactile book for handicapped readers.

The early publishing and reception of the video comprises a diverse landscape. To map this involves different possible approaches. The video itself constitutes a crossover product, addressing people of different ages. There are distinct elements that represent the perspective of children, of teenagers and of young adults, but also older people. This is a feature that is also apparent in the video “Gangnam Style” by Psy (2012), and it may be part of the explanation why some videos do go viral.

The YouTube video responses represent different transformations (Genette, 1984) of the original. Parodies, pastiches, commentaries, paraphrases and others emerge from different sources and show how the internet community is a

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place for creativity and play, not just passive consumption (Karlsson, 2016).

The picturebook *Hva sier reven* [What does the fox say] (Nyhus, 2013) is of particular interest because it seeks to profit from the internet community and internet behaviour, while at the same time conforming to traditional small children's picture books. A close reading of the iconotext can complement some of the less than enthusiastic reviews, and by including a focus on its immediate digital multimodal hypotext we can discover the potential in the intertextual play.

**Key Words:** *Music Video, Picturebook, Multimodality, Intertextuality, Internet Community*

***Eivind Karlsson***, associate professor at Oslo Metropolitan University, Department for early childhood education since 1994. Interests: Children's traditional culture, storytelling, picture books and diversity in children's literature. Member of jury for Children's literature prizes in Norway. Articles at home and abroad.

**Joanna Karmasz**

(University of Wrocław and University of Warsaw, Poland)<sup>46</sup>

**The Sound of Chinese Opera  
in Xiong Liang's *Picture Books***

Xiong Liang 熊亮 is a prolific author and illustrator widely recognized as a pioneer of Chinese children's picture books. His works seek to be both visually appealing and educational in familiarizing readers with traditional aspects of indigenous Chinese cultural life. This article focuses on *Wu Song da hu* 武松打虎 (Wu Song Beats the Tiger), Xiong's recreation in picture book form of the opera of the same title, itself based on the story of a legendary figure that has been depicted in numerous different artistic mediums in China since the fourteenth century. In Xiong's telling, the human characters of the story become charming street cats, who, according to the author, play "their roles better than humans". Through an analysis of the book, this article finds that Xiong's repeated use of onomatopoeia alongside his drawings of Chinese instruments and actors movements recreates the visceral sounds and images of a traditional operatic performance, thus transporting his young readers to an imagined auditorium featuring lively performances and traditional melodies. I argue that with *Wu Song da hu*, Xiong manages to achieve a powerful synergy of word, sound, and image, making for an enriching reading experience for children. Moreover, I argue that this kind of melodious effect of the text which gives

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the impression of Chinese opera is possible only in Chinese language due to its tonality which represents the sound made by traditional Chinese instruments.

**Key Words:** *Picture books, Chinese Opera, Chinese Indigenous, Onomatopoeias in Picture books, Xiong Liang*

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**Anna Kérchy**  
(University of Szeged, Hungary)<sup>47</sup>

**Beau-ootiful Tra-la-la Doopity doo!**  
**The Acoustic Politics of Nonsense Poems**  
**Embedded in Children’s Literary Classic**

My paper aims to analyse the acoustic politics of nonsensical poems embedded within novelistic prose narratives of British children’s literary classics: *Alice’s Adventures in Wonderland* (1865), *Winnie-the-Pooh* (1926) and *Charlie and Chocolate Factory* (1964). Albeit the lyrical inserts stage different nonsensical styles and fulfil different functions in their respective storyworlds, they all activate the melodic-musical-material dimensions of discourse. According to Julia Kristeva this „revolutionary poeticity» disrupts conventional language use, ridicules the meaning-making-compulsion of didactic narratives, and liberates child readers from what Maria Nikolajeva calls the «aetonormative» ideological discipline. It allows them to revel in rebellious non-signifying (or rather mock-signifying) practices which facilitate the exploration of empowering (non-repressive, non-exclusionary) identity formations. I argue that the peculiar rhetorical ambiguity of literary nonsense – its creative conjoining of metalinguistic self-reflection with trans-verbal somatised sonorous joys, its blurring of the proliferation and the nullification of meanings – uses language games to explore the subversive potentials of posthuman subjectivities. The Wonderland creatures

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misrecital of familiar songs destabilise Alice's sense of self and anthropocentric worldview, the Oompa Loompa chants reminiscent of classic Greek satyr plays chorus accompany the carnivalesque abjection of naughty child anti-heroes, while Winnie the Pooh's melodic mumbblings call attention to the secret life of things forecasting the lessons of object-oriented ontology. These acoustic performances poke fun of the human illusion of mastering language as an instrument of domination (of adults over children, of homo narrans over the speechless non-human lifeworld, of sense over senselessness). However, sharing the intensity of sonic musical qualities which exceed verbal meanings enables an "embodied attunement", a rediscovery of our carnal selves, a feeling with others, the good vibration of a communal touch binding us together through a revitalised language: a wordmagic Karen Coats defines as the very engine of children's poetry. I am also interested in how cinematic adaptations both voicing and visualising the text enhance or reduce the nonsensical powers of the literary originals.

**Key Words:** *Acoustic Politics, Nonsense Poetry, Lewis Carroll, Milne, Roald Dahl, Embodied Attunement, Posthuman Ethics*

**Anna Kérchy**, PhD Dr habil, Associate Professor in Literature, member of Gender Studies research group at the University of Szeged, Hungary. She is interested in Victorian and postmodern fantastic imagination, transmedial and material, corporeal narratological dimensions of children's/ YA literature. She authored the books *Alice in Transmedia Wonderland* (2016), *Body-Texts in the Novels of Angela Carter* (2008), *Essays on Feminist Aesthetics, Narratology, and*

*Body Studies* (in Hungarian, 2018). She (co)dited nine essay collections including *Postmodern Reinterpretations of Fairy Tales* (2011), *The Fairy-Tale Vanguard* (with Stijn Praet, 2019), and *Transmediating and Translating Children's Literature* (with Björn Sundmark, 2020). Her recent publications include “The Acoustics of Nonsense” in *IRCL* (2020/3) and a co-edited special issue (with Béatrice Laurent) for *Cahiers Victoriens and Edouardiens* on “Sounds Victorian. Acoustic Experience in 19<sup>th</sup> Century Britain.”

## **Amber H M Khan**

(University of Glasgow, United Kingdom)<sup>48</sup>

### **“Love sometimes doesn’t feel like the right word.” Music Fandom in British Muslim Young Adult Literature**

Inclusive children’s literature is imperative. Books can shape how young readers from socially-marginalised backgrounds see themselves as well as how readers from dominant groups see and understand diversity (Bishop 1990, Ramdarshan Bold, 2019). Analysis of British Muslim young adult literature (YA) and adolescent British Muslim women’s experiences of identity have not been researched before in this way.

Given the rise of Islamophobia, racism, nationalism and anti-immigration rhetoric encouraged by global and national events (the Brexit referendum in the UK), it is also extremely timely to look at how young Muslim women are represented in literature. The portrayal of Muslim women in the British media has been largely negative and stereotypical, informed often by a virulent, racialised Islamophobic discourse (Ahmed & Matthes, 2016; Sian, Law, & Sayyid, 2012) driven primarily by Orientalism, anti-Blackness, anti-Muslim racism, misogyny and imperialism (Alhassen, 2018). Resorting to stereotypes not only disregards the nuances of Muslim identity but damages the representation of this faith and its followers.

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This paper will present the results from my doctoral project that conducts a critical content analysis of British Muslim YA book, *I was Born for this* (Oseman, 2021), which deals with a Muslim girl's relationship with music. This book offers a counternarrative and shows different aspects of identity through engagement with fandom and music. Further focus group data is used to understand contemporary teenage Muslim girls, who reside in Scotland, responses to the representation of Muslim girls in books. This research provides a space for the voices of British Muslim youth to be heard.

**Key Words:** *Inclusive Children's Literature, Young Adult Literature, Music Fandom, British Muslim, Representation*

**Miss Amber H M Khan** is a third-year PhD researcher in the Department of Education at the University of Glasgow in Scotland. Amber's doctoral research focuses on how adolescent British Muslim women are represented in UK young adult literature. She has an interest in the representation of people of colour, diversity, race, and identity in children's and young adult literature.



## Tatjana Kielland Samoilow

(Norwegian University of Science and Technology, Norway)<sup>49</sup>

### Music, Voice and Nature: Soundscapes in Nordic Children's Literature

On the night Ronia the robber's daughter is born, a thunderstorm is rumbling in the sky. Only the scary wood witches dare to venture outside because the wind is howling so loudly. The roaring wind disturbs Lovis, who is singing while giving birth to her daughter in the robber's castle. It's a dramatic and noisy opening, and one that strikes three *keynotes* of the novel's *soundscapes*: sounds of nature, the human voice and music.

The triangular accord between nature sounds, the human voice and music is not a unique phenomenon in children's literature. In this paper, we explore the literary orchestration of these sounds as well as their importance to the narrative construction of place in three Scandinavian stories: Astrid Lindgren's *Ronia, the Robber's Daughter* (1985 [1981]), Maria Parr's *Astrid the Unstoppable* (2009 [2017]), and Tove Janson's "The Spring Tune" in *Tales from Moomin Valley* (2018 [1962/1963]).

The term *soundscape* was coined by composer and acoustician R. Murray Schafer, who used it as an equivalent to landscape and defined it as "[t]he sonic environment" (1994 [1977], 274f). It can refer both to "a geographical space of particular sonic characteristics" and to "soundscapes as auditory experiences" (Rodaway 1994, 86–87). In this double meaning, the term

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invites us to explore the relationship between sound and place in literary texts, and to examine the role of sound in how we imagine, analyze and interpret place in texts (Hones 2015).

Through a *topopoetic mode of reading* (Moslund 2015), we will listen to and map the soundscapes of the narratives. We will discuss the importance of sound to the creation of *sense of place* – the texts’ spatial atmosphere (Alexander 2017). And we will explore how music, in different ways, plays a mediating role between human and nature sounds in the narratives.

**Key Words:** *Sound, Place, Literary Geography, Multisensuous*

***Tatjana Kielland Samoilow*** is an associate professor in Norwegian literature and literary education. Her research interest lies in literature at the intersection between aesthetics and politics. Currently research resides in the field of literary geographies. She is the editor of the *Nordic Journal of Childlit Aesthetics*.

## Nick Kleese

(University of Minnesota – Twin Cities, United States)<sup>50</sup>

### **“Hand the old banjo to young ones stronger”: Pete Seeger’s Anti(eco)authoritarian Songs of Solidarity with Children**

In 2010, Pete Seeger recorded his final album, *Tomorrow’s Children*. Made in collaboration with The Rivertown Kids Choir, the Grammy-award winning album marked a significant departure from Seeger’s previous music for young people. Whereas Seeger’s previous children’s albums included simplified, sing-along versions of American folk music, *Tomorrow’s Children* featured child-authored, overtly political revisions to Seeger’s own protest songs. Notably, these revisions coalesce around a central theme of environmental justice – and, in particular, a resistance to what I have come to call eco-authoritarianism: a reactionary environmentalism grounded in white supremacist, nativist, fatalist, and totalitarianist ideologies. Today, as the threat of eco-authoritarianism is buoyed by the rise of far-right political movements and exacerbating climate crises across the globe, how might we understand *Tomorrow’s Children*?

In my paper, I offer a reading of Pete Seeger’s final album as a rejection of ec-oauthoritarianism via solidarity with young climate activists. I argue that Seeger’s own interjections throughout the album, including his call to “hand the old

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banjo to young ones stronger”, reflect his commitment to intergenerational justice (Deszcz-Tryhubczak, 2021). In his transfer of author-ity, Seeger enables child songwriters to proclaim their desire for political expression and enfranchisement, namely in their overwhelming commitment to climate action and social justice. Ultimately, I suggest the album offers an example of 1) the relevance and malleability of folk music across generations of activists, 2) the need to support young people in processes of cultural production, and 3) the timeliness of its child-authored, anti(eco)authoritarian message.

**Key Words:** *Climate, Authoritarianism, International Solidarity, Social Justice, Pete Seeger*

**Nick Kleese** is a Lecturer in the Department of Writing at the University of Minnesota, Twin Cities, United States. He serves as the Director of Outreach for the Center for Climate Literacy at the University of Minnesota, as well as Managing Editor at the *Journal of Climate Literacy in Education*. Born on a family farm in the American Midwest, rural people and places live in the heart of his research.

**Agata Klichowska  
Maciej Skowera**

(University of Warsaw and Warsaw Public Library  
– Central Library of Mazovia Province, Poland)<sup>51</sup>

**(Not So) Quiet Places: Literary Soundscapes  
in Polish Children’s Gothic and Horror Fiction**

The Gothic and the horror were not ‘invented’ as genres for young people, but have become largely popular with them. Gothic and horror stories employ closed spaces – ancient castles, numinous mansions, haunted houses, secret tombs, etc. – as their settings (Aguirre, 1990; Jackson, Coats, & McGillis, 2008; Slany, 2016). In these kinds of fiction, the narrative climax is created by synaesthetic descriptions of the aforementioned locations. While Gothic and horror books usually focus on the setting’s visual aspects (e.g., the dichotomy of light and dark, the use of color, the passages on the architectural details, etc.), these works also make use of sounds as a textual device to amplify an atmosphere of mystery.

In our conference presentation, we would like to explore the literary soundscapes (Schafer, 1977) in several contemporary Polish children’s Gothic and horror novellas and novels: Marcin Szczygielski’s *Czarny młyn* [The Black Mill] (2011), Grzegorz Gortat’s *Ewelina i czarny ptak* [Ewelina and the Black Bird] (2013), Małgorzata Strękowska-Zaremba *Dom nie z tej*

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*ziemi* [The House Not of This World] (2017), and Dominik Łuszczynski's *Strzeż się stracha* [Beware the Scarecrow] (2020). The aim of our paper is to identify the ways in which sound, silence, noise, and music are used in these stories – from their 'obvious' roles, such as creating a gloomy mood, evoking an atmosphere of horror and terror, and signalling imminent danger to its 'hidden' functions, such as making a particular gothic or horror story a 'children's' one by metaphorically 'silencing' the 'adult' characteristics of the genres.

**Key Words:** *Children's Literature, Gothic, Horror, Literary Soundscape, Polish Literature*

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**Maciej Skowera** – PhD, assistant professor in the Institute of Polish Literature of the Faculty of Polish Studies at the University of Warsaw as well as in Museum of Children's Books, a special department and scholarly reading room of the Warsaw Public Library – Central Library of Mazovia Province (Poland). He is a managing editor of the scholarly journal *Dzieciństwo. Literatura i Kultura* [Childhood:

Literature and Culture]. His academic books include: *Carroll, Baum, Barrie. (Mito)biografie I (mikro)historie* [Carroll, Baum, Barrie: (Mytho)biographies and (Micro)histories] (2022) and *W kręgu baśni i fantastyki. Studia o literaturze dziecięcej i młodzieżowej* [In the Realm of Fairy Tale and Fantasy: Studies on Children's and Young Adult Literature] (2017, written with Weronika Kostecka).

**Larisa Kocic-Zámbó**  
(University of Szeged, Hungary)<sup>52</sup>

***Paradise Lost* for Children: Poetry, Music  
and the Question of Temptation**

“Blest pair of Sirens, pledges of Heav’ns joy / Sphear-born harmonious Sisters, Voice, and Verse”, starts John Milton’s poem “At a Solemn Musick” (1645). English literary criticism since Dryden has often argued the musical quality of verse, claiming an incantatory quality rivalling that of music itself, yet appealing to reason. While music itself was perceived as dulling reason by overcoming the senses and when applied to dramatic poetry, reserved for scenes of temptation. The present paper aims at exploring two early 19<sup>th</sup> century texts of Milton’s *Paradise Lost* for children: Mrs. Siddons’s *The Story of Our First Parents, selected from Milton’s Paradise Lost for the use of Young Persons* (London, 1822), and Eliza Weaver Bradburn’s *The Story of Paradise Lost, for Children* (New York, 1831). My primary interest is to see to what extent do these texts meant for children select passages with incantatory quality (beyond their perceived worth in terms of moral and cultural education), and whether the contemporary perception of voice/verse dichotomy is maintained or subverted. In reading these texts I will be also relying on Catherine Robson’s seminal work on the educational practice of poetry memorization (*Heart Beats*, Princeton UP, 2012) and the critique the practice of whole class recitals sustained in Britain on musical grounds,

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claiming that such readings and recitations “blunt a child sensibility to musical influences.”

**Key Words:** *Oral Literacy, Children, Milton, 19th Century Reception*

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## Agnieszka Kocznur

(Adam Mickiewicz University in Poznań, Poland)<sup>53</sup>

### **YA books vibes – music playlists in contemporary young adult fiction**

One of the more recent trending elements of young adult books are playlists that appear in them. Sometimes it is a list of songs at the beginning of a novel, other times the title of each chapter is a song, and sometimes it is a link or QR code to an app where one can listen to it for free. It introduces a new intertextual space into the reading experience and prompts us to reflect on the following questions related to the reception of text and music:

Does listening to the playlists provided by the author change the reading experience? If so, in what way? Would it direct the listener towards a different way of reading the novel? Is it situated within particular aesthetics? Does it enforce a new way of receiving the text? Alternatively, does it prompt the creation of altered soundtracks that are more suited to the book? Since the suggested music is an appendix to the novel, to what extent is it an imposition on the text, and to what extent does it illustrate it? Is such use of music approaching the novel closer to the film or Netflix series?

I will attempt to answer these questions by discussing examples from YA novels such as Mona Kasten's *Begin Again* series, Bianca Iosivoni & Laura Kneidl's *Midnight Chronicles*, Melissa

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Marr's *Wicked Lovely*, and Taylor Jenkins Reid's *Daisy Jones & The Six* novel. In addition, I will present findings related to the reception of the use of musical playlists on reading groups and bookstagram – extracts from non-professional discussions related to them. The subject will be discussed using Gerald Genett's concept of transtextuality.

**Key Words:** *YA, Music, Multimodality, Transtextuality, Aesthetics*

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**Weronika Kostecka**  
(University of Warsaw, Poland)<sup>54</sup>

**“You would listen day and night”: Motifs of  
Music in Polish Literary Fairy Tales  
of the 19<sup>th</sup> and 20<sup>th</sup> Centuries**

The motives of music in children’s literature, especially fairy tales, are almost always connected with the characters’ significant experiences and go beyond everyday life. Literary images showing the creation or reproduction of musical works, playing instruments, or singing are in some way significant. They give meaning to the whole story and create a deeper dimension of the fate of the literary characters. My paper aims to analyze Polish literary fairy tales written mainly at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries when modernist authors were eagerly inspired by the folk tradition and, at the same time, drew from various philosophical and artistic trends. I want to distinguish various types of such musical images that connote various values and phenomena and to present literary dichotomies: the music resonating in the presented world enchants the characters and lulls their minds – or awakes them; heals, soothes, and comforts them – or disturbs them and becomes an impulse for action; leads to transcendence and reveals the sphere of the sacrum – or deceives, tempts, and creates illusions. I will refer to works by Włodzimierz Perzyński, Halina Górską, Bolesław Leśmian, Artur Oppman, Bronisława Ostrowska, Aleksander Szczęsny, and Janusz Korczak.

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As a theoretical framework, I will apply concepts developed by Ruth Blackburn (1998) and Beth Ann Miller (2008), as well as Polish scholars: Bogdan Baran (2006), Anna Czabanowska-Wróbel (1996), and Grzegorz Leszczyński (1990).

**Key Words:** *Children's literature, Polish fairy tale, Instruments, Music, Songs*

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**Irena Krumes  
Zrinka Šimunović**

(University of Slavonski Brod, Croatia)<sup>55</sup>

**Experience the story supported by music**

A children's story is omnipresent in a child's life from the first contact with the environment and language acquisition to maturation. Children accept the story because it imaginatively depicts the natural world concerning the real world. A children's story allows children to process impressions and knowledge through symbolic actions, enriches the vocabulary, and expands knowledge of the world, it has an inestimable importance for the creation of personality and children's development. Regardless of the type or form of the story, stories should be transmitted to children, and the method of transmission can affect the faster and deeper reception of the story, and thus the understanding. That is why telling stories is an essential act because, with the power of words and listening to stories, the child acquires culture, and visual language and develops his own identity.

Historically speaking, music and story have a long tradition (Cameron & Bartel, 1998). From psalms and religious verses that were recounted and evoked with the help of music, medieval musicians who used music to convey news and entertainment, following dramatic expression with musical elements in the Renaissance, all the way to opera, operetta,

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ballet, musical, film, etc. The narrative act, aimed at children's reception, is often the result of an intermediate act, the union of literature and music, which, according to Steven Paul Scher, can be recognized in one of three forms of union: mostly in the fusion of music and story (fiction). The psychological feature of the story is that it contains elements of the game, is a powerful driver of creative energy and explores music for creating atmosphere, sound effects, and mood changes, emphasizing certain parts of the dramatic action and presenting characters from the story. This creative expression and experiential experience is a strong incentive for children's musical creativity development (Catala et al., 2017).

The aim of this work is to present theoretical propositions and the latest scientific research that studies the integration of the two most important media for children's development, story and music. We will present several different approaches to the interpretation of the story through music in working with children of preschool and younger school age and the associated benefit of this experience in the interest of the child's overall development (Dorrat, 2016; Horvat-Vukelja and Heisinger, 2020; Velički, 2014).

**Key Words:** *Children, Experience, Musical Creativity, Storytelling*

**Irena Krumes** is an assistant professor at the University of Slavonski Brod at the Department of Social Sciences and Humanities. She teaches the courses Croatian Language Methodology, Correlation-Integration System in Croatian Language Teaching, Lexicology and Word Formation in the

Croatian Language, Children's Literature, Language Games, Pre-reading and Writing Exercises, Children's Literature and Media Culture at the Integrated Undergraduate and Graduate University Teacher's Study, as well as at the Undergraduate University Study of Early and Preschool Education.

In her scientific work, she especially deals with early language acquisition, language didactics, teaching grammar in elementary school, studies language games in classes, and also deals with the history of languages, lexicology, lexicography, terminology. She is the author of more than sixty professional and scientific papers, which she presented in the country and abroad.

*Zrinka Šimunović* gained work experience at the general education and music school where she was promoted to the position of professor advisor. Since 2021. she has been employed as a postdoctoral student at the University of Slavonski Brod. She has published textbooks for Music, several public digital educational contents, regularly publish professional and scientific papers and participates in conferences in the country and abroad. Her's research interests are focused on research in music pedagogy and music psychology, digitalisation of music teaching, the benefits of music education and choir singing, and the music curriculum in kindergarten and school.



## Bettina Kümmerling-Meibauer

(Eberhard Karls University of Tübingen, Germany)<sup>56</sup>

### **The Sound of Music: How Musical Scores Shape the Multimodal Character of Picturebooks**

Numerous studies have discussed the multimodal character of the picturebook by pointing to the close relationship between text and pictures and how both modes work in tandem to create a singular art form. At this point, the question arises as to whether there are not still other dimensions which need to be considered. To explore this question, this paper examines picturebooks that contain scores or musical notes in addition to text and pictures. It is argued that this kind of picturebook goes beyond the usual read aloud situation, since it invites to sing the melodies to the written songs, thus adding the dimension of music as a third mode. That lyrics, pictures, and music form a meaningful unit, will be demonstrated by the analysis of two German picturebooks from the interwar period. While *Die Liederfibel* (Song Primer, 1927), by Heribert and Johannes Grüger, consists of a collection of popular children's songs, *Wir bauen eine Stadt* (We Build a City, 1930), by Robert Seitz (text), Robert Heinisch (illustrations), and Paul Hindemith (music), is an opera for children. Both works were influenced by the so-called *Jugendmusikbewegung* (Youth Music Movement). Inspired by reform pedagogy, this movement strove to promote music making among children. In order to achieve this goal, the picturebook makers embarked on new paths. In *Die Liederfibel*, the musical notes are reproduced in two ways: once as a score and once as a sequence of pictorial symbols whose arrangement

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on the page represents the melody. In this manner, children who cannot yet read music are introduced in the understanding of a score in a playful manner. *Wir bauen eine Stadt* employs a different strategy to actively involve children as they are encouraged to use the material presented in the picturebook as a template for a performance of the opera. The children are supposed to be musicians, actors, set builders, and costume designers. For this reason, the storyline, the musical score, and the setting and figures shown in the illustrations are kept as simple as possible to allow the sole staging by children. Apart from fostering children's active production and understanding of music, the innovative approach outlined in these two picturebooks results from the tight combination of text, pictures, and musical score, thus adding a new dimension to the multimodal character of picturebooks.

**Key Words:** *Children's Opera, Paul Hindemith, Multimodality, Picturebook, Reform Pedagogy*

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**Karo Kunde**  
**Mariona Masgrau-Juanola**  
**Ivet Farrés-Cullell**  
**Christian Arenas-Delgado**  
(University of Girona, Spain)<sup>57</sup>

**Intermedial picturebooks: the hybridization  
of text, music and illustration within a book**

Picturebooks are intermedial media (Rajewsky, 2005): as such, they constantly evolve, transgressing boundaries between media conventionally considered different (Schröter, 2012). Thus, they are hybrid devices, fluid by nature (Higgins, 2001), which use techniques and resources from more than one artistic language (Masgrau and Kunde, 2018).

In this research we focus on the transgression of picturebooks, integrating the musical media: music enters into the picturebook through technological means (QR codes, CDs and sound buttons) or other sources (scores and record references); through imitations and thematizations (Wolf, 2011), musical compositions find their way in the picturebook. This expansion of the narrative from a new media undoubtedly brings added value. However, the integration of the prescriptive and restrictive rules of musical media to picturebooks leads us to ask what kind of reading strategies do these verbo-musicovisual devices require.

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Therefore, in this research we analyse a corpus of picture-books published in Spain between 2000 and 2022 which that integrate a musical composition explicitly (in the narrative or in the paratexts); and the analysis of a reading workshop of these picturebooks with Primary Education students (from 8 to 10 years old); the main goals are:

- To describe forms of hybridization of music with the other common media in picturebooks (verbal, visual and material) and its impact on the narrative.
- To identify the idiosyncratic reading strategies required to delve into three-media picturebooks.

Thus, including different media in books helps readers to appreciate them beyond the books. We start from the hypothesis that the inclusion of music prepares readers to give sound to all the narratives within the picturebooks and, at the same time, to appreciate “how the complex narrative noises are full of messages of great importance to all sensitive beings who are able to hear them”: biological or geological (Krause, 2021: 14).

**Key Words:** *Picturebook, Intermediality, Music, Paratexts, Reading Strategies*

**Karo Kunde** is a lecturer of Didactics of Language and Literature at the Faculty of Education and Psychology at the University of Girona. She has a degree in Humanities (Universitat Autònoma de Barcelona) and a PhD in Arts and Education (Universitat de Girona). Her research interests range from emergent literacy to picturebook’s intermedial potential for education. Her findings have been published in articles as *Picturebook’s paratext: the presence of the hermeneutic func-*

tion (2022), *From Intermediality for Intermediality: a Didactic of Languages* (2021), or *Intermediality: a Basic Approach to Address New Complex Classroom Communicative Phenomena in Education* (2018).

**Mariona Masgrau Juanola** is a lecturer of Language and Literature Didactics at the Universitat de Girona (UdG) and lecturer of children's literature at the Universitat Oberta de Catalunya (UOC). She is a researcher of GREPAI (Research Group in Education for Heritage and Intermedia Arts of the UdG). Her thesis focuses on visual poetry and didactics of intermediality. Her current lines of research are the didactics of literature and emergent literacy. He has recently edited *Diálogos sobre arte, educación y compromiso* [Dialogues on art, education and commitment] (Graó, 2021).

**Christian Arenas-Delgado** is a teacher of language and literature with postgraduate studies in didactics and detection and treatment of reading learning disabilities. In december 2019 he defended his thesis about the direct and mediated relationship of text comprehension, reading fluency and lexical and sublexical skills in the academic performance of high school students (Arenas-Delgado & Ambrós-Pallarés, 2021, *Journal of Education*, 394). He's currently lecturer in teacher training at the University of Barcelona (UB) and the University of Girona (UdG), in addition to collaborating with the GREPAI group of the UdG, with whom he is carrying out a project that develops criteria for the selection of a children's literary corpus that trains literary reading through the issue of gender diversity, funded by the Ministry of Cultures, Arts and Heritage of Chile (folio 577545).

**Ivet Farrés Cullell** is a teacher of musical education and its didactics at the Faculty of Education and Psychology of the University of Girona. She also works in the public school as a music teacher with children from 3 to 12 years old. She has done her thesis on musical didactic potential through active methodologies. She is a member of the GREPAI-UdG research group in which she investigates arts, culture and heritage. She is the author of various contributions on artistic education and creativity, interdisciplinarity and music didactics. She has recently published *Playing or learning? Playful learning in teacher's musical training* (Revista Electrónica Complutense de Educación Musical, 2021), *Saberes compartidos entre estudiantes de magisterio de un intercambio transnacional en formato Blended Learning* (Revista Complutense de Educación, 2022) and *Viviendo la música a través del álbum ilustrado* (Revista Eufonía, 2022).

## Elizabeth Leung

(University of Cambridge, United Kingdom)<sup>58</sup>

### **A Dance as Old as Time: Partner Dance, Gender Roles, and the Ballroom in Disney's Musical Adaptations of *Beauty and the Beast***

Disney's *Beauty and the Beast*, both Trousdale and Wise's animated (1991) and Condon's live-action (2017) productions, are often criticized for their perpetuation of traditional gender roles. While the music and accompanying dance to the famous song "Tale as Old as Time" – commonly referred to as the ballroom scene – in both films are often a focal point of this criticism, a close reading of the choreography holds a subtext not often seen by the common viewer: one that illustrates a complex partnership with shifting roles rather than a static understanding of domineering males and dainty females. Contextualizing the significance of dance in these musical adaptations as an expansion of the themes in the hypotext, this paper includes a close reading and comparison of the choreography from various musical numbers including "Belle," "Gaston," "Be Our Guest," and "Tale as Old as Time." While aspects of Trousdale and Wise's film may be reflexive of the genre and the film's place within the Disney pantheon, Condon's film is more postmodern in tone illustrating its self-conscious awareness as both a fairy tale and a Disney remake. These postmodern elements are incorporated into Belle and Beast's waltz where they disrupt traditional

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gender roles and take turns both leading and following in the dance. The themes of leading and following and the conformity/non-conformity of gender roles continues throughout the micro-narrative of Condon's multiple ballroom scenes – compared to Trousdale and Wise's singular ballroom scene – illustrating a shift from traditional gender roles to an equal partnership between both dancers.

**Key Words:** *Disney, Beauty and the Beast, Dance, Gender Roles, Adaptations*

**Elizabeth Leung** (she/her) is a PhD candidate at the University of Cambridge where she researches the representation of dyslexic characters in contemporary genre fiction for children and young adults. She is the co-founder and editor-at-large of *Young Adulting: Serious Reviews of Teen Fiction*, Social Media Officer for the International Research Society in Children's Literature (IRSL), and sits on the Accessibility Committee for the Children's Literature Association (ChLA). In addition to her academic pursuits, she competes in DanceSport and is delighted to merge her artistic and scholarly interests at this conference. Follow her on twitter @ezlabeth.



**Sara Lodge**

(University of St Andrews, United Kingdom)<sup>59</sup>

## **Edward Lear's Nonsense Songs: Learical Play**

Edward Lear is now best known as a nonsense writer and visual artist, but he was also a musician (playing the piano, the flute, the small guitar, and the accordion) and a composer, who set twelve of his friend Alfred Tennyson's poems to music and published these settings with Tennyson's approval. Two of Lear's nonsense poems for children, 'The Courtship of the Yonghy Bonghy Bo' and 'The Pelican Chorus' are explicitly printed with music, but almost all of Lear's nonsense verses originally had an accompanying melody, including 'The Owl and the Pussy-cat'. Both his limericks and his longer poems were set to music by others, with his permission, in Lear's lifetime. This paper will examine what we can learn from the relationship between words and music in Lear's writing for children, thinking about the way in which Lear uses verse and chorus, reprise, call and response, imitation of natural sounds, leitmotifs and other musical techniques in his 'nonsense songs' (as he called them). It will also examine nineteenth-century settings of Lear's limericks by Mostyn Price, and of his longer poems by two neglected Victorian female composers: Frances Catherine Chattock and Josephine Emily Troup. Lear thought Troup's settings 'something out of the ordinary'. Both women dramatize Lear's verse in music, playing with aspects of his line endings and creating delightful lyrical

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readings that bring out the dance that Lear's characters often themselves perform. Lear – in his travel writing as well as his nonsense writing – likes to supply musical notes for the reader to play the songs he describes. Such interaction became possible because of the ubiquity of pianos in Victorian middle-class homes and social settings. It creates a new intimacy with readers, who become co-performers in a form of play that embraces adults as well as children.

**Key Words:** *Edward Lear, Lyrical, Dance, Performance, Intimacy*

**Dr Sara Lodge** gained her BA Hons (first class) from the University of Cambridge and her doctorate from the University of Oxford. She has been since 2002 a Lecturer, then Senior Lecturer in the English Department at the University of St Andrews (ranked in the *Guardian* 2022 University Guide, no.1 English Department in the UK). She has published 3 books and over 40 articles on nineteenth-century literature and culture. Her specialisms include the interdisciplinary relationship between visual art, music, and literature; children's literature; and periodical publication in the long nineteenth century. She has performed in a series of 10 concerts of Lear's words and music (2019–22) and recorded all his known music.

## Élodie Malanda

(Tilburg University, Netherlands)<sup>60</sup>

### **Insa Sané, the word-DJ: Using Hip Hop Composition Techniques to Celebrate Plural Cultural Identities**

Insa Sané is a French children's and YA author of Senegalese descent. Before writing for young people, he performed as a rapper and a slam poet. I propose to show how this musical background deeply influences his literary work. Not only does Sané write about topics like street violence, drugs, and racism, that are often dealt with in hip hop music, but his whole way of writing also bears the traces of hip hop musicality. I plan to first highlight those traces through narratological analysis, showing how the structures of some of Sané's novels imitate typical structures of songs. I will then bring to light the influence of hip hop through intertextual analysis, showing that Sané's massive integration of quotes and his particular use of them is close to sampling, an essential technique in hip hop music. In Sané's work, the sampling technique does not only serve the musicality of his literary work, the eclectic choice of the 'samples' of quotes (from French rap, African-American soul, American TV series, African aphorisms and classical French poems) is also a way to celebrate plural cultural identities and to specifically address young readers who share Sané's cultural references. I will mobilize discourse analysis and Alain Montandon's notion of sociopoetics (so-

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ciopoétique) to show this last point, that also resonates with postcolonial writings.

**Key Words:** *YA literature, Hip-hop, Sampling, Identity, France, Sociopoetics*

**Élodie Malanda** (PhD Sorbonne cité, AvH Alumni) is an Assistant Professor of Children's Literature Studies at Tilburg University, focusing on children's and YA literature in postcolonial contexts. Her current research deals with Black French and Black German children's and YA literature and literary activism. From 2018–2020, she has been in charge of the educational programs in the International Youth Library (Munich). Her book about the pitfalls of good intentions in children's and YA novels about Africa, *LAfrique dans les romans pour la jeunesse en France et en Allemagne. 1991–2010* was published with Honoré Champion in 2019.

# Chrysogonus Siddha Malilang

(Malmö University, Sweden)<sup>61</sup>

## ***Tembang Dolanan*: The return of childism and play in Javanese Children's Song**

As traditional musical accompaniment to children's play in Java, *tembang dolanan* – an assemblage of Javanese children's songs – has only been studied for their didactic values (e.g. Nugrahani, 2012) and capacity to preserve local wisdom (e.g. Sari et al., 2020) as well as character building (e.g. Dhalu et al., 2020). This reflects the lack of childism (Deszcz-Tryhubczak & Garcia Gonzales, 2022) in examining *tembang dolanan*, consequently disregarding the assemblage's intrinsic playful qualities – qualities closely associated with children. This paper aims to reinstate the childism paradigm in the study of *tembang dolanan* by focusing and scrutinizing the elements of play within the said musical assemblage. The concept of play, in this study, is analyzed through the close reading of the poetic elements, such as word choices, images, sounds, and the use of nonsense in the lyrics. Focus on the collaborative creation of play sphere through the song is also employed in the study, mainly through the framework of playworld (You & Malilang, 2017).

**Key Words:** *Children Song, Play, Childism, Playworld*

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***Chrysogonus Siddha Malilang*** is a senior lecturer in English at Malmö University, Sweden, where he teaches and researches children's literature and creative writing. He is currently researching play, visual thinking strategies (VTS) and reading in children's literature.

**Chiara Malpezzi**

(University of Padova, Italy)<sup>62</sup>

**Portraits of female musicians in Italian  
contemporary biographies for children.  
A study of intermedial relations  
in the book covers**

Biographies about women artists have increased exponentially in recent years. The relationship between life narratives and the artistic creations is investigated in terms of ekphrasis and adaptations (Bjørlo, 2021), but mostly focusing on the visual arts.

However, within a corpus of 200 women's biographies for children published in Italy in the last two decades, the musical art is also widely represented. The lives of female musicians such as Nina Simone (Brière-Haquet & Liance, 2016), the opera singer Maria Callas (Vinci, 2018), pop icons like Madonna (Tonani, 2017), jazz singers like Billie Holiday (Brandoi, 2020), and dancers like Pina Bausch (Masini & Valentinis, 2017), are narrated in different forms, from picturebooks to graphic novels (Stein, 2018).

The study carries out a content analysis of the book covers (Martinez, Stier & Falcon, 2016) to analyse how these women and their relation to music are depicted to young readers. Hence, the portraits in biographies' covers are peritextual elements that express two aspects of intermediality (Wolf, 1999): first, posters, album covers and other visual representations

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of musicians; second, songs, choreographies and features of the musical genres interpreted by the artists.

**Key Words:** *Female Musicians, Women's Biography, Italian Children's Literature, Book Covers Analysis, Intermediality*

**Chiara Malpezzi** is a PhD student and member of the *Research Group in Children's Literature* coordinated by Professor Marnie Campagnaro (University of Padova, Italy).

Her doctoral research focuses on Italian women's biographies in children's literature from historical and ecocritical perspectives.

She has presented outcomes of her research at the conferences: *The Child and the Book*, 26–28 May 2022, University of Malta and *Picturebooks in Time*, 3–4 October 2021, Tel-Aviv University.

Most recent publication: Malpezzi, C. (2020). What food do we feed girls as artists upon? Food, artistic and gender equality in children's literature. *Ars educandi*, 17, 89–104.



**Kimberly McFall**

**Jessica Lowman**

(Marshall University, United States)<sup>63</sup>

## **Using picture books to explore cultural intersectionality**

Every culture has a musical identity. Using music based stories is a way to incorporate multicultural learning experiences in the classroom. Music expresses children's identity and heritage, teaches them to belong to a culture, and develops their cognitive well-being and inner self worth (Sarrazin, 2016). By providing children with accurate and positive representations of the many cultural groups that make up the community, society and the world in which they live, books can help children learn to identify stereotypes and biases when they encounter them (Brown, 2000). Picture books are a powerful tool for elementary music lessons by introducing diverse identities and musical experiences in an immersive way. Visual and literary aids provide a resource that captures experiences, beyond what a traditional lesson can offer. Picture books such as *Ella Fitzgerald* (Kirkfield, 2020), *Celia Cruz* (Chambers, 2007), *Drum Girl, Dream* (Engle, 2015) and *Miriam Makeba* (Erskine, 2017) compel students to consider the impacts of racial injustice, industry discrimination, and political turmoil on women's experiences of music making. Music, as a diverse human practice, is central to the constitution of cultural and individual identities (Elliott, 1995).

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Research indicates that information encodes better when presented rhythmically compared to no-rhythm conditions (Collier & Logan, 2000). Children's learning process for music and language acquisition go hand in hand making it vital for the combination of books and stories to promote a reciprocal process of learning for both language and music literacy. Children who are immersed in music and language are more prepared to listen, more receptive and alert, and more active in their responses (Cooper, 2010). Therefore, it is best practice to incorporate movement, rhythm and music throughout a child's learning experiences for a better understanding of cultural intersectionality.

**Key Words:** *Musical Culture, Identity, Inclusive*

**Dr. Kimberly McFall** is a 2022–23 Fulbright Scholar and currently in her 7<sup>th</sup> year at Marshall where she has the privilege of serving as the Program Director for Graduate Curriculum and Instruction department in the College of Education and Professional Development. Before coming to Marshall, Dr. McFall taught in the K-12 public school system for 18 years. Her research interests include educational reform, diversity in education, and technology integration. Her educational philosophy is to design learning around real life experiences and to empower learners to advocate for themselves and their students both in the classroom and outside of it.

**Jessica Lowman** is an archivist and digital preservation librarian at Marshall University in Huntington, West Virginia, USA. In the past she has worked in various roles within public and academic libraries and has served in higher education

for over a decade. Jessica earned a Bachelor of Arts degree in Art History from the University of Georgia in Athens, Georgia, USA; a Master of Science degree in Information Science from Florida State University in Tallahassee, FL, USA; and a Master of Science degree in Information Systems from Marshall University. She also holds a Digital Archivist Specialist certificate from the Society of American Archivists.

## Barbara McNeil

(University of Regina, Canada)<sup>64</sup>

### **Deeping Intergroup Relations Through Intermediality: Biographical Literature and Music – Performativity, Sonority and Musicality**

In a world marked by cultural, economic, ethno-linguistic, racial, religious and other differences related to identities/social locations, intermediality (Bernhart, 2018) offers opportunities to nurture intergroup relations because of its interest in relationalities/connections, through reaching out beyond disciplinary and medial boundaries. Referring to Werner Wolf (1993, 1999), Bernhart identifies him as “one of the most eminent and well-known scholars in the world of intermediality studies (p. ix (9)). I am drawn to Wolf’s intermediality studies where, there is encouragement to “overstep the limits of literature thereby widen[ing] the view by bringing into focus other art forms and media” with a “strong emphasis on word-music relations” (Bernhart, p. ix-x (9-10)).

Thus, I guided students in a children’s literature course to create a responsive video in which they used the words (via choral reading) to transact with the visual images of a picturebook biography to enhance the storytelling, make connections to the biographical subjects (Brewer, 2016), the overall meaning-making of the text, and its relevance and significance to intergroup relations. As Brewer notes, “[c]horal reading is a transaction with text in which students collaborate in ways that encourage agency and creative freedom... Its collaborative

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nature is a strong plus for heterogeneous classrooms since choral readings allow students to take understandings from others and make them their own” (p. 75).

In addition to the sonority of the choral reading, students engaged with intermediality by incorporating recorded music. Thus, a song, accompanied by music played to excellent effect throughout the student-produced digital video as they performed. The simultaneity of music, the choral reading, and images in the picturebook produced a rich aesthetic experience for the performers and – “unification of the senses” (Rogers, 2011). “Oral and aural” triumphed (Griffin, p. 44) – inhering tone, depth and emotionality that contributed to the positive impact of music and text on the ideologies of readers, viewers and listeners.

**Key Words:** *Intermediality and Children’s Literature, Musico-literary Intermediality, Teacher-education, Erformativity, Intercultural Relations*

**Dr. Barbara McNeil** is an Assistant Professor in Language and Literacy in the Faculty of Education at the University of Regina (Saskatchewan, Canada). She completed her Bachelor of Arts and Master’s of Library Science degrees at the University of Toronto, a Bachelor of Education at Brock University, and her doctoral studies at the University of Regina. Dr. McNeil’s doctoral research explored teachers’ perspectives on transience and literacy in urban community schools in Saskatchewan. Prior to joining the Faculty of Education, Dr. McNeil worked as a teacher-librarian in elementary and secondary schools, as a library consultant, and as a French immersion teacher. Her interest in global education, led to a three year teaching experience in Botswana, and training teachers in the eastern Caribbean nation of Dominica.

## Jörg Meibauer

(Johannes Gutenberg University Mainz, Germany)<sup>65</sup>

### **Born to be scared? Jazz and Rock in German YA novels from the early 1960s**

Jazz and rock were viewed critically by large sections of the public in post-war Germany. There was the theoretical perspective of Theodor W. Adorno, who had already placed jazz in the context of capitalist mass culture in 1936, the pedagogical perspective of parents and educators who placed jazz and rock in the context of indiscipline and neglect, and the political perspective that perceived this music as a potentially subversive and anti-authoritarian current. Against this background, it is shown that in such YA novels from the beginning of the 1960s that address jazz and rock, the protagonists' emotional attitudes towards the music are in the foreground, whether they emphatically welcome the music's promise of freedom and happiness or skeptically articulate their fear of the music's disastrous power. The novels *Heimliche Briefe* (Secret letters, 1960) by Hanna-Heide Kraze, *Egon und das achte Weltwunder* (Egon and the eighth world wonder, 1962) by Joachim Wohlgemuth, and *Die Trompete* (The trumpet, 1963) by Michael Henk are analyzed, which present a panorama of subjective attitudes of the protagonists, but also provide more or less clear indications of their regulation. While *Die Trompete* is an energetic plea for jazz in which the protagonist has to choose between a bourgeois girl and his

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beloved trumpet, *Heimliche Briefe* is an epistolary novel that focuses on the correspondence of two girls in East Berlin, one of whom is more Western, the other more Eastern in cultural orientation. *Egon and the Eighth Wonder of the World* is a love story that seems to confirm the dogmatic party line, which was extremely fearful of the liberal potential of Western music and culture. It turns out that the selected YA novels reflect the concerns and fears of the protagonists, but also of the state authorities, associated with the rise of jazz and rock.

**Key Words:** *Teenage Culture, Jazz, Rock, YA Novel*

**Jörg Meibauer** is a professor emeritus of German language and linguistics at the Johannes Gutenberg Universität in Mainz, Germany. Recent publications include *The Oxford Handbook of Lying* (2019), *Sprache und Bullshit* (Language and Bullshit, 2020) and *Sprache und Hassrede* (Language and Hate Speech, 2022). He co-edited collections on *Spracherwerb und Kinderliteratur* (Language acquisition and children's literature, 2011), *Learning from picturebooks* (2015) and *Pragmatikerwerb und Kinderliteratur* (Pragmatic acquisition and children's literature, 2021) and (co-)authored numerous articles on children's literature. Currently, he researches the visual culture of GDR picturebooks with a focus on architecture, design and photography.

**Dorota Michułka**

(University of Wrocław, Poland)<sup>66</sup>

***Everything Play! Literature and Music:  
Towards Integration of Education through Art  
(Wszystko gra, 2015)***

The situation of human beings in contemporary cultural reality is capably captured by Claus Clüver's term "Inter Sextus/ Inter artes/Inter media" (Clüver 2001). In the perspective of cultural texts intended for young audience, it is no longer possible to discuss the world of separated (old and new) media – "media– monads" (Müller 1996), the world of texts, images or music, in relation to cultural processes of convergence of various intermedia transpositions (that is, transfers and forms of interpenetration of different media) (Wolf 2002). The considerations include the need for integration of humanities disciplines, the perspective of intertextual and intersemiotic model of the text interpretation and aesthetic education (education through art) (Wojnar 1967) that are present in numerous Polish picturebooks published in the 21st century that explore the topic of music (e.g. *W to mi graj. Bajki muzyczne*, J. Bednarek, illustr. J. Wilkoń (2016), *Zbuntowany elektron*, J. Wilkoń (2015), *Co tu jest grane?* A. Czerwińska – Rydel, illustr. K. Bogucka (2012); *Wszystko gra*, A. Czerwińska – Rydel, illustr. M. Ignerska (2015), *Co słyhać?* A. Czerwińska – Rydel, illustr. M. Hanulak i M. Gurowska (2017).

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The polysensory narratives of the books listed show the role of music in the life of a child and promote the aesthetic sensitivity of the young recipient. For example, the narratives draw attention to the musical compositions of individual artists, show respect for music that becomes a passion and fascination for artists, and emphasize the role of imagination in the artistic creation of individual compositions or present music as the joy of life.

In my paper I will focus only on one example. Marta Ignerska's artistic picture book (*Wszystko gra!*) alludes to the category of personality of individual instruments and individuality of musical performances.

Strategies of narratives is maintained throughout Ignerska's story using poetic avant-garde and abstraction (on the level of visual and verbal narratives). On the other hand, it also refers to different styles, e.g. the trombone and double bass refer to the world of jazz, from the 1930s, and the bassoon has "satanic" whims and prefers mysterious, gloomy, dark cellars. All the personified instruments show the joys of life in a humorous way: for some instruments music is fun, some engage in the world of music with a slight detachment, some improvise. The double bass, for example, shows its stability, solidity, reliability, honesty and stands firmly on the ground. There are also clear cultural contexts and cultural symbolism in the story. An interesting, innovative, original idea in this musical tale is also the peculiar ancient stylization of the figure of the flute player and the flute as an ancient instrument of shepherds.

The book *Wszystko gra* with representations of music basically weld together four features: the strengthens the child's

cognitive-intellectual “background”, expressive-emotional and ludic function (Gardner 2009) but also – cultural competence.

**Key Words:** *Integration of Education Through Art, Expressive-emotional Function, Aesthetic Sensivity, Picturebooks, Instruments, Context of Culture*

**Dorota Michulka** – Associate Professor at the University of Wrocław in Poland, Head of Department of Methodology of Teaching Polish Literature and Language (Institute of Polish Studies); she is a member of Section of Education in Polish Scientific Academy and the member of the steering committee of The Child and the Book International Conference; she is children’s and young adults literature and literary education scholar; she published more than 180 articles and edited 16 books (include 2 monographs) in Poland and abroad; she was a lecturer of Polish literature and culture at the University of Tampere, Finland (2000-2005); she was a fellow of universities in USA and Germany and fellow of Internationale Jugendbibliothek in Munich (Germany); she is editor-in-chief of international journal of children’s literature – cultural mediation – anthropology of childhood “Filoteknos” and members of editorial boards of Polish and international journals of literary education and children’s literature; she is a member of IRSCL.

## **Marianna Missiou**

(University of the Aegean, Greece)<sup>67</sup>

### **Music as representation of ethnicity in Asterix comic book series**

This presentation will review the visual and verbal representations of sounds, songs, and singers in the Asterix comic book series. The authors, Rene Goscinny and Albert Uderzo were inspired by a variety of songs and had fun placing allusions to songs in the Asterix albums. Songs and singers are evoked in different ways, directly by characters singing excerpts, and indirectly through puns insinuating the original lyrics. Furthermore, as comics is a medium essentially deprived of sound, various conventional signals are used to signify music.

As music is a major cultural component, it can shape the specific culture of a nation and at the same time define the dividing line between Self and Other. In Asterix there is a plethora of visual and verbal codes that allow easy recognition of different national elements. The humor of Asterix results in a large part from the exploitation of cultural and social stereotypes. Between them, music contributes to the representative image of a country outside its borders and differentiate it from the rest.

References to music as cultural characteristic of the ethnic Other will be in the center on this presentation. We will have references of Imagology, a discursive study of ethnotypes in

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literary texts. The Asterix series constitute a rich corpus for an imagological study thanks to the proliferation of stereotypes. We will examine the imagological interpretation that music offers to the way in which the representation of the foreigner is constructed. We will study the relevant features that serve to distinguish foreign representations of characters such as graphic images of sounds and visual representations of lyrics, musicians, and musical instruments.

**Key Words:** *Comics, Music, Stereotypes, Imagology*

**Marianna Missiou** is Assistant Professor at the University of the Aegean, where she teaches graphic narrations and children's literature. She authored several studies and articles in Greek and international journals, collective volumes and proceedings of various congresses. She has published the following books: *Mute comics and picturebooks. Narrative Techniques in Wordless Books* (Athens: Kaleidoscope, 2020, in Greek) and *Comic books from the kiosks to the classroom*. (Athens: ΚΨΜ, 2010, in Greek). Her research interests focus on theory and teaching children's literature and graphic narrations.

**Jennifer Miscec**

(Longwood University, United States)<sup>68</sup>

**Zeljka Flegar**

(University of Osijek, Croatia)<sup>69</sup>

## **Musicality and Movement in Corinna Luyken's Picturebooks**

In an interview with contemporary American picturebook author and illustrator Corinna Luyken, she says about her work, “When I draw and paint, as well as when I write, I rarely have a concrete idea of where I’m going. I prefer to follow the sound and rhythm of language, the sweep and flow of line, or the conversation between colors to see where it will take me.” One way to understand Luyken’s work is to appreciate its improvisational spirit, its playful, spontaneous, and generative creation, style, and reception. More importantly for this conference is to recognize the musicality of Luyken’s improvisational ethos, the music and rhythm in the language and movement in her picturebooks. Luyken credits her dance background with being the catalyst for the embodied mindfulness evident in her work, especially how it changed the way she thought about movement, bodies, and creativity. In our presentation we share concrete examples of Luyken’s picturebook imagery from her books *The Book of Mistakes*, *The Tree in Me*, and the forthcoming *ABC and You and Me* (2023), an embodied alphabet book, scenes that

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illustrate musicality and harmonizing, both literally and metaphorically, in movement and compatibility. To borrow a phrase from performance scholars Lesa Lockford and Ronald J. Pelias, we consider Luyken's "bodily poeticizing" as a means by which the reader is invited to pause and consider the musical rhythms and patterns of the body, language, and human interactions.

**Key Words:** *Movement, Musicality, Improv, Corinna Luyken, Picturebooks*

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**Željka Flegar** is an Associate Professor at the Faculty of Education, University of Osijek in Croatia, where she teaches and does research in children's literature, media, and drama in English. She was a Fulbright Visiting Scholar at Longwood University, USA (2021). She can be contacted at [zeljka.n.flegar@gmail.com](mailto:zeljka.n.flegar@gmail.com).

**Hanan Mousa**  
(College of Sakhnin, Israel)<sup>70</sup>

**Revival of Palestinian Popular songs in  
children's literature after the Oslo Accords**

This Paper deals will present the topic of Palestinian Popular songs and their impact on children's literature, after the Oslo Accords (1993).

Throughout the stages of its development, the process of Palestinian children's literature has been accompanied and affected by political, social and cultural events. The Palestinian writer of children's literature turned to the Palestinian heritage of popular culture and employed it in his texts.

Consequently, the Palestinian writer paid attention in a serious way to the importance of preserving the Palestinian popular culture in that period, protecting the collective memory of the Palestinian people and reinforcement of Palestine's cultural identity, especially among the growing generation who lived under the reality of occupation and in the Diaspora. Thus, the retrieved literary text from the popular culture since the First Intifada became a new literary text that burst with its latent energies of symbolic indications.

This paper will have revealed that after the Oslo Accords (1993), the Palestinian writer showed a lot of interest in the Palestinian popular songs. Besides, we noticed increase in

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the employment of popular styles and techniques of popular singing. The children's writer showed particular knowledge in all kinds of Palestinian popular songs and their artistic styles through his employment of new styles and methods in the literary text for children. Besides, we saw that the Palestinian writer showed more courage in employing the popular song in its spoken dialect or in imitating the style of the song.

One of the writers who emerged in this period is Muhammad Badarneh, who developed new styles that are connected to the popular song. Badarneh is considered a distinguished writer in his communication with the popular song. His interest in employing it was so strong that he skillfully diversified the employment of the popular songs. He turned this technique into a structural element that expresses patriotic, national, and international human issues.

**Key Words:** *Palestinian Popular Songs, Palestinian Children's Literature, Collective Memory, Occupation, The Oslo Accords (1993)*

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(Eds.), *Jewish and Arab Childhood in Israel: Contemporary Perspectives* (pp. 205–216). Lexington Books: USA; Mousa, H. (2020). Palestinian Children's Literature: An Overview. *Jeunesse: Young People, Texts, Culture*, Center for Research in Young People's Texts and Cultures (CRYTC), University of Winnipeg: Canada. Vol 12, Issue 1, pp.144–159; Mousa, H. (2020). Crystallization of the Collective Identity through Employment and Exploitation of the Past in Palestinian Children's Literature, *Culture Territori Linguaggi*, University of Siena: Italy. Issue 17, pp. 143–152.

**Smiljana Narančić Kovač**  
(University of Zagreb, Croatia)<sup>71</sup>

## **Music in Picturebooks**

The picturebook often explores its borderlines and establishes connections with other media and arts, most obviously, but not exclusively, with fine arts, literature, drama, and comics. This paper explores its connections with music and establishes four kinds of relationship. Two are textual: picturebooks visually represent music through abstract images, or by depictions of musical scores or musical notes, for instance. Another kind of textual relationship is sharing common features. Nathalie op de Beeck claims that picturebook creators “orchestrate visual-verbal sequences in a way often related to musical performance and improvisation” (2018: 20). Employing rhythm as an important element of both music and picturebook discourses is the most common strategy. Rhythmical verbal expression easily creates links with music (Fleta 2017). Visual discourses establish narrative rhythm by organising visual sequences, which is particularly exposed in wordless picturebooks (Palmer 2016). The opposed narrative rhythms of the visual and the verbal discourse may create a dynamic combination, as in *Rosie’s Walk* by Pat Hutchins (Narančić Kovač 2015). The third kind of the relationship is peritextual, when picturebooks incorporate sound-producing extensions, such as buttons for special sound effects or music (Veryeri Alaca 2018). The fourth kind of the relationship

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between picturebooks and music is epitextual, in intermedial translation. The process can move in both directions, either from music towards a picturebook, or the other way round. The former happens when a picturebook is preceded and inspired by music or a song. The picturebook *What Does the Fox Say?* by Ylvis, Christian Løchstøer and Svein Nyhus is a case in point. The latter happens when a picturebook inspires a musical piece, for example Julian Nott's music for the animated film *I See a Song*, based on the picturebook by Eric Carle, directed by Andrew Goff. The results once more accentuate the flexibility and huge potential of the picturebook as an art form.

**Key Words:** *Intermedial Translation, Music, Picturebook, Picturebook Discourses, Rhythm*

**Smiljana Narančić Kovač**, PhD, full professor, Faculty of Teacher Education, University of Zagreb, Croatia. Her research interests include comparative literature, the narrative, picturebook theory, children's literature, and contact and transfer studies. She served as the PI for a national research project about children's literature translations (2015–2018). She published two monographs, one being a theoretical treatise on picturebook as a narrative (2015), and edited or co-edited several books, including *Translations of Children's Literature: A View from Croatia* (with Ivana Milković), in Croatian (2019). She is the Editor-in-Chief of *Libri & Liberi: Journal of Research on Children's Literature and Culture*.

## Philip Nel

(Kansas State University, United States)<sup>72</sup>

### **Sing a Song of Blackface: Nostalgia, Minstrelsy, and Children's Music**

You can't watch *Song of the South* (Disney's 1946 adaptation of Joel Chandler Harris' Uncle Remus stories) on Disney Plus, but you can hear Uncle Remus' signature song, "Zip-a-dee-doo-dah," on *The Muppet Show* – in one of 18 episodes preceded with a content warning. The song also appears on the debut albums of both the Jackson 5 (1969) and Dionne Warwick (1963), and has been covered by everyone from Louis Armstrong to Los Lobos to Miley Cyrus. The song is merely the most prominent example of minstrelsy's pervasive influence on the music of US childhoods. (From the early nineteenth to mid twentieth century, minstrel shows were a popular form of racist theatrical entertainment in the US, featuring songs and dances that trafficked in grotesque caricatures of Black Americans.) In Warner Brothers cartoons, Bugs Bunny – a character who himself bears the influence of blackface minstrelsy – sings "Camptown Races," "Oh, Susannah!" and "Old Folks at Home." These Stephen Foster minstrel songs are often used for sing-alongs with children, as are other minstrel favorites "Polly Wolly Doodle" and "Jimmy Crack Corn." The first music American youth learn are often minstrel songs. In this paper, I suggest two approaches for reckoning with how the structures of blackface minstrelsy

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shape the imaginations of these children and the adults they become.

First, these songs interpellate children into performances that range from absorbing to resisting the songs' racist origins. The music's reencoded racial caricature may unconsciously prepare imaginations to accept more overt versions of that caricature (Nel 2019). However, as Robin Bernstein (2013) argues, via performance, "individuals commonly resist, revise, or ignore instructions" (Bernstein 2011). So, it's possible to subvert the songs' racist legacies – or to both comply and resist. Second, as I argue, reckoning with minstrelsy's legacy requires personal reflection that nostalgia might inhibit. As Benjamin (1929) suggests, the affective memories evoked by the cultures of childhood are more likely to arouse a reactionary response than a reflective one. That said, as a transideological phenomenon, nostalgia itself is not the problem; the objects of its longing are. Restorative nostalgia (Boym 2001) fuels authoritarian thinking and discourages reflection. But reflective nostalgia (Boym 2001) and anti-colonialist nostalgia (Bonnett 2010) can express radical yearnings for social transformation; Afro-nostalgia (Ahad-Legardy 2021) can repair traumatic memory. Mapping the intersections of both nostalgia's varied intentions and the degree of performance's adherence to racist scripts, I examine how children's music mystifies its racial/colonial projects and, conversely, how we might use it to decolonize our imaginations.

**Key Words:** *Nostalgia, Racism, Performance, Childhood, Minstrelsy*

**Philip Nel** is University Distinguished Professor of English at Kansas State University. He is the author or co-editor of thirteen books, including: *Was the Cat in the Hat Black?: The Hidden Racism of Children's Literature, and the Need for Diverse Books* (2017), four volumes of Crockett Johnson's *Barnaby* (co-edited with Eric Reynolds, 2013, 2014, 2016, 2020), a double biography of Crockett Johnson and Ruth Krauss (2012), *Keywords for Children's Literature* (co-edited with Lissa Paul, 2011; 2nd edition co-edited with Lissa Paul and Nina Christensen, 2021), and *Tales for Little Rebels: A Collection of Radical Children's Literature* (co-edited with Julia Mickenberg, 2008).

## Silje Neraas

(Norwegian University of Science and Technology, Norway)<sup>73</sup>

### **The boy on the beach in Norwegian music for children**

This paper will analyse and discuss the song “The boy on the beach” [Gutten på stranda] (2017) by the Norwegian band, *Rasmus og verdens beste band* [*Rasmus and the World’s Greatest Band*]. The band has on several occasions won awards for their production of popular music for children. The lyrics refer to Alan Kurdi – the three-year-old boy who washed ashore on Golden Beach, in Akyarlar, Turkey (Kurdi, 2021). The photograph of the little boy went viral (Mann, 2016), and became the documentation and symbol (cf. Sontag, 2003) of the tragedy in the Mediterranean Sea. The boy on the beach has been called a *leitmotif* for literature and art concerning the European refugee crisis (Rothstein, 2020).

The analysis focuses on how the lyrics, melody, and soundscape together express the tragedy of the death of Alan Kurdi. The lyrics change between an ekphrasis of the photograph of Kurdi in the verses, and in the refrain, a lyrical ‘we’ directs itself to Kurdi on what ‘we’ could have done differently. The difference in the lyrics is reflected in the music, with the use of minor modes in the verses and major in the refrain. The instrumentation creates a soundscape that alludes to Kurdi’s cultural background.

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The song is one of several Norwegian works of art for children that came out in 2017, including picturebooks, YA literature, theatre performances, and music by children, addressing the theme of children in flight from war. In these, the boat refugee is a recurring motif. The analysis will therefore also discuss the song as a collective memory (cf. Assmann, 1995) of the European refugee crisis of 2015, expressed through the two modalities of text and music.

**Key Words:** *Refugees, Memory Studies, Music for Children, Song Lyrics as Cultural Memory, Alan Kurdi*

**Silje Neraas** is a PhD student at the Institute of Teacher Education, at the Norwegian University of Science and Technology (NTNU). Neraas' project examines narratives in Norwegian children's cultural expressions, with an emphasis on picturebooks, that address what has been called the European refugee crisis. Her latest publication is the article "Past Wars in Present Stories: An Analysis of the Picturebook *Vanishing Colors*" (2020). The project is connected to the research group Literature and Society.



**Thu Ngo**

(The University of New South Wales – Sydney, Australia)<sup>74</sup>

**The role of sounds in constructing plot  
in narrative films: a systemic functional  
semiotics approach**

Filmic adaptation of children's literature has been increasingly used as teaching resources in Australian schools as it helps teachers address both the Literature and Multimodal Literacy outcomes in the *Australian Curriculum: English (ACARA, 2019)*. Interpreting and examining (filmic) literature including key elements (i.e. plot, character and setting) and literary concepts (e.g. point of view, figure of speech, etc.) is one of the main teaching and learning contents.

Narrative films including those adapted from children's literature are ensembles of multiple semiotic modes including language, paralanguage, visual and sound. Studies on narrative films from the systemic functional semiotics perspective have largely focussed on the visual mode outside of language (O'Halloran, 2004; Unsworth, 2014; Wildfeuer, 2014). In understanding and appreciating narrative films as literary works, it would be a great gap to not consider film sounds. In narrative films, four types of sounds can be observed: realistic sound, sound effect, music and speech sound. Plot refers to the sequence of significant events in a story.

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This paper will explain, from the systemic functional semiotics approach (van Leeuwen, 1999, 2005), how sounds are deployed to construct plot. Specifically, it focusses on how non-speech sounds can be used to present events, properties of events and demarcate plot structure. The paper uses sound analysis from the movie adaptations of *The Gruffalo* (Donaldson & Scheffler, 1999) and *Coraline* (Gaiman, 2002) to illustrate the point.

**Key Words:** *Sound, Plot, Children's Literature Adaptation, Film, Systemic Functional Semiotics*

**Dr Thu Ngo** is senior lecturer in Language and Literacy education at School of Education, University of New South Wales in Australia. Thu's research uses Systemic Functional Linguistics and Social Semiotics to address Language Arts education issues. Her current research project examines how multimodal resources such as paralanguage, visual image and sound work with language to construct literary concepts in children's filmic literature adaptations. Thu and her colleagues have recently published a research monograph modelling paralanguage (gesture, body language, facial expression and voice quality) from the perspective of systemic functional semiotics. The work provides analytical frameworks for MULTI-modality research in a varies field including multimodal literature education, teaching and teacher training, film studies and media studies etc.

## Gabriela Niemczynowicz-Szkopek

(Independent Scholar, Poland)<sup>75</sup>

### **Weaved by words and music: Taming death taboo in Katarzyna Jackowska Enemuo's tale for children *Tkaczka Chmur* (Cloud Weaver)**

The presentation is to analyse the image of death and mourning in the Polish storyteller Enemuo's project *Inevitable* especially in the children's story *Tkaczka chmur*. The inspiration for the project was the loss of a child, which the artist transformed into a folktale about death consisting of album with Enemuo's music and texts, and the story of a child's loss *Tkaczka chmur* available as a book (ill. Marianna Sztyma) and musical audiobook.

*Tkaczka chmur* is based on typical fairy tale themes. A brother tries to save his dying sister at all costs. To do this, he must fight a battle with evil. Helped by the fairy-tale Spurs, the boy is victorious. However, Enemuo deprives her story of a happy-end and his sister dies. For the author, the story and death and mourning are never-ending process. This is evidenced by the fact that the children's audiobook with Enemuo's voice is not so much a phonic recording of the content, but a stand-alone story. What interests me above all is how the author uses not only the right words, but also song refrain and, in the case of the audiobook, choice of

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instruments and appropriate intonation, to help children tame death and mourning. With her creative response to a personal tragedy, artist becomes part of the worldwide Death Positive Movement restoring the former collective place of death in the modern world, where music and words still intertwine.

**Key Words:** *Death Taboo, Voice, Music, Folk Songs, Children Literature*

**Gabriela Niemczynowicz-Szkopek** – BA, MA student of artes liberales at the Faculty of “Artes Liberales”, University of Warsaw. Researcher of contemporary children’s literature, in particular taboos such as death, trauma and social exclusion. Co-author of the monographs: “Self-destruction. Border Situations in Contemporary Culture”, “Domestic violence in an interdisciplinary approach” and author of articles in publication process. Speaker at the “Child and The Book Conference” (2022) and national conferences covering such topics as death, refugees, or domestic violence in contemporary children’s literature. President of the Fairy Tales, Children, Youth & Fantasy Literature Student Research Group at the University of Warsaw (2020 – 2022).

**Jasmina Nikčević**

(University of Montenegro, Montenegro)<sup>76</sup>

**Storytelling and music and musical storytelling  
in contemporary French literature  
for young people**

We indeed live in the era where music invades and pervades everything. Phenomena so anchored in our time that we do not perceive them as recent – the invasion and impregnation of our entire social and personal life by music, is inevitable. That is why we wonder how the book, silent cultural object *par excellence*, can occupy such an important and rooted place in our society.

In the era of universal and almighty music, it is not surprising that even the book industry, a silent object (unless we take into account the fact that reading can be considered not to be silent since the reader reads and vocalizes, in his head), appropriates the sound dimensions to create a new way of apprehending the book, the stories. The audio-book, book-disc, audio-book, book-CD, a new arrival with multiple denominations, can be perceived as a return to the sources of literature, a return to orality, just as it reveals a new use of the book as object and of a new genre of children's literature, musical tale, in the sense that it is hybrid and present through the musical discography medium.

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It is in this light that we would like to present three books in contemporary French literature for young people: *The Misfortunes of Sophie*, written and illustrated by Anaïs Vaugelade (Didier Jeunesse) which is a unique opportunity for the young and old to discover the music of Schumann for piano through the escapades of little Sophie, *Be happy! My most beautiful musical comedies* (Didier Jeunesse), the work of Susie Morgenstern which revived the golden age of musicals in New York, the early sixties with Fred Astaire, Gene Kelly, Judy Garland and a spellbinding biography *Mozart, seen by a teenager* (Poulpe Fictions) by Tristan Pichard, the 1<sup>st</sup> winner of the Literary Prize for Musicians, “Youth” category in 2019.

**Key Words:** *Music, Orality, Musical Storytelling, Contemporary French Children’s Literature*

**Jasmina Nikčević** – Graduated from the Faculty of Philology, University of Belgrade, Department of French Language and Literature; completed her master’s and doctoral studies in France (University of Tours), where she defended her doctoral thesis in the field of French literature in 2010.

After ten years of successful work in primary and secondary educational institutions in Nikšić, since 2004 she has been working at the Faculty of Philosophy/Philology of the University of Montenegro, where she teaches subjects in the field of French civilization and literature and French language teaching methodology. She is the author of numerous scientific and professional works published in international magazines and anthologies, as well as monographs published in Paris (Edition *Réseau Lumières*).

## Carmen Nolte Odhiambo

(University of Hawai‘i–West O‘ahu, United States)<sup>77</sup>

### **A Different Rhythm: Chanting and Temporality in Hawaiian Adolescent Literature**

In *Beyond Settler Time*, Mark Rifkin observes how dominant temporal frames of reference position Native peoples either in the past or in a settler-defined present, thereby denaturalizing Indigenous timespaces. My paper contends that the genre of adolescent literature participates in this process as it centers on stories of individuation, growth, and maturation that are in sync with age-segregated Western temporality. Focusing on Indigenous narratives for young people in Hawai‘i, my paper suggests that Hawaiian *mō‘olelo* (stories and histories) can serve as sites of resistance to settler time by employing traditional modes of storytelling – such as *mele oli* (chants) – that foreground Native tempos and rhythms. While the trajectories of adolescent novels typically foreground the relatively short period of individual human development during adolescence, Hawaiian *mele oli* focus on much longer timeframes that highlight the rhythms of intergenerational connections.

To illustrate the important function *mele oli* serve in affirming distinctly Indigenous sensations of time, I read Native Hawaiian author Kimo Armitage’s adolescent novel *The Healers* (2016) as a text that transcends Euroamerican genre conventions by including numerous Hawaiian

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chants. At pivotal moments in the text, the adolescent protagonists strive to fully embody these chants and thereby unlock distinctly Indigenous genealogical and place-based memories. Through their particular rhythms and repetitions, the *mele oli* articulate the intergenerational expanse of Native Hawaiian temporality, defined by stories and genealogies that are carried in but exceed individual bodies and that link the ancient past with the distant future. This temporal vastness cannot fit within the much more confined timespace of Western individuation that serves as a defining factor of the adolescent literature genre. Hence, I posit, Armitage's novel "unsettles" the dominant conventions of writing for young readers and challenges us to imagine the rhythms and tonalities of adolescence otherwise.

**Key Words:** *Native Hawaiian Literature, Adolescent Literature, Temporality, Indigenous Studies, Hawaiian Chants*

**Carmen Nolte-Odhiambo** is associate professor of English at the University of Hawai'i – West O'ahu. She is the co-editor of the volume *Childhood and Pethood in Literature and Culture* (Routledge, 2017) and has contributed chapters to the collections *Misfit Children* (Lexington, 2016) and *Childhood, Science Fiction, and Pedagogy* (Springer, 2019). Her articles on children's fiction and constructions of childhood have appeared in *Children's Literature Association Quarterly*, *Parallax*, *Pacific Coast Philology*, and *The Middle Ground Journal*. Nolte-Odhiambo is currently at work on a monograph that critically examines the manifold resonances of the child-figure in Italian philosopher Giorgio Agamben's oeuvre.



## Nikola Novaković

(University of Zagreb, Croatia)<sup>78</sup>

### Music and musical forms in and around the work of Edward Gorey

Although the picturebooks of American illustrator and author Edward Gorey (1925–2000) are certainly replete with blanks and silences that invite the reader to fill them in with possible meanings (Heyman 2019), it is interesting that Gorey’s work simultaneously reflects his fascination with such musical forms as ballet and opera (Greskovic 2018; Dery 2018). While certain works foreground their preoccupation with the world of music and performance (*The Gilded Bat* (1966), *The Blue Aspic* (1969), *The Lavender Leotard: or, Going a lot to the New York City Ballet* (1970)), these represent a minority in his large body of work. Nevertheless, traces of ballet and opera inform many of Gorey’s picturebooks: from graceful, dance-like poses of his characters and the operatic melodrama of their anguish to the stage-like design of his illustrations, which place the reader “in the position of a theatergoer looking at a proscenium stage” (Dery 2018: 170), Gorey draws attention to his musical influences while often combining them in ways that achieve a comical, even parodic effect. Interestingly, this connection between Gorey and music and musical forms persists beyond the covers of his books in ways that evolve as Gorey’s popularity continues to grow. For this reason, I will also discuss the music

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“around” Gorey’s books, presenting an overview of music and performance art inspired by Gorey, such as *Gorey: The Secret Lives of Edward Gorey* (a show that combines music, dance, puppetry, projections, and interviews), the album *The Gorey End* by The Tiger Lillies and the Kronos Quartet, and the music video “The Perfect Drug” by Nine Inch Nails.

**Key Words:** *Ballet, Dance, Gorey, Music, Opera*

**Nikola Novaković**, PhD, is an independent assistant professor and a lecturer of English at the Faculty of Teacher Education, University of Zagreb, where he teaches courses on English language and literature. His field of interest includes humour in literature, especially children’s literature, picturebooks, comic books, and graphic novels. He is the author of a book (in Croatian) on the function of humour in the works of Thomas Pynchon (2020).

**Ivana Odža**

(University of Split, Croatia)<sup>79</sup>

***Bogo dragi, laku noć, čuvaj mene cijelu noć*  
(Eng. *Dear Lord, good night, keep me safe  
through the night*) – Croatian (children's)  
traditional prayers in the context of childhood  
and children's literature**

Prayer, regardless of the presence of faith, is an important life experience of an individual. Children encounter different forms of prayer rather early in their life, within the family or their wider community. Unlike the modern free-form and unstructured prayer patterns, prayer had a clear structure within the traditional culture, with rhythm, which was based mostly on simple rhymes and a specific verse length, as one of its basic traits. These features were characteristic of the oral medium through which the prayer was commonly transmitted. Prayer has, therefore, long been one of the first contacts of a child with a clearly formulated rhythmic structure.

In this paper, traditional Croatian children's prayers (according to the classification of Ljiljana Marks, 2019) will be analysed, as well as those that may belong to the same group according to certain criteria. The oral literary material will be examined from several aspects: (1) it will be positioned within the corpus of oral and children's literature,

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(2) it will be structured with regard to rhythmic and thematic-motif elements, (3) it will be observed in relation to different perceptions of childhood, (4) it will be observed as part of the cultural (Christian) identity.

**Key Words:** *Children's Literature, Culture of Childhood, Cultural (Christian) Identity, Oral Literary Poetics, Traditional Prayers*

**Ivana Odža** was born in Split, Croatia in 1983. She graduated from the Faculty of Humanities and Social Sciences in Split in 2006 and thus acquired the academic title of a teacher of Croatian language and literature and Italian language and literature. She enrolled in the Postgraduate doctoral study programme at the Faculty of Humanities and Social Sciences in Zagreb in 2007 and defended her thesis in January 2016. She worked as an elementary school teacher of Croatian and Italian language and an external associate at the Faculty of Humanities and Social Sciences in Split, where she is currently employed. She has published professional and scientific papers in the field of methodology of Croatian language, children`s and oral literature.

**Åse Marie Ommundsen**  
(Oslo Metropolitan University, Norway)<sup>80</sup>

## **Processing national war trauma in songs for children and young people in Ukraine**

Songs can be used to process national traumas and to unite as a nation, where one agrees on certain values. Songs sung together strengthen the community and may help process grief and mobilize inner resources. Certain songs receive a place in the collective memory of the nation as consolation, protest, and as a catalyst for emotions. This happened in Norway during World War II, when Norwegians “sang for life” (Vollestad 2022) and in the aftermath of the terror attacks July 22, 2011<sup>81</sup>, where music played a central role in processing the grief (Ommundsen 2013, 2014a, 2014b, 2015).

February 24, 2022 Russia invaded Ukraine. The Russian aggression has violated international law of armed conflict, threatened the security in Europe, and returned the collective fear of war and nuclear weapons. The Ukrainian population has suffered from Russian attacks on civilians, hospitals, and schools. In this paper I will discuss the functions of music in human crisis and national traumas, and how song lyrics may build national identity and fellowship for children and young adults. The research question is: How is the war in Ukraine processed

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<sup>81</sup> July 22, 2011, two terror attacks killed seventy-seven persons in Norway, most of them children and young people.

as a national trauma in Ukrainian songs for children and young people?

In the paper, I will present my analysis of Ukrainian war songs as multimodal expressions. The artist's appearance, clothes, colours, gestures, expressions, and singing voice, the timbre, pitch, melody, rhythm, the instruments, the arrangement, movement, and dance – all these expressions are bearers of meaning, and together they contribute to the totality: "Music [...] is about cultural definitions as people come to create meaningful worlds in which to live" (Machin, 2010, 2). The analysis will build on Martin Clayton's (2009) theory of the functions of music and recent studies on neuroscience of music (Levitin 2008, Brean & Skeie 2019).

**Key Words:** *Song Lyrics, The Functions of Music in National Trauma, Ukrainian War Songs, Songs as Multimodal Expressions, National Identity, Collective Memory*

**Åse Marie Ommundsen** is Professor of Norwegian literature in the Faculty of Education and International Studies at Oslo Metropolitan University (OsloMet), and an adjunct Professor at Nord University, Norway. She has published in Norwegian, English, Danish, French, Persian and Dutch and lectured as a guest lecturer and keynote speaker. She is coeditor, along with Gunnar Haaland and Bettina Kümmerling-Meibauer, of *Exploring Challenging Picturebooks in Education: International perspectives on language and literature learning* (Routledge 2022), the editor of *Looking Out and Looking In: National Identity in Picturebooks of the New Millennium* (Novus 2013) and coeditor of two books in Norwegian. In 2013, she was awarded the Kari Skjønberg Award for her research on children's literature. She chairs the research group Challenging Picturebooks in Education at OsloMet.

**Emilie Owens**  
**Sonali Kulkarni**

(Tilburg University, Netherlands)<sup>82</sup>

***The Sound of BookTok: Exploring the evolving  
role of music in promoting Young Adult  
literature on TikTok***

Contemporary technological developments have made ‘the literary’ inseparable from ‘the digital’ (Andersen et al., 2021), resulting in the emergence of a digital literary sphere characterised by complex interactions between digital platforms and readerly practices (Murray, 2018). In relation to children’s and YA literature, such interactions are seen markedly on TikTok, an app that has taken centre-stage in the sale and marketing of YA literature (Merga, 2021). Moreover, research on young people’s actual practices on BookTok demonstrates that they actively renegotiate literary taste and criticism in the (post)digital era (Kulkarni & Owens, 2022), shedding new light on children’s literary agency and participation. However, this nascent strand of research on BookTok is incomplete without examining the significant role played by music on this platform. The proposed research aims to build on our on-going research on the intersection of the literary and the digital on BookTok by expanding into ‘the aural.’

Music has always been central to TikTok – and therefore, BookTok – with users creating short videos to the tune of

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pre-existing sound-bytes. This is done according to a set framework of actions or events specifically associated with one song: the video is a routine of practices embedded in and predetermined by music. Music thus works as an integral part of the ability of video creators and viewers to make meaning through the app. This phenomenon has recently been described using the term “sound meme,” (Shane, 2022; Darwin, 2022), building on the concept of the internet meme (Shifman, 2014) to address how certain sounds take on distinct meanings as they are widely used, adapted, and circulated. Young BookTokkers harness these sound memes to promote particular books, making the concept a valuable addition to the theoretical apparatus for understanding BookTok and its impact on YA reading and promotion. Thus, this research will ask the following question: **How does the memeification of sound on BookTok contribute to or expand the digital literary sphere of YA literature?**

**Key Words:** *Sound Memes, Music, YA Literature, BookTok, Practice Theory*

**Emilie Owens** is currently a doctoral research fellow in the Department of Media and Communications at the University of Oslo, and a co-founder of The Queer Games Library. Her research seeks to examine the complex intersections among conceptions and iterations of youth, media, and culture. At present she is conducting a study examining how the lived experiences of teenagers are mediated by the popular app TikTok.



***Sonali Kulkarni*** is currently a lecturer in the Department of Culture Studies at Tilburg University where she teaches in the Erasmus Mundus International Master in Children's Literature, Media and Culture. She is an alumna of the same programme. Her research is located at the intersection of children's literature and new media with a particular focus on issues of attention and repeat consumption. She also takes a keen interest in computational research methods and translation studies.

## Artemis Papailia

(Democritus University of Thrace, Greece)<sup>83</sup>

### **Illustrated adaptations of musical fairy tales: The ‘wanderings’ of *Peter and the Wolf* in the publishing area of Children’s Literature**

*Peter and the Wolf* (1936), by Sergei Prokofiev, is both a musical fairy tale and a visionary educational work. Its main aim is to provide children with a familiar context, so that they can get to know and familiarize themselves with the musical instruments of the symphony orchestra. The melodies Prokofiev composed correspond to the pedagogical goal he set from the beginning: they are written in a clear musical language, they strongly characterize the different characters/animals, through their connection with a representative musical instrument and highlight his incomparable musical style.

Since the fairy tale’s first appearance, adaptations of it have been proliferated around the world to this day. The above clearly confirms that it is a popular and timeless work that resonates with the modern child reader.

The general aim of this study is to analyze the above musical fairy tale through the examination of its various and different editions in the field of Children’s Literature. Specifically, we are interested in examining how its adaptations change and evolve over time. To achieve it, in the selected picturebooks for children readers, we will first follow a comparative literary

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study with Prokofiev's original work. Then, we will focus on their illustration, because images also contribute to the transmission of ideas, feelings, symbolisms and construct a metanarrative, which is shaped by the context of the time for each illustrator concerned. Finally, we will examine the peritextual elements, which, among other things, include information about the composer and his work or a CD with the symphonic work.

The above aspects of the subject under investigation highlight the dynamic and complex network of arrangements that the original musical fairy tale undergoes. The creative dialogue between word, music and image thus creates a complex field of encounter between Children's Literature and that of music.

**Key Words:** *Adaption, Children's Literature, Peter and the Wolf, Musical Fairy Tale, Metanarrative*

**Artemis Papailia** is a graduate of the Department of Education Sciences in Early Childhood of the Democritus University of Thrace (2008–2012). At the University of Aegean, she studied in the master cycle (2014–2016) of the interdisciplinary specialization program “Children's Books”. Also, she holds a PhD (2022) in Children's Literature from the Democritus University of Thrace. Currently she works as an Adjunct Professor of Children's Literature at Democritus University of Thrace. Her scientific reflections focus mainly on theoretical approaches to Children's Literature, particularly in relation to wordless books, on issues of meaning-making strategies and reader-response theories.

## **Rose-May Pham Dinh**

(Université Sorbonne Paris Nord, France)<sup>84</sup>

### **Individual expression vs. collective identity: discourses on the function and value of music in English school-stories**

In contemporary society and culture, music is increasingly perceived/portrayed as a path to – possibly ephemeral – fame, as epitomized by the ubiquitous TV programme *The Voice*, a modern version of talent-show competitions. While participants are ascribed to “teams”, they perform as rivals in “battles”. The programme is by nature competitive, and music – in this case, singing – is a means for the winner to be singled out, as suggested by the very title of the show.

Yet music – vocal or orchestral – can also be conceived as a group activity, which requires all participants to literally “play their parts” in the pursuit of the best possible collective achievement, thus binding them together, much as team games supposedly do. The importance of sport in the ethos of English boarding-schools, in fact and fiction, has been much discussed. Less attention has been paid to the values ascribed to musical practice and education, despite the nation’s strong choral tradition. There is additional interest in addressing the issue in relation to girls: as K. Mc Crone has suggested, the opposition between “playing the game” vs. “playing the piano” was very much part of the debate about what would constitute

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a suitable curriculum for girls, when the first female public schools were set up in the mid-19th century.

This paper proposes to explore the way in which music is represented in some girls' school-stories, and how it compares with sport in relation to the building of children's sense of identity. To what extent is music portrayed as a means of expressing one's singularity? In what ways may it nevertheless contribute to group cohesion and constructive social interaction? Case-studies will include books by E. Blyton, A. Forest and A. Digby.

**Key Words:** *Representation of Music, Identity, Girls' School Stories*

**Rose-May Pham Dinh** has recently retired from her position as professor in British area studies at Université Sorbonne Paris Nord (France). She was president of the Institut International Charles Perrault from 2009 to 2018 and secretary of the IRSCCL from 2009 to 2013. She is interested in the contribution of children's literature to young readers' sense of identity, notably through fictional accounts of WW2 in English novels. Together with Virginie Douglas, she recently co-edited a collection of articles entitled *Family Stories and Children's Literature: Parentage, Transmission, or Reinvention?* (Peter Lang, 2021).

## Cécile Pichon-Bonin

(French National Centre for Scientific Research, France)<sup>85</sup>

### **Songs and Images: Children's Song Books in France During the 1920s and 1930s**

From the 19th century onwards, efforts were made to develop a repertoire of children's songs, comprising both original creations and preexisting songs adapted to this audience, and to establish it via several types of publications. Accompanying pictures were soon widespread within this repertoire, fulfilling a decorative function and, in supporting, more or less, the adaptation of the text for children, allowed the development of a reflection on the visual representation of texts and music. The most famous examples of this imagery are undoubtedly the two books illustrated by Boutet de Monvel in 1883–1884 and analyzed by Michel Manson.

My paper focuses on the relationship between text, music and images in illustrated children's song books in France of the 1920s and the 1930s, since these objects have never been studied. Of the five main types of publications, I will pay specific attention to richly illustrated Christmas gift songbooks, which publishers aimed at a younger non-literate readership, that gave rise to a new movement for adapting songs for children under seven. In addition, I will consider songbooks for school, in the context of the new passion for school parties and the inclusion of music in the primary school certificate (1924).

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My presentation serves a dual purpose. Firstly, we will discover the corpus of illustrated children's songbooks in France in the years 1920–1930 in its stylistic diversity. Secondly, I will study more specifically the different visual strategies developed by illustrators in order to define the functions of images in their works and to understand them in their editorial and educational context. My approach is based on an interdisciplinary analysis combining the history of music, art and visual culture. This paper is an occasion to deepen and develop my work as a member of the scientific committee of the current exhibition *Eh bien, chantez maintenant ! Chansons d'enfance, deux siècles d'un patrimoine vivant*, which is taking place in the National Museum of Education in Rouen (France).

**Key Words:** *Illustration, Visual Culture, Song books, France, 20th Century*

**Cécile Pichon-Bonin** has a Ph.D. in art history and is a research fellow at the French National Centre for Scientific Research (CNRS, LIR3S). She has published several books and articles on Soviet painting and on Soviet illustrated children's books of the 1920s and 1930s. She is currently working on French picture books from the first half of the 20<sup>th</sup> century and was a scientific committee member for the exhibition *Eh bien, chantez maintenant ! Chansons d'enfance, deux siècles d'un patrimoine vivant*, currently taking place at the National Museum of Education in Rouen, France.

**Carla Plieth**

(University of Cambridge, United Kingdom)<sup>86</sup>

**Jingle, Jazz, and Jacques Cousteau: Gus Gordon's picturebook *Herman and Rosie* and its German-language auditory adaptation as a  *klingendes Bilderbuch***

Auditive media has a long-standing history in German-speaking countries; besides audio books, *Kinderhörspiele* (children's audio dramas) have become a cross-age phenomenon and are subject of a growing body of research. A format that has seemingly seen no attention is the auditory adaptation of picturebooks, situated between audio books and audio dramas, which provides a particular challenge due to the picturebooks' usually brief verbal text and reliance on visual text. However, in recent years, several German-language auditory adaptations of picturebooks have been published, with two terms being employed to refer to these 'staged readings with music': *Hörbild* (auditory image), employed by audio publishing house JUMBO, and *klingendes Bilderbuch* (sounding picturebook), employed for a children's radio programme by broadcasting company WDR.

Grounded in audio drama theory and analyses (Huwiler, 2005; Josting & Preis, 2021; Lehnert et al., 2022), this paper first seeks to define these auditory picturebook adaptations and their adaptive processes, preferring the term *klingendes Bilderbuch* over the polysemic *Hörbild*. Second, I will

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exemplarily analyse the auditory adaptation of Gus Gordon's picturebook *Herman and Rosie* (2013) which tells of the friendship between two solitary music lovers, oboe-playing crocodile Herman and jazz-singing doe Rosie, in New York City. I will outline how the auditory adaptation transforms the picturebook's visual and verbal depiction of music and city sounds, conveyed through a mixed-media illustration style incorporating newspaper clippings, handwritten documents, and photographs, into auditory sounds. These auditory picturebook adaptations open ways for new engagements with picturebooks but also challenge the importance and role of the visual text for the picturebook format.

**Key Words:** *Picturebook Adaptation, Auditive Media, German-language, Jazz, New York City*

**Carla Plieth** is a final-year PhD candidate at the University of Cambridge and a lecturer in Modern German Literature at the University of Erlangen-Nuremberg and in English Cultural Studies at the University of Hildesheim. Her dissertation looks at the negotiation of boyhood and victimisation in the adolescent male rape novel. Her work has been published in *Bookbird* and will appear in several upcoming German- and English-language edited collections. She sits on the editorial board of *KinderundJugendmedien.de*, an interdisciplinary German internet portal for research in children and youth literature and media. Her research interests include picturebook adaptations, depictions of violence and trauma, and translation studies.

**Ana Margarida Ramos**  
(University of Aveiro, Portugal)<sup>87</sup>

**Playlists and soundtracks: the relevance  
of music in Portuguese contemporary  
young adult fiction**

Following some international studies on the close relationship between music and young adult fiction (Nodelman, 1992; Coats, 2012; Kunesova, 2018; Duckels, 2022), it is our purpose to analyse a corpus of four contemporary Portuguese young adult novels where musical references are relevantly present to study their contribution to the construction of the main characters, including their personalities. Since the coming-of-age novel seems to be the dominant narrative genre in Portuguese young adult fiction, the abundant musical references included in the novels are commonly part of the process of identity discovery and construction, expressing emotions, and giving voice to fears and dreams (Schulkind et al., 1999; Miranda, 2013).

Curiously, in many cases the musical references selected, belong to the authors' older generations and not to the young reader, which seems to contribute to stress the protagonists' individuality as "old souls", sometimes even their apparent social inadequacy, creating difficulties in their integration. The Beatles, The Doors, Johnny Cash, The Rolling Stones are just some of the most recognizable references identified in Portuguese young adult novels, where Portuguese

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music seems to be absent. At the same time, these almost “classic” musical references, less dependent on passing trends, quickly outdated, seem to constitute a recurrent intergeneration soundtrack, connoted with youth core values of independence, rebellion, and freedom that run throughout the narratives. Taking into consideration the diversity of musical references present in these novels, either in the quotations of lyrics, illustrations of album covers, musical instruments and music listening, mentions to songs and singers, the inclusion of epigraphs and endnotes, or even the creation of playlists on streaming platforms such as Spotify, we aim at reflecting upon how they contribute to the intermedial and transmedial nature of contemporary novels, namely by interfering with the materiality of the books and the traditional way of reading them.

**Key Words:** *Music, Identity, Literary soundtrack, Young adult fiction*

**Ana Margarida Ramos** (PhD) is a Full Professor at the Department of Languages and Cultures at the University of Aveiro, in Portugal. She is a Full Researcher of the Research Centre for Languages, Literatures and Cultures (CLLC) of University of Aveiro. She organised several national and international conferences, including 2015 The Child and The Book – Fractures and Disruptions in Children’s Literature (Aveiro, Portugal). She’s author and co-author of several books, book chapters and international journal articles (in Portuguese, English and Spanish). She is a member of several national and international projects, and research networks in Portugal, Spain and Latin America.

## Vladimira Rezo

(University of Zagreb, Croatia)<sup>88</sup>

### Rock me, baby: rock and roll in Croatian teenage novels

According to Steven Paul Scher's typology, we distinguish between three models of the intermedial relationship between literature and music: literature in music, music and literature, and music in literature – in the form of explicit thematization or telling or in the form of musicalization of literature or showing. Three recent novels of Croatian YA literature: *Bend* (*The Band*, 1999) by Silvano Simčić, *Žuta minuta: rock'n'roll bajka* (*Yellow Minute: rock'n'roll fable*, 2005) by Darko Macan and *The Sladoleds* (*The Ice Creams*, 2019) by Miljenko Muršić belong to the third member of the division: they explicitly thematize music. All three novels have a rock and roll theme, they all follow the life and growth of boys for whom rock music is extremely important in their formative years. The age difference between the three boys is approximately 2 years: Muršić's hero Miran is 14 years old, Macan's protagonist Žuti is 16 years old, and Simčić's main character celebrates his 18th birthday near the end of the novel. Given that the heroes are of different ages, the author's approach is different in all of them, and they are intended for different audiences. The chronotope of the novel is also different: In the novel *The Sladoleds* the actors gathered around the band of the same name live in an unnamed city, in Macan's novel "Gluhe laste" ("The Deaf

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Swallows”) play in the club named “Shoopa “ (“The Shed”) in Novi Zagreb, and the main character of Silvano Simčić’s teenage story is a young rocker Vudi who dreams of founding a band and briefly founded “Sretni mrtvaci” (“Happy Dead People”) in Rijeka in the early 1980s, which at the time was the real rock capital. The referentiality of the three novels is based on the names of well-known rock bands, Croatian and foreign, then iconic world locations associated with rock, etc. Although rock bands are the backbone of all three novels, not all three protagonists are members of them: one can be connected to rock in life as an accompanist of the band, concert organizer and occasional magazine correspondent about concerts. This, of course, does not exhaust all links with rock music in the three novels. The numerous interferences of literature and music in the three novels are pointed out by intermedial studies dealing with the connection between literature and music, by authors Viktor Žmegač, Diana Grgurić, Nikša Gligo and others.

**Key Words:** *YA literature, Rock and roll, Bend, Žuta minuta, The Sladoleds*

**Vladimira Rezo** is an assistant professor at the Department of Communication Studies of Faculty of Croatian Studies at the University of Zagreb where she teaches language courses (Croatian language). She is also interested in literature, and particularly Croatian children’s literature. She participated in conferences dedicated to children’s literature (CBC, Zadar, 2019; IRSCL, Stockholm, 2019; Rethinking childhood, Zadar, 2021) and publishes papers on children’s literature. From July 2014 to December 2019, she was the journal administrator of the journal *Libri & Liberi* for the research

of children's literature and culture, and since 2020 she has been a member of the editorial board. She is one of the founders of the Center for Research in Children's Literature and Culture of the Faculty of Teachers, CIDKK, and is also a member of the Croatian Association of Children's Literature Researchers HIDK.

## **Victoria de Rijke**

(Middlesex University – London, United Kingdom)<sup>89</sup>

### **“The book is singing!” Songs of life and death in children’s literature**

This visual presentation will explore the use of singing in a range of European children’s picturebooks, where the song is a matter of life and death.

Perhaps most typically across children’s books, bursting into song indicates *joie de vivre*, like Shaun Tan’s *Cicada* (2018) escaping his office life. Yet, this presentation will also explore how singing in children’s books can affirm life under threat, such as Russell Hoban’s *La Corona* (1979) or Antonio Barber’s *Mousehole Cat* (1990) where singing acts as a kind of magical mantra. Song can also lift the reader in the midst of death: in Max Velthuis’s *Frog and the Birdsong* (1991) the animals deal with a now songless dead blackbird, in an Alaskan Inuit picturebook, the *Skeleton Woman* (1995) Annuk is reincarnated to the song of life in a heartbeat, and the extraordinary Oskar K’s *Børnenes Bedemand* [Children’s Undertaker] (2008) sings as he does his work preparing child corpses for burial.

Given Clement & Jamali (2016) in their study of death in children’s literature, posit that it cannot be “seen” and therefore lends itself to metaphor, the challenge for illustrations is thus of great importance as settings for musical ‘moments’

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within the picturebook. As de Assis et al. (2013) point out, these in(visible) sounds may feature various typefaces, scores, notes or – through images- suggest graphic notation, as the representation of music through the use of abstract visual symbols outside the realm of traditional music scores. Comparing avant-garde graphic scores with songs in children's books, I will explore how this technique allows for 'sonorous' experiment, with children as active participants in the creation of reading and of music. In turn, this is suggestive of a new materialist or post-humanist aesthetics of 'intra-action' (Barad 2007) in music which necessitates a distributed and immanent notion of musical agency.

**Key Words:** *Graphic Score, Immanence, Musical Agency, Visual Metaphor, Notation*

**Dr. Victoria de Rijke** is Professor in Arts & Education at Middlesex University in London and Co-Chief Editor of Children's Literature in Education Journal. Her research and publication is transdisciplinary across the fields of literature and the arts, children's literature, media, play and animal studies, through the associations of metaphor.

She has published widely across these elements. Chapters and articles on children's literature include 'Modernist and Avant-Garde Children's Books' (2021) with Guilherme Magri da Rocha, in *Revista de Letras Nortementos* 13(34) Brazil, 'War-torn: a juxtaposition of signifiers, or radical collage in children's literature' (2018), *Journal of Literary Education*.



**Matthew Roy**

(University of California – Santa Barbara, United States)<sup>90</sup>

**Casting the Spell:  
The Musicalization of Fairytales and  
Märchenfrauen in Imaginative Children’s Music**

With the publication of Robert Schumann’s *Kinderszenen* [Children’s scenes] (1838) and *Album für die Jugend* [Album for the young] (1848), the genre of nineteenth-century imaginative *children’s music* emerged, radically reframing the relationship between children and music. These and subsequent works appealed directly to children, transforming the piano bench into a pleasurable exploration of familiar scenes, emotions, and fantasies. Many composers sought to achieve this effect through the musicalization of children’s literature, especially the themes and narratives of children’s fiction and fantasy. Through the interdependent combination of text, illustrations, and music, literary concepts were vividly translated into musical forms and practices.

In this paper I examine the translation of literary into musical forms, considering the ideological ramifications on young pianists. I explore the imagery of the Märchenfrau [Fairytale lady] and how musicalized fairytales connect the Romantic poetry of the Volk to the romanticized innocence of bourgeois children.

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By appealing to the interests of children, composers depicted visions of childhood. What children's literature scholar Maria Nikolajeva says of books is equally valid for music: "nowhere else are power structures as visible as in children's literature, the refined instrument used for centuries to educate, socialize and oppress a particular social group." Significantly, the practice of domestic music making intensified socializing pressures, requiring children to practice for extended periods while allowing the household to sonically monitor child behavior. As Katherine Bergeron states, "Practice makes the scale – and evidently all of its players – perfect."

**Key Words:** *Piano Music, Childhood, Fairytales, Fantasy, Socialization*

**Matthew Roy** holds a PhD in Musicology from the University of California, Santa Barbara (2018) where his dissertation *The Musicalization of Romantic Childhood: Genre, Power, and Paradox* uses an interdisciplinary lens to consider the ideological characteristics of children's music during the long nineteenth century. He has presented papers at a variety of academic conferences including meetings of the American Musicological Society and congresses of the International Research Society for Children's Literature. He is passionate about studying music and childhood from an interdisciplinary lens, and seeks to use his scholarship to expose injustice and reconsider and reevaluate childhood writ large.

**Krzysztof Rybak**

(University of Warsaw, Poland)<sup>91</sup>

**The Sounds of Peritexts: Music In and Beyond  
Polish Informational Picturebook  
M.U.Z.Y.K.A. (2020)**

As notes Nikola von Merveldt, authors of informational picturebooks “select, organize, and interpret facts and figures using verbal and visual codes” (2018: 232). Like other types of picturebooks, non-fiction works are limited in terms of sharing aural codes by the medium of a printed book. Naturally, one may find extra elements, such as little speakers that play music added to the volume, but traditional co-text seems to be a challenge for authors who wish to share sounds with their readers.

This challenge was taken by creators of a Polish informational picturebook *M.U.Z.Y.K.A.: Możesz usłyszeć zygzaki, krajobrazy i archidźwięki* [M.U.S.I.C.: You Can Hear Zigzags, Landscapes, and Archisonic] written by Michał Libera and Michał Mendyk and illustrated by a famous Polish duo Aleksandra and Daniel Mizieliński (2020). This internationally acclaimed picturebook (German edition was nominated for the Deutscher Jugendliteraturpreis 2020) gives a glimpse of the history and theory of music, touching on topics such as the music of the spheres, sound poetry, legendary musicians (Robert Johnson and Madonna), etc. Although the book lacks any additional sound-making elements, it comes with an epitext located outside of the volume (Pantaleo, 2018). A special website

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www.muzykownik.pl designed by Mizielińscy was established and serves as a playlist with selected songs mentioned in the book that the readers may use as a complementary source for their reading.

How this epitext works? How it relates to the content of the book? How should one approach such ephemeral work? Referring to growing research on paratexts in picturebooks, including informational works (Sanders 2018, Grilli 2020, Goga et al. 2021), I will investigate how *M.U.Z.Y.K.A.* and its epitext create a multimodal informational work for young readers.

**Key Words:** *Children's Nonfiction, Informational Picturebooks, Epitexts, Polish Literature, Multimodality*

**Krzysztof Rybak** is a Ph.D. student and research assistant at the Faculty of "Artes Liberales," University of Warsaw, Poland, where he teaches children's literature and film. He currently works on the "Informational children's book in the 21st century: Trends – research methods – models of reading" research project funded by the National Science Centre, Poland. In 2018 and 2021 he was an International Youth Library in Munich fellow. Together with Rosalyn Borst, he organized *Grow*, a small-scale workshop for early career scholars in European children's literature research (November 2022).

## **Luz Santa Maria**

(Autonomous University of Barcelona,  
Spain and Ghent University, Belgium)<sup>92</sup>

### **“This song is about this couple!”: when music and stories are read together in young bookstagrammers’ and booktokers’ YAL posts**

This presentation draws on the analysis of three young female bookstagram and booktok’s posts on affective responses to literature and music. This study is situated within a larger research project on youth’s online literary socialisation practices. In this context, I have carried out a digital ethnography observing six 18- to 24-year-old female participants’ literary activities online for 14 months.

Greg Seigworth (2003) wrote that “perhaps the most everyday understanding that many people have of affect comes both from music and from children (especially infants). In an encounter with either, there are moments of unspeakable, unlocated sensation that regularly occur: something outside of (beyond, before, between, etc.) words”. And then he asks, “why do certain pop songs reshape our surroundings, sometimes literally altering our sense of the immediate landscape and of the passage of time itself?” (85). Taking up Seigworth’s question, I aim to examine how popular music weaves its way into the reading process by shaping the affective intensities arising

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from the encounter with books. Coupling this descriptive analysis with the participants' literary attachments and meanings that have unfolded in repeated in-depth interviews, we investigate how intentionality and interpretation operate in digital affective reading responses. Specifically, I will use the concept of ambience as a unit of analysis. This concept refers to the diffuse atmosphere of a place. Moreover, as Pink and colleagues (2016) suggest, it is considered a sensory and affective category to understand the texture of context, affect, and embodiment. In online interactions where co-presence is a crucial feature, the ambient texture displays forms of intimacy with books, music, and readers. This study's primary technique of capturing ambience is through booktokers and bookstagrammers' online posts, stories, reels, and online interactions that feature music.

**Key Words:** *Booktok, Young adult literature, Digital ethnography, Ambience, Music, Sound*

**Luz Santa María** is PhD candidate at Universitat Autònoma de Barcelona and Ghent University with a research project on youth's online literary socialisation practices. Previously, she completed a M.Ed. at the University of Western Australia and a M.A. Literature at Universidad de Chile. She has worked as a project consultant in education, libraries and publishing for children and was a staff in the School Libraries Program at the Ministry of Education of Chile. She was also a lecturer at Universidad Alberto Hurtado's Library Sciences School. Luz's research interests are at the intersection of literacy, ethnography, education, and literature.

## Ben Screech

(University of Gloucestershire, United Kingdom)<sup>93</sup>

### **‘Sex, and drugs and rock and roll’: Pop music and YA fiction**

‘Sex and drugs and rock and roll’, the musician Ian Dury once proclaimed; ‘is all my brain and body need’. Indeed, these three components play such a pivotal role in contemporary young-adult fiction that the lyric could almost be viewed as a mantra for the genre. YA is, after all, a body of literature that deals chiefly with young people’s initial journeys into the adult world’s illicit joys and temptations. Pop music has found its way into the YA novel in a variety of ways (including for example, characters’ creation of ‘mix tapes’ and iPod playlists), in a manner that allows authors to reflect upon and underscore these formative experiences. Crucially, in terms of the focus of this conference however, YA novels that represent the way in which young people engage with and experience pop music (including for example; Hayley Long’s *What’s Up With Jody Barton?*, Stephen Chbosky’s *The Perks of Being a Wallflower* and Rainbow Rowell’s *Eleanor and Park*) is also suggestive of a key interdisciplinary link that can be made more generally between children’s literature and music. As such, in this paper, I will examine a range of YA fiction including the titles mentioned above. In so doing, I will consider the manner in which literary representations of pop music provide a pertinent commentary upon the contemporary adolescent experience.

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**Key Words:** *Pop music, YA, Contemporary, Vinyl, Mix tape*

**Dr Ben Screech** is a lecturer and teacher trainer at the University of Gloucestershire in Cheltenham, UK. Before beginning doctoral research, Ben worked as a primary teacher and latterly, community support liaison worker for young people with Special Needs. Ben has presented on a wide variety of topics relating to literature for young people in both the UK and internationally. His publications include: 'An Interview with Kevin Brooks' (*The Looking Glass*, 2014), 'Roald Dahl and the Cautionary Tale' (*Wales Review*, 2016) and 'Homelessness in the Fiction of Kevin Brooks' (in *Fractures and Disruptions in Children's Literature*, 2017). He is also the holder of a visiting fellowship at the International Youth Library in Munich (Summer, 2023).



**Farriba Schulz**

(Technical University Dresden, Germany)<sup>94</sup>

**The sound makes the music:  
(De-)Constructions of Childhood  
in Song Picturebooks**

According to Jack Zipes, anti-authoritarian children's literature in West Germany during the late 1960s and early 1970s "have been influential in several ways. They use plain, everyday language which corresponds to that most familiar to both children and adults. It is intelligible and clear but not childish and simplistic, and it serves to enhance the learning ability of the readers, not to compensate for inadequate education. Storylines address themselves to actual problems in present-day Germany. Boys and girls are treated as equals, and traditional roleplay is brought into question" (Zipes 1976: 177). Friedrich Karl Waechter's song picturebook *Brülle ich zum Fenster raus* [*Shouting out the Window* 1973] is a perfect example of how anti-authoritarian ideas, associated with participation and equality, have been implemented in early children's picturebooks and impacted children's literature since. Creating a parody that critically refers to idealized National sentiment of the Romantic period this song picturebook deconstructs an idea of childhood constructed by a generation that experienced National Socialism and participated in it. It also provides insights into new methods implemented in *Kinderläden* that were initiated and supported in response to traditional institutions at the end of the 1960s and early 1970s by parents.

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Following Evelyn Arizpe's statement, that "an image will always be contingent on a given context and moment in time" ("Foreword", 2015), this paper investigates the ideological and critical imagery of this song picturebook while tracing a historical line. Consulting scholarship regarding concepts of political and radical children's literature (Nel/Mickenberg 2005 and 2011; Mickenberg 2006; Reynolds 2007), I will draw on the crucial period at the end of the 1960s/beginning of the 1970s and will examine to what extent political aesthetics and critical statements are still visible in contemporary picturebooks.

**Key Words:** *Song picturebooks, Adaptation, Propaganda, Politics, Anti-authoritarian children's literature*

**Farriba Schulz**, PhD, is a Senior Lecturer at Humboldt-Universität zu Berlin and for a guest lectureship at Freie Universität Berlin she is currently on leave at Universität Potsdam. She was Visiting Professor of Primary Education in the Department of German at Technische Universität Dresden. Farriba Schulz teaches children's literature and media for bachelor and master students. She is a member of the advisory board of *The Child and the Book Conference*. Her main research interests center on construction of childhoods, (visual) literacy and inclusion, with a focus on children's literature and its media.

## Annalisa Sezzi

(University of Modena and Reggio Emilia, Italy)<sup>95</sup>

### **“No more nice-guy nonsense about history. It’s time to learn it the horrible way”: sounds, music, and nonsense in the no-nonsense series *Horrible Histories* and its Italian translations**

One of the crucial tools for popularising historical knowledge among young audiences is history information books. They fall under the category of “edutainment”, a “hybrid genre” where entertainment and education meet so as to disseminate knowledge among children while simultaneously engaging them (Scanlon & Buckingham, 2002). This combination of seemingly oxymoron aspects plays a crucial role in Terry Deary’s hugely famous *Horrible Histories*.

In particular, the paper sets out to analyse the series’ subversive representation of history and its relationship with sounds, music, and nonsense. As a matter of fact, these books provide “an iconoclastic and revisionist contrast” with school textbooks and their approach to history, “suggesting that the past as taught is not as interesting as what really happened” (de Groot, 2009: 39). To do so, they exploit different popularising strategies, such as multimodality, but they also create a gory, noisy, yet careful, orchestration of hard facts and hilarious historical nonsense. Sounds, like onomatopoeias, silly jokes,

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and songs, animate the world of this no-nonsense series (MacCallum-Stewart, 2007) in which, *de facto*, the word “nonsense” becomes central.

Furthermore, the analysis includes the Italian translations of the series. Indeed, this silly choral symphony, bringing the past to life, poses many translation challenges.

**Key Words:** *Nonsense, Sounds, Music, Popularisation for children, History books*

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She teaches English mediation and translation at the Department of Studies on Language and Culture and English language and didactics at the Department of Education and Humanities, University of Modena and Reggio Emilia (Italy). Her research interests include translation, translation of children’s literature, and knowledge dissemination for children and adults in different genres.

## **Fabienne Silberstein-Bamford**

(University of Zurich, Switzerland)<sup>96</sup>

### **Literary Fan Playlists: Acoustic Enhancements of Fictional Worlds**

What does Tamora Pierce's world of Tortall sound like? What music encapsulates Neil Gaiman's *Coraline*, and which songs transport you to Ursula K. Le Guin's *Earthsea*? These are questions explored by readers in various multimodal fan practices. As participatory culture encourages individualised ways of engagement, stories are no longer experienced through linear narratives, but are accessed through several points of entry. While much research has been dedicated to fan videos, a related, but no less intriguing type of text-music convergence has been overlooked in its entirety: Standalone, fan-arranged playlists dedicated to a popular text, called fanmix, fan soundtrack, or fan playlist. This practice typically neither uses official soundtrack produced for the fan object, nor provides self-composed music. Rather, it allows a glimpse into the compiler's personal listening preferences that is being offered to a like-minded online community of literary fans. These acoustic expansions are thematically linked to the book (series), some trying to illustrate a specific trope, others attempting more broadly to capture in music the sensation of being inside the storyworld. While rooted in analogue technology, online streaming sites have facilitated music compiling for such creative meaning making processes, and most recently, the rise of TikTok has taken the practice

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to new heights. Exploring the phenomenon with a focus on YA literature, I argue that fan playlists are flourishing ways of constructing, experiencing and extending imaginary worlds beyond their original medium using the affordances of digital technology, in a “collective exercise of world building” (Saler 2012:25). Their function is to elicit a desired atmosphere, to offer a specific interpretation of the story, or simply to bridge unconnected fandoms the creator perceives as having some kind of overlap. I discuss this in connection to the still understudied ways in which multiple fandoms and interests in different media forms – such as music and literature – may converge (Hills 2002) and argue that it reveals a facet of a recurring pattern in affinity spaces, by which fans tend to retain their fan identity when approaching unrelated media, superimposing them on each other and consuming through a lens shaped by their fannish biography.

**Key Words:** *Fan Practices, Listening Practices, Transmedia, World Building, Multimodality*

**Fabienne Silberstein-Bamford** is a third-year PhD student at ISEK Institute of Social Anthropology and Cultural Studies at the University of Zurich, Switzerland. She holds an MA in Popular Culture Studies and History and has worked in various children’s literacy promotion projects. Her doctoral thesis explores young fanfiction authors’ experiences of assuming participatory roles and its impact on their engagement with narrative popular media. Her interests include children’s and young adult media, youth literacy, digital cultures, and fan practices.

**Marisa da Silva Martins**

(NOVA University Lisbon, Portugal)<sup>97</sup>

**Echoing Across the Sea:  
Whale Songs and Ecomusicology  
in Children’s Novels and Picture Books**

Since their first contact with cetacean soundscape during the Cold War, the US Navy has been committed to understand not only the bioacoustics of the oceans, but also to clarify how sound is dispersed through marine space. Therefore, as warfare researchers and oceanographers continued to engage with underwater acoustics, the oceans were no longer perceived as places of silence (Helmreich, 2012, 155). Palaeontologist William E. Schevill (1906-1994), and later on cetologist, dedicated his life to studying the acoustic behaviour of marine animals; he was also the first to recognize whale sounds as music. According to Turner and Freedman, “it is clear that people of many cultures have considered some natural sounds to be musical, and this continues today (...). Various animals have aural displays that are rhythmic, melodious, integral to their behaviour and social system, and also pleasing to the human ear” (2004, 47).

Whales are commonly featured in children’s novels and picture books. Paradoxically, not much attention has been paid to the representation of the biggest mammal species of our planet and its vocal prowess in children’s literature studies. Thus, this paper focuses on two picture books, *Following Papa’s Song*

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(2014), *Finn's First Song: A Whaley Big Adventure* (2021) and a children's novel, *Song for a Whale* (2019). The aim of this study is to examine how whale songs are both visually and linguistically portrayed in each text. The authors of these books follow a long tradition of making the animals the protagonists, but they also shed light on the importance of whale songs within the mammal community and culture. The ideas developed on the grounds of ecomusicology (Allen, 2012) will be applied to our line of research, highlighting how whale's voices are a significant tool for educating and connecting children to the environment and its pressing issues.

**Key Words:** *Ecomusicology, Multispecies Studies, Ecocriticism, Whales, Children's Books*

**Marisa da Silva Martins** is a PhD student in Literary Studies and completed her Master's degree in Languages, Literatures and Modern Cultures, both at NOVA School of Social Sciences and Humanities. She is a researcher at the Institute of Contemporary History, NOVA School of Social Sciences and Humanities/IN2PAST – Associate Laboratory for Research and Innovation in Heritage, Arts, Sustainability and Territory. She has presented papers on children's literature, postcolonial studies and animal and environmental studies. She has recently published a paper on the portrayal of the British empire in *The Secret Garden* in *Gaudium Sciendi* (2020). [http://www2.ucp.pt/resources/Documentos/SCUCP/GaudiumSciendi/GaudiumSciendi\\_N19/07\\_InfernoArcadiaMMartins.pdf](http://www2.ucp.pt/resources/Documentos/SCUCP/GaudiumSciendi/GaudiumSciendi_N19/07_InfernoArcadiaMMartins.pdf)



**Ekaterina Shatalova**

(University of Glasgow, United Kingdom)<sup>98</sup>

**Visualising (Anti)Utopia:  
Animated Adaptations of *Peter and the Wolf***

Written in 1936, Prokofiev's symphonic tale *Peter and the Wolf* represents one of those key cultural works which have been reinterpreted and retold countless times, both in Russia and abroad. Over the decades, it has been performed by virtually every orchestra and conductor and has also attracted an endless list of narrators from former presidents to rock stars. All this has turned a simple tale about a boy defeating the wolf into a global brand encompassing multiple media and expanding its initial children's audience to include young people and adults.

In this paper I will look at the animated adaptations of *Peter and the Wolf* to explore what happens to the concept of telling a story through music when it migrates to the screen (i.e. the intermedial boundary crossing), focusing on the three most contrasting adaptations – the Disney version (1946), the Soyuzmultfilm version (1958) and the British-Polish production (2006).

Although the current trend of adaptation theory is pushing against the fidelity approach (Hutcheon, 2006; Kranz & Mellerski, 2008), instances of *infidelity* from the original source can still offer an insightful look at the context in which adaptations were created, released, and consumed. By

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comparing and analysing the three animated versions of *Peter and the Wolf*, I will investigate the ways in which the story changes and develops in various cultures at various given times. Building on that comparative analysis, I will show how each new adaptation embraces and reflects the contemporary ideologies, particularly the image of utopia and anti-utopia and the notion of childhood.

Having the charm and simplicity of all great fairy tales, *Peter and the Wolf* has helped introduce generations of children to the instruments of the orchestra, however, behind this seemingly simple narrative lie sophisticated artistic expressions conveying nuanced political and cultural values.

**Key Words:** *Adaptation, Animation, Disney, Peter and the Wolf, Utopia*

**Ekaterina Shatalova** holds a Master's degree in Victorian Literature from the University of Oxford. She is a member of the Union of Translators of Russia who enjoys translating children's TV shows and books. When not translating, she reviews books for British and Russian publishers. She is a recent graduate of an Erasmus Mundus International Master's degree in Children's Literature, Media and Culture from the University of Glasgow, University of Tilburg, and Aarhus University.

**Anne Skaret  
Silje Harr Svare**

(Inland Norway University of Applied Sciences, Norway)<sup>99</sup>

**The Picturebook as Musical Ekphrasis:  
Music as Motif in *The Fiddler Girl* (2009)  
by Jon Fosse and Øyvind Torseter**

*The Fiddler Girl* (*Spelejenta*, 2009) is a picturebook by Jon Fosse and Øyvind Torseter, with the art of music at its center. The Fiddler Girl is searching for her shipwrecked father. Forced to cross bottomless wetlands, insurmountable mountains and deep seas, she finds comfort in playing her violin. When she plays her own special piece of music, nature responds by removing all barriers and letting her through.

In this paper we will explore two aspects of the musical in *The Fiddler Girl*: How is music represented through the media of the picturebook, and how does the music in *The Fiddler Girl* function as a thematizing of art? Fosse's verbal text is characteristically poetic and rhythmic, whilst Torseter's pictures are made out of photos of collages consisting of different materials and techniques. In this way, both words and pictures emphasize materials and perception, thus echoing both the sensual aspect of the art of music, as well as the overall motif of bodily movement that runs through the book. Following from this, we will argue that the words and pictures act as an ekphrasis of music on different levels:

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both *as* music, as the words and pictures imitate sound; and on the thematic level, as utterances *about* music (Bruhn, 2000). This justifies a reading of the book's musical motif, as well as the ekphrastic presentation of music, as a thematization of art.

The main theoretical inspiration underlying the study comes from the field of phenomenology and in particular from Maurice Merleau-Ponty's writings about art. Methodologically, the analysis is inspired by Kristin Hallberg's (1982, 2022) concept of "iconotext", pointing our analytical attention not only to the representation of music in words and pictures separately, but towards how music is represented in the interplay between the picturebook's words and pictures.

**Key Words:** *Picturebook, Musical Ekphrasis, Phenomenology, Jon Fosse, Øyvind Torseter*

**Anne Skaret** is Professor in Scandinavian Literature at Inland Norway University of Applied Sciences, Faculty of Education, where she specializes in children's literature. Her main current research interest lies in children's literature across media. Recent publications include (titles translated from Norwegian): "The Picturebook as Double Theater: Art Motifs, Art Events, and Scenic Features in Two Picturebooks by Cecilie Løveid and Hilde Kramer" and "'This was supposed to become a poem which someone would remember for a while': Stage Art as Poetry for Children in the Theatre Performance Snutebiller, stankelben", both articles co-authored with Svare.

*Silje Harr Svare* is Associated Professor in Scandinavian Literature at Inland Norway University of Applied Sciences, Faculty of Education. Her research interest lies in the area of modernist Scandinavian poetry, contemporary drama and aesthetic theory. Recent publications include (titles translated from Norwegian): “The Picturebook as Double Theater: Art Motifs, Art Events, and Scenic Features in Two Picturebooks by Cecilie Løveid and Hilde Kramer” and “‘This was supposed to become a poem which someone would remember for a while’: Stage Art as Poetry for Children in the Theatre Performance *Snutebiller, stankelben*”, both articles co-authored with Svare.

**Cláudia Sousa Pereira**

(University of Évora, Portugal)<sup>100</sup>

**The original soundtrack of a nation:  
explaining Amália as an icon  
and the Fado as intangible world heritage**

In 2014, Fado managed to get UNESCO to consider this musical genre as a World Cultural Heritage. Thus, the one who is considered an icon of Fado, Amália Rodrigues, who died in 1999 deserves that her life and work is disseminated to those who no longer knew her on stage, the young ones. On the other hand, being a woman who lived most of her life in a society that treated women unequally she also finds her place in the lists of the most important female figures.

This paper will present three books that are biographies written by women authors and illustrated by three men that are not only as a whole a true source document that confirms common information, but where each one adds its own details that we will highlight. Besides telling the personal and public life of Amália, they contextualize the time in which she grew up and became an icon, as well as the history of Fado itself and its definition. Two of the books give particular emphasis to the poems sung (Pedreira, 2012; Graça, 2020), the other one written in verse is authored by a famous Fado singer of today, Carminho (Carminho, 2020). We will add to this corpus a recently

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published book+CD that in a playful way of intention provides the reader to become simultaneously a listener (Félix, 2022).

From the past to eternity, from a nation to the world, could be a kind of periphrasis that helps to understand the concept of World Heritage. Beyond the history and the stories that are told it matters to us to understand what from the research is emphasized in the presentation of this musical genre that is based on the poetic word and its most eternal cultivator to be presented to the younger generations.

**Key Words:** *Fado, Amália, Intangible Cultural Heritage*

**Cláudia Sousa Pereira:** PhD. in Portuguese literature (University of Évora, 2000), where she is a professor with habilitation and researcher at CIDEHUS (interdisciplinary center for history, cultures and societies). She has been publishing in the areas of children's literature and culture, literary reading promotion and literary education. She is a member of international researching networks. Her laboratory and community outreach work are mostly made with readers who come together to discuss literary works, an opportunity to convince them that literature beyond the pleasure of reading has a fundamental role in society and a relevant place in the social sciences.

## Caroline Starzecki

(University of Rouen Normandy, France)<sup>101</sup>

### **Lemony Snicket's *A Series of Unfortunate Events* (1999–2006): a Text Shaped by Music**

Lemony Snicket's<sup>102</sup> thirteen-book series *A Series of Unfortunate Events*<sup>103</sup> (1999–2006) is a prime example of music and literature feeding upon each other. *ASOUE* can be considered a fragmented accordion-like text which unfolds its themes to its readership. The opening song of the Netflix adaptation (2017–2019) of the books rely on the accordion, which is itself mentioned throughout the narrative. The author's notorious love for this peculiar instrument (Handler 2012) has inevitably shaped the whole narrative of *ASOUE*. This focus on musicality allows us to explore different aspects of the novels.

Apart from the various mentions of classical instruments, the text itself makes creative use of alliteration, assonance and both internal and structural repetition. The titles of the novels, such as *The Carnivorous Carnival* or *The Ersatz Elevator*, give a foretaste of their abundance. Moreover, the accordion in itself is a telling instrument; just as in Markus Zusak's *The Book Thief* (2005), the "poor man's piano"<sup>104</sup> can be a symbol for both life and death or joy and nostalgia. The dichotomy between the accordion being both a folkloric

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<sup>102</sup> Lemony Snicket is the penname of the American author Daniel Handler.

<sup>103</sup> For concision, the book series shall be abbreviated *ASOUE*.

<sup>104</sup> <https://archive.culturalequity.org/instrument/accordion>



and classical instrument transpires through the narrator's monologues. This in turn showcases the duality between high and low culture, exemplified mostly by intertextuality. Most importantly, we may analyse how the versatility of the accordion is reflected through the figure of Lemony Snicket. Just as Daniel Handler is an accordionist – a one-man band, capable of producing rhythm, harmony and melody simultaneously –, Lemony Snicket is a multidimensional *persona*, as he is author, narrator and character at once, orchestrating his narrative at will.

This paper shall thus focus on the links between *ASOUE* and the image of the accordion in order to show the wealth of multifaceted writing. Mentions of the movie adaptation (2004), audiobook album song (2000-2006) and Netflix adaptation (2017–2019) shall further support this study.

**Key Words:** Lemony Snicket, *A Series of Unfortunate Events*, *Accordion*, *Duality*, *Folk*, *Classic*

**Caroline Starzecki** is currently a third-year PhD student at the University of Rouen (France), where she also teaches. She is working under the supervision of French children's literature specialist Virginie Douglas. Her research project is centred around the figure of the displaced child in Lemony Snicket's book series entitled *A Series of Unfortunate Events* (1999–2006). She is particularly interested in the notions of space, orphanhood and power relationships. She has written two articles for peer-reviewed journals that are yet to be published.

## Hadassah Stichnothe

(University of Bremen, Germany)<sup>105</sup>

### **Who's singing here anyway? The narrative implications of songs in Disney fairy tale adaptations**

Ever since Snow White started serenading a flock of birds in Disney's first full length animated movie *Snow White and the Seven Dwarfs* (1937), Disney princesses have been notable singers. However, singing is not limited to princesses. In fact, at some point of the story, any character from villain to sidekick may break into song to express their feelings, lighten the mood or stress an important aspect of the story they are involved in.

This presentation seeks to determine the narrative function of these musical interludes as well as their ideological implications. For this end, the analysis will focus on Disney's fairy tale adaptations and their source texts such as the fairy tales written (or collected) by Hans Christian Andersen, Jacob and Wilhelm Grimm, Charles Perrault, and others. Starting from the question of "who gets to sing what", the narrative setting of the songs will be explored as well as the question of agency and speech. Furthermore, the act of singing as presented in the adaptation (and in some cases in the original fairy tales as well) will be examined. Singing in these movies represents a heavily gendered practice and can

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fulfill widely differing functions from soliloquy to serenading. As the presentation will demonstrate, over the last decades, the narrative function of song has shifted from expressing romantic longing to musical declarations of selfhood and agency.

**Key Words:** *Songs, Fairy Tales, Voice, Agency, Movie Adaptation*

**Dr. Hadassah Stichnothe** is a post-doctoral researcher at the department of philology and linguistics at Bremen University. Her research focuses on Jewish children's literature, transhumanism and fantasy, literary constructions of femininity, and novels of adolescence and initiation and uses theoretical approaches varying from gender studies over translation studies to spatial theory. Her doctoral thesis deals with German and English novels of initiation for children and was published in 2017. She is an editor at [KinderundJugendmedien.de](http://KinderundJugendmedien.de), an academic platform for children's and young adults' media, and is currently conducting a post-doc project on German Jewish children's literature from 1945 to the present.

## **Tone Louise Stranden**

(Oslo Metropolitan University, Norway)<sup>106</sup>

### **Voice as instrument in shared picturebook reading**

In a shared picturebook reading the mediator reads the verbal text while the students have access to pictures in the book. In this paper I aim to explore how the mediator uses her voice as an instrument during a shared picturebook reading. According to Frith (1996) voice can be described in musical terms like any other instrument. My research question is: How does the mediator stage a shared picturebook reading with her voice?

The data material is video recordings of two shared picturebook readings of *Gorm er en snill orm* [*Blake is a kind snake*] by Camilla Kuhn (2013), in which I participated as the mediator. The students were attending second grade (age 7–8). I am a professional storyteller, and my goal was to create a shared picturebook reading performance closer to storytelling than a regular read-aloud.

The selected picturebook has a counterpointing word-image interplay (cf. Nikolajeva & Scott 2006). While the verbal text claims Blake is kind, helping mice, the observant reader will recognize that mice disappear in the pictures. The analysis will explore how the mediator uses her voice as an instrument and draws on Lacasse's (2000) expression about "vocal staging".

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Preliminary results indicate that the mediator uses her voice consciously to underline the counterpointing word-image interplay through qualities of the voice, such as subtleties of breath, intonation, pitch, voice power and length of pauses.

**Key Words:** *Shared Picturebook Reading, Mediator, Voice as Instrument*

***Tone Louise Stranden***, PhD-student at Educational Sciences for Teacher Education, Oslo Metropolitan University Norway. My PhD-project is a classroom study exploring challenging picturebooks in Education. Before I became a PhD-student I worked as an elementary school teacher and professional storyteller. In addition to picturebooks my research field of interests are aesthetic learning processes, theatre for babies and small children and early reading and writing practices.

**Björn Sundmark**

(University of Malmö, Sweden)<sup>107</sup>

**Street Cries and Mad Calculations:  
Sound and Sense in Lewis Carroll's  
*A Tangled Tale***

The aim of this paper is to explore the role of music and sound in the Tenth Knot of Lewis Carroll's *A Tangled Tale*. The suggestion is made that Carroll's use of music and nonsense anchors and embodies his writing/storytelling in human, lived, resounding experience. In the tenth "Knot" of Lewis Carroll's *A Tangled Tale* (serialized 1880–1885) two ladies – Clara and her "eccentric" aunt, "Mad Mathesis" – encounter a large number of war invalids. Clara's is saddened by their situation, while her aunt only sees them as arithmetically "curious" and asks: "what percentage do you suppose must have lost all four – a leg, an arm, an eye, and an ear?" But before Mad Mathesis has provided the necessary data to make a calculation possible, a street vendor interrupts the two ladies and offers to sell them "Chelsea Buns". More efficiently than the pitiful sight of mutilated invalids, the nonsensical intrusion of food and sound re-humanizes the situation for the reader. Of course, in terms of the lesson in logical thinking the Knot is supposed to deliver, the street cries of "Chelsea buns!" could be seen as ephemeral and descriptive, something providing colour merely. But there is much to suggest that the "buns" are more significant than that. First, the tenth knot fronts the title

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“Chelsea Buns” in the title despite the fact that no calculation is associated with such food; “the invalids”, would seemingly have been a more apt title. Second, the epigraph (referenced as “an old song”!) consists of a quote from a nonsense song by Carroll that is featured in *Sylvie and Bruno*. The vendor’s street cry of “Chelsea Buns!” and Carroll’s own nonsense poem are thus subtly linked.

**Key Words:** *Lewis Carroll, Tangled Tale, Nonsense, Music, Orality*

**Björn Sundmark** is a scholar and critic of children’s literature, and Professor of English literature at Malmö University (Sweden), where he teaches English literature and Children’s literature. He has published extensively on children’s literature and is the author of the study *Alice in the Oral-Literary Continuum* (Lund UP, 1999). He is, moreover, the editor and co-editor of several essay collections, including: *Translating and Transmediating Children’s Literature* (PalgraveMacmillan, 2020), *The Nation in Children’s Literature* (Routledge, 2013) and *Child Autonomy and Child Governance in Children’s Literature: Where Children Rule* (Routledge, 2016), and *Silence and Silencing in Children’s Literature* (Makadam, 2021).

**Anette Svensson**

(Malmö University, Sweden)<sup>108</sup>

## **Uses of Music: Children’s Creative Productions in Primary Education**

In a Swedish educational context, learning through aesthetic forms of expression is explicitly stated in the steering documents for primary school. In the subject of Swedish, the pupils should have the opportunity to express themselves and to demonstrate their understanding and knowledge through drawing, painting, music, dance, drama, and other aesthetic forms of expression (Swedish National Agency for Education, 2018). Relating to the use of several aesthetic and medial forms of expression, Hutcheon (2006) discusses the process of a story being transferred from one medium to another, for example from a novel to a film, and the ensuing effect of “re-accentuation and refocusing of themes, characters, and plot” (p. 40). Hence, in addition to offering several entrances into the story world, transferring or re-creating a story provides opportunities to gain deeper knowledge (Jenkins, 2006; Liberg, 2007; Ryan & Thon, 2014).

This presentation reports on a study that is part of a larger project conducted over three years, which focuses on developing pupils’ narrative and creative competencies as well as their language proficiency through a teaching design using one story and several forms of expression. In grade 2,

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they used Astrid Lindgren's *Mio, my Son* and in grade 3, they used *Ronia, the Robber's Daughter*. As part of the project, the pupils created a dance (Ronia) and a theatre (Mio) performance. This presentation aims to explore the uses and functions of music in the pupils' performances. The results of the analysis show that music is used to *present the story*: songs from the soundtrack and film adaptations are used to set the mood; to *tell the story*: for example, playing the flutes is part of the story; and to *support or emphasise the story*: a song about the spring and friendship is used to enhance the themes of the story.

**Key Words:** *Literature education, Transmedia storytelling, Lindgren, Creative production, Primary education*

**Anette Svensson** is Associate Professor in Literature Teaching & Learning and Senior Lecturer in English Literature at Malmö University. Her current research projects are situated in the area of Literature Teaching and Learning, with a specific focus on fictional texts in various aesthetic and medial forms of expression at primary, secondary, and tertiary levels. Her research work comprises empirical studies, design-based research, and pedagogical implications of working with a variety of text and media forms in relation to creative learning and analytical and critical thinking.

**Mateusz Świetlicki**  
(University of Wrocław, Poland)<sup>109</sup>

**Memory Triggers and Markers of Identity.  
The Role(s) of Music in Canadian Children’s  
Historical Fiction**

Lisa Grekul, Canadian scholar and author whose YA/crossover novel *Kalyna’s Song* was met with critical acclaim, has noticed that in the second half of the twentieth century Ukrainian Canadians “united for the first time by common symbols and expressions of their ethnicity” (Grekul “Leaving Shadows” 54). Among the most significant expressions of being Ukrainian are dancing the *hopak* and singing traditional Ukrainian songs (cf. Ostashewski). This is not surprising since music is one of the essential elements distinguishing between peoples and nations. In this presentation, I want to examine the role(s) of various types of music – primarily lullabies, folk songs, national anthems, and religious songs – in children’s and young adult fiction authored by Ukrainian Canadians. In my study of novels and picturebooks, I showcase that Marsha Forchuk Skrypuch (*Stolen Child, Making Bombs for Hitler*), Marion Mutala (*Baba’s Babushka: A Magical Ukrainian Wedding*), and Grekul (*Kalyna’s Song*) use mentions of music as a literary device. This, as I argue, allows them to skillfully interweave their narratives with additional references to Ukrainian traditions and history, which further increases

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the books' potential for the transfer of next-generation memory (cf. Świetlicki).

**Key Words:** *Canada, Ukraine, Identity, History, Memory, Music*

**Dr. Mateusz Świetlicki** is an Assistant Professor at the University of Wrocław's Institute of English Studies and Director of the Centre for Young People's Literature and Culture. He is also a founding member of the Centre for Research on Children's and Young Adult Literature (Faculty of Letters, University of Wrocław). He has held multiple fellowships, including ones at the University of Florida's Department of English (Kosciuszko Foundation Fellowship, 2022) and the University of Illinois at Chicago (Fulbright, 2018). Dr. Świetlicki specializes in North American and Ukrainian children's and YA literature and culture, memory, gender, and queer studies, as well as popular culture and film. His work has appeared in many journals, including *Children's Literature in Education* and *Bookbird*. Dr. Świetlicki is a representative for the Childhood & Youth Network of the Social Science History Association and the deputy-editor-in-chief of *Filoteknos*. His book, *Next-Generation Memory and Ukrainian Canadian Children's Historical Fiction: The Seeds of Memory*, will be published by Routledge in early 2023.

**Letterio Todaro**  
(Università di Catania, Italia)<sup>110</sup>

**When the Art-Song Meets Children's Books:  
Legacies of the 'Mythical Seventies' within the  
latest Italian Music-Books for Children**

In 2016 the news about Bob Dylan's Nobel Prize in Literature was healed with a sense of surprise. Despite the detractors' criticism, this unexpected award represented a highly symbolic recognition of a special way of combining literature, namely poetry, and music. Moreover, that unpredicted award encouraged the appreciation of a range of artistic usually embodied by the contemporary song, including the latest musical expressions of folk and popular art and traditions.

Actually, in the inspiring period of transition from the Sixties to the Seventies, art-songs played a distinctive cultural function in supporting critical thought, emancipation movements and democratic feelings, fostering the development of a stronger and stronger imaginative power.

Nevertheless, the ability in re-interpretating rhythms and melodies which echoed traditional and popular ballads and the aptitude for metaphoric and symbolic codes, often contributed to a conception of the art-song as one recalling the style of children's songs.

The Italian repertory of art-songs of the Seventies can offer an extraordinary context to highlight such a surprising

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connection. A lot of refined art-songs composed and played by distinctive contemporary Italian songwriters (De Andrè, Gaber, Branduardi, Lauzi, Jannacci, Bennato and so on) reproduced harmonies which could be recognized as following the same patterns of children's rhymes. Even more, those artistic products seemed to be naturally ready to be integrated into the children's narrative universe.

Not by chance, that original 'corpus' of songs – deeply rooted in the shared memories of the Seventies - has recently inspired a series of music-books for children, resulting in rich editorial tools which combine pictures, texts and music (in the attached form of CD-Roms).

The presentation would like offer a survey of such children's books which embodies the creative power of songwriters reflecting a kind of art successfully intertwaving with children's literature.

**Key Words:** *Music, Rhymes, Folk Music, Songwriters, Italy*

**Letterio Todaro** is Full Professor at the Department of Education University of Catania and he is teacher History of Pedagogical Publishing and of the Children's Book. He is the director of the editorial series *Laboratorio Children's Books. Teoria e Storia della Letteratura per l'Infanzia e Studi sul Libro per l'Infanzia* for the publishing company Anicia – Rome. The main topics of his research in the field of the Children's Literature studies deal with the history of the contemporary (XX Century and present time) and with the analysis of the editorial panorama related to the children's books.

## Ivana Trajanoska

(Univerity American College, Skopje, N. Macedonia)<sup>111</sup>

### **Musicalization of Fiction as a Vehicle for Intercultural Understanding in the children novel *The White Gipsy Boy* by Vidoe Podgorec**

Vidoe Podgrec (1934–1997) is one of the most prolific Macedonian writers for children’s literature. The children’s novel *The White Gipsy Boy* (Beloto Ciganche, 1966) is his most famous and widely read novel for children for which he won the Yugoslav award “Mlado pokolenie”(1966) and the Macedonian award “Detska radost”. In 1984 the novel has been adapted to a 7-episode TV series and is still on the required reading list for primary school children. It is a bildungsroman narrated in first person singular by Taruno, the main character who, during World War II, was found on the road by a Romani caravan and was raised by them. In the novel, Podgorec tries to portray the life of the Romani-Travelers, their habits, music, stories and legends, and their life philosophy. Moreover, Podgorec also tries to describe the stereotypes, prejudices and the discrimination they face by the local non-Romani inhabitants through the eyes of the white boy who grows up with the Romani-Travelers. The novel is characterized by accentuated lyricism, detailed and emotional descriptions of nature. A sad and melancholy feeling predominates in the novel. Furthermore, the novel is imbued with textual representations of Romani songs

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and music, textual descriptions of their music and violin performances and singing practices. In this paper, I revisit the novel through the concept “musicalization of fiction” (Wolf, 1999) and argue that through the musicalization of the text, Podgorec aimed at achieving deeper intercultural understanding and familiarize the readers with the Romani-Travelers’ culture.

**Key Words:** The White Gipsy Boy, *Vidoe Podgorec*, *Musicalization of fiction*, *Intercultural understanding*

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**Anna Travagliati**  
(University of Bologna, Italy)<sup>112</sup>

**Inspiring Children to Play a Different Tune:  
Music as a Feminist Empowerment Tool in  
“Dalla parte delle bambine”**

The employment of music in children’s literature and education may serve a variety of purposes, from passing knowledge, to boosting self-confidence, to sparking interest in social issues.

Drawing on this last aspect, this paper will examine the use of musical elements in the picture books published by “Dalla parte delle bambine” [On the side of little girls] (Milan, 1975–1982), Italy’s first feminist publishing house for children’s literature, founded and led by author Adela Turin. Although no book focuses specifically on music, this remains a recurring theme in numerous stories, both as a background element and as an active element in the plot. In particular, playing a musical instrument is portrayed as an act of empowerment and rebellion against patriarchal tyrants and oppressive social norms.

So, Fiorentina, formerly exploited housewife, after the destruction of her middle-class house teaches her children to sing and play the guitar; the repudiated wives of the despot Barbabrizzolata live together harmoniously, establishing a cultural circle where each woman plays a different musical

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instrument; newlywed Clementina's wish to learn to play the flute is crushed by Arturo, who prefers her wife to be uncultured and passive, hence his gift of a gramophone. Furthermore, music gets associated with femininity itself, as is evident in *La giubba pezzata* [The patched coat], in which a prince is gifted with feminine qualities, and thus becomes a refined pianist.

After highlighting how, by connecting music to female empowerment, Turin subverts stereotypes and offers inspiring role models – in picture books women are scarcely involved in the arts, including music, as observed by the author herself (Du Côté des Filles, 2004)–, this paper will argue that the presence of music enriches and strengthens Dalla parte delle bambine's feminist messages, as well as making Turin's stories more appealing to the young readers.

**Key Words:** *Feminism, Gender Issues, Picture Books, Seventies, Sexism*

**Anna Travagliati** is a PhD candidate at the University of Bologna, Italy. Her doctoral project focuses on Adela Turin's *Dalla parte delle bambine*, the first Italian publishing house for feminist children's literature. She participated in international conferences, among which "The Child and the Book Conference" (Malta, 2022) and "The Children's Literature Association Conference" (Atlanta, Georgia (USA), 2022). In 2020 she was awarded the Marco Polo scholarship from the University of Bologna for her research stay at the Université Sorbonne Paris Nord. Recently (2021) she participated in European project "G-Book 2: European Teens as Readers and Creators of Gender-positive Narratives".

**Karantona Georgia**  
**Tsilimeni Tasoula**  
**Charakopoulos Christos**  
(University of Thessaly, Greece)<sup>113</sup>

**The orchestra had its own story! Music, images,  
and movement in Tchaikovsky's ballets!**

Music and literature, the sister arts, emerged as a discrete area of research in the eighteenth century. Brown (1970) explored their relationship as a field of study and concluded that the two arts can be combined in their various genres. Calogero (2002) also claims that integrating music with children's books enhances the ideas and themes implicit in both while improving basic understandings of language and story. In addition, music, as an integral part of children's lives, has a unique and powerful ability to affect how children listeners react to a story and provide a subtext and omniscient commentary to the visual narrative (Schaefer, 1998). Therefore, blending music with literature can create a pleasing effect for the young reader/listener, and exploring the world of music through non-fiction picture books helps the children revisit even classical music works. Considering the above theoretical framework, this paper addresses the relationship of music, text, and image to engage young readers with Pyotr Ilyich Tchaikovsky's famous ballets *Swan Lake*, *The Nutcracker*, and *The Sleeping Beauty*. The main questions addressed are: How does the music enable the reader to understand the actions,

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thoughts, and feelings without reading the text or seeing the visual representations, and in what way-if and- the visualization of the music imitate the rhythm, tempo, and dynamic of the classical music? Focusing on Steven Paul Scher's typology "music in literature"-music as a theme in literary works, we will examine his statement that music and literature "are viewed as closely akin because they both are auditory, temporal, and dynamic art forms" (Scher, 2004). These classical works of art, adapted by Katy Flint and illustrated by Jessica Courtney-Tickle, might assist us in decoding the music-literary exchange.

**Key Words:** *Knowledge Books, Tchaikovsky's Works, Musicality, Visualization, Ballets*

**Georgia Karantona** is a Ph.D. candidate in Children's Literature at the School of the Humanities and Social Sciences, University of Thessaly, Greece. She has taken part in international conferences and published articles on Holocaust Education, representations of trauma, and genocide. Her main research interests include contemporary Holocaust literature, ethics, and memory. She is currently researching visual representations of the Shoah. She has completed postgraduate courses on the cultural aspects of the Holocaust and Holocaust Education at the University of Cambridge, Tel Aviv University, and the Centre for Holocaust Education, UCL. In addition, she works as a literature teacher in a bilingual school in London.

**Tasoula Tsilimeni** is a Professor at the Department of Early Childhood Education, the School of the Humanities and Social Sciences of the University of Thessaly in Greece, where she teaches Children's Literature. She has published relevant articles and studies in autonomous books, collective volumes, and refereed Greek and foreign academic journals. She is the Director of the electronic journal Keimena, dedicated to studying children's literature ([www.keimena.ece.uth.gr](http://www.keimena.ece.uth.gr)), and Director of the Laboratory of Speech and Culture at the University of Thessaly. She has published books for children and educators and fiction for adults. She has also taken part in international congresses.

**Christos Charakopoulos** is a Ph.D. candidate in Creative Writing at the Department of Early Childhood Education, University of Thessaly, Greece. He holds a master's degree in Modern Greek Language and Literature Didactics and a BA in Greek Philology (Classical Studies). He works as an associate philologist in public secondary education and has taught for many years as a teacher in private schools. He speaks English, Serbian, Croatian, and Bosnian. His scientific articles have been featured in conference proceedings and journals in Greece and abroad. His scientific interests include Children's Literature, Creative Writing, and Literature Didactics.

## Emma Tueller Stone

(Homerton College – Cambridge, United Kingdom)<sup>114</sup>

### **Supermassive Internet Rabbit Hole: Soundtracks, TikTok, and *Twilight* Adaptations**

*Twilight*, the YA supernatural romance novel that centered female sexuality and, confusingly, intensely patriarchal relationship standards (Meyer, 2005), is a very different text from *Twilight*, the iconic classic of neo-feminist angst from the mid-noughties (Hardwicke, 2008). Confused? So are many fans, reviewers and casual consumers of this franchise, who often conflate the book and the film as one and the same. And yet, nothing more thoroughly defines the difference between the narratives of the two versions of *Twilight* than the now-iconic soundtrack from the film and the oft-referenced music in the book. Using Genette's theory of genre to define the ways in which allusion and reference function across Stephanie Meyer's original novel and its adaptation, this paper will attempt to define how the musical aesthetic from the book and film are representative of the ways in which *Twilight* has been edited and altered as it became increasingly popular (Genette; Gilbert, 2021).

This paper will take three steps to understand how the music in *Twilight* has shaped the cultural understanding of this story. First, by examining the music in the book and Gilbert's work on fan communities. Then, I will look at the difference

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in styles and contexts of the music in the films, primarily the first film whose soundtrack has become synonymous with the text and significant to many fans (Williams, 2013). Finally, and most importantly, I will look at current uses of *Twilight* songs in online fan communities, primarily based on TikTok (Jerasa and Boffone, 2021). Looking at both the narrative and music in this capacity will reveal some of the differences between adaptations, as well as unifying factors across the cultural phenomenon that is *Twilight*.

**Key Words:** *Twilight*, *soundtrack*, *adaptations*, *pop culture*, *TikTok*

***Emma Tueller Stone*** is a PhD student at the University of Cambridge researching fantasy, queer theory, pop culture and theology. Her current focus is Mormon YA literature. She is also the President of the Research Student's Association, an editor for By Common Consent press, and a content creator on BookTok. In her spare time, she is a dedicated plant mum who hosts a tragic (yet compelling) plant funeral.

**Anastasia Ulanowicz**  
(University of Florida, USA)<sup>115</sup>

**Right Through You: Transmedial Adaptations  
of Alanis Morissette's *Jagged Little Pill* and the  
Performance of Intergenerational Solidarity**

Alanis Morissette's 1995 rock-album *Jagged Little Pill* may well define the last decade of twentieth-century popular music. As a brash and uncompromisingly feminist compilation of successive radio hits, it gave voice to a generation of girls and women who, upon coming of age in the wake of the second-wave feminist movement, laid claim to sexual agency. Two decades later, Morissette's album appears to stir a new generation, not least because it has become adapted as both a Broadway musical and a YA novel based on its libretto. Tagged as "the show you feel," the 2019 Broadway musical was co-written by Morissette as well as the Academy-award-winning screen-writer Diablo Cody and the multiple-Grammy-award lyricist Glen Ballard. In 2022, the musical was adapted, with permission, as *Jagged Little Pill: The Novel* by celebrated young adult (YA) author Eric Smith.

In this paper, then, I analyze transmedial adaptations of Morissette's original album in order to argue that they have at once preserved its distinctively Generation X appeal for raw authenticity even as they have repurposed her lyrics for a decidedly Gen Z audience. Although both the musical and

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the novel draw on Morisette's original lyrics in order to elicit 90s nostalgia, their themes – e.g., opiate addiction, pornography addiction, and gender identity – are those that are of immediate concern to young people coming of age in the twenty-first century. The texts' appeals to distinct generations of audiences, moreover, are echoed in the intergenerational conflicts and bonds that they depict. Ultimately, I argue, these transmedial adaptations might be considered performances of what Justyna Deszcz-Trybuczak's and Zoe Jaques have termed "intergenerational solidarity."

**Key Words:** *Rock Albums, Broadway Musicals, YA Literature, Alanis Morisette, Intergenerational Solidarity, Generation X, Generation Z*

**Anastasia Ulanowicz** is an associate professor of children's literature and visual rhetoric at the University of Florida. Her teaching and research address such topics as children's literature, comics, memory studies, and intergenerational relationships. She is writing her second book on representations of Eastern Europe in Western comics, and she is co-editing (with Dr. Mateusz Swietlicki) the first Anglophone introduction to Ukrainian children's literature.



**Kiera Vaclavik**

(Queen Mary University of London, United Kingdom)<sup>116</sup>

## **Listening to Rissmann's *Alice* Concert Suites**

Sound plays a crucial role Lewis Carroll's *Alice's Adventures in Wonderland*. Crucially, by the end of the story, it becomes apparent that everything that happens to Alice has its origins in sound. Alice's sister performs what amounts to a back translation which ties 'the Queen's shrill cries' to 'the voice of the shepherd-boy', the Mock Turtle's sobs to 'the lowing of the cattle in the distance' and 'all the other queer noises' of the adventure to 'the confused clamour of the busy farm-yard' (Carroll, p. 132). Sound has also been of considerable significance in the afterlife of both *Alice* books: some of the very earliest adaptations and tie-ins took the form of lavishly illustrated music sheets. A steady stream of musical responses and interpretations of the books has been produced ever since across a range of media from opera to pop, and most recently in concert suites which were a collaboration between composer Paul Rissmann and myself. *Wonderland* and *Through the Looking Glass* performed by the London Symphony Orchestra premiered at the Barbican, London, in November 2015 and 2022 respectively.

In this paper I will briefly outline the research process which draws on Carroll's texts the Victorian parlour music and will explore the ways in which Rissmann gives sonic form to

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key aspects of Carroll's work. As well as its use of Victorian sources, what makes his *Alice* adaptations distinctive is the targeting of young audiences specifically. I will consider the challenges and opportunities offered by this audience and reflect on what is lost and gained in a collaborative translation process of this kind – with the aim of inspiring other such collaborations drawing on the rich sonic archive which is children's literature and the captive (in various senses of the term) audience which is children themselves.

**Key Words:** *Collaboration, The Alice Books, Adaptation, Paul Rissmann, Translation*

**Kiera Vaclavik** is Professor of Children's Literature and Childhood Culture at Queen Mary University of London and directs the Centre for Childhood Cultures. Her work brings children's literature studies into dialogue with other fields including classics and costume history, and regularly involves collaboration with high-profile organisations across the creative and cultural industries. She is the author of *Fashioning Alice: The Career of Lewis Carroll's Icon, 1860-1901* (Bloomsbury Academic, 2019)

**Vassiliki Vasiloudi**

(University of Crete, Greece)<sup>117</sup>

**Political and Ideological Entanglements  
of Music in Contemporary Greek young adult  
Historical Fiction**

Contemporary Greek young adult historical fiction focuses on events inscribed in the collective memory either as traumatic or heroic; these include the Greco-Turkish World of 1922, the country's Triple Occupation during WWII (1940–1944) and the Greek Civil War (1946–1949), as a major event of the Cold War Era in the aftermath of WWII, and the Colonel's Junta (1967–1974). According to Barthes, there are two types of music; music that one listens to and music that one writes (1977: 149); to this, we should add the music one reads in fiction. Drawing on a wide sample of Greek young adult historical novels published roughly from the Metapolitefsi (the restoration of democracy in 1974, following the fall of Junta) to date, this paper explores the relationship of music with the historical mode, in other words the reasons why music is incorporated as an intertext in the narrative – usually not recognized by the child reader; the functions of music within historical fiction, ranging from recreating an era to bestowing a legacy of music on the generations to come by rendering the historical novel a repository of past musical culture; the musical strains featuring in the narratives ranging from popular and propaganda music (Papanikolaou, 2007:

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86), music based on engaged poetry to improvised lyrics by child characters; last but not least, the implications of certain types of music for both past and present politics and ideology (Stephens, 1992).

**Key Words:** *Greek Young Adult Historical Fiction, Music, Politics, Ideology, Popular Culture*

**Vassiliki E. Vassiloudi.** BA in Education (Democritus University, Greece), MA in Children's Literature (distinction, University of Reading, Britain), Ph.D. (honors) in the same field (Democritus University). She is assistant professor of children's literature at the University of Crete. Publications (selection) include the book length-study *The Child's Paper (1868–1893): The Children's Press and the Protestant Ideals of Childhood*, Athens: National Research Center, 2013; and articles such as "Anti-communist Indoctrination and the Children's Salvation During the Greek Civil War (1946–1949) and Afterwards: Constructing an Identity for the Youth", *Civilizations* 9, (2009): 115–130; "Re-imagining homeland in the aftermath of the Greek Civil War (1946–1949): Children's Magazines", *Journal of Modern Greek Studies*, 32.1, (May 2014): 165-186; "International and local relief organizations and the promotion of children's/young adult refugee narratives". *Bookbird. A Journal of International Children's Literature* 57.2, (2019): 35–49.

## Vera Veldhuizen

(University of Groningen, Netherlands)<sup>118</sup>

### Children's Detective Audio Dramas

The popular German children's detective series *TTKG*, which has successfully run since 1979, comprises over 100 novels and over 200 audio dramas. Similarly, the Austrian *Ein Fall für Dich und das Tiger-Team*, which has run since 1995, comprises a constellation of media, including audio adaptations and complementary cassettes, to be played while reading the novels. Although the media are different, for both *TKKG* and *Ein Fall für Dich* the *form(ula)* of the detective story remains the same and bound to the genre's strict rules. Adaptation studies is a young field, and often addresses the relationship between form and medium. However, the role of audio remains under researched. Therefore, this paper asks the question: what is the narrative function of the music in these detective stories?

In order to analyse this, I focus in particular on the cassettes of *Ein Fall für Dich*, which are purely music, the stingers, background music and *leit motifs* in *TKKG*, and the theme song of *TTKG*. The hypothesis is that the music functions as an emotional regulator for both *Ein Fall für Dich* and *TKKG*, to encourage the right amount of excitement and thrill for the young reader whilst also ensuring that moments of relief are provided to cut the tension. The *leit motifs* and stingers help

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the reader identify when important events occur in the plot, activating their engagement with the narrative and priming them to pay attention to particular moments. Thus, they aid the young reader to direct their focus. The sung theme song, on the other hand, is linked to the seriality of *TKKG*: it provides a light-hearted moment of familiarity, and as it is sung by the voice actors who play the child characters, it encourages an empathic bond with the child audience.

**Key Words:** *Children's Detective Fiction, Adaptation, TKKG, Audio Dramas*

**Vera Veldhuizen** is assistant professor of European Languages and Cultures at the University of Groningen, specialised in cognitive narratology, children's war literature, and children's detective fiction. Her recent publications include: "Confusing Boundaries in *The Lovebus*: Constructing Consent in Dutch YA Fiction", *The Lion and the Unicorn* 46(2); "Classifying Monsters", , Stephan and Borkfelt eds.; "Narrative Ethics in Robert Westall's *The Machine Gunners*" in *Children's Literature in Education* 52; and "The Truth, the Partial Truth, and Anything but the Truth: Textual Constructions of Veracity in Siobhan Dowd's *Bog Child*", *IRCL* (in print).

**Tea-Tereza Vidović Schreiber**

**Daniela Petrušić**

**Mira Brajčić**

(University of Split, Croatia)<sup>119</sup>

## **Musical for children**

Musical is a musical-scenic work of an entertaining character whose specialty is the integration of dance, singing and acting into a unique whole. Musical is similar in its characteristics to opera, operetta and burlesque. It is performed all over the world and has been shown in the most famous places such as Broadway and the West End. Most often, amateur school groups presented musicals in churches, schools and other performance spaces. Starting from this fact, the goal of this work is to see the possibility of applying musicals in working with children of early and preschool age. The methodological toolkit (analysis and description) will show how children design the performance of musicals in their institutions (from making costumes and scenography, designing the text and choosing music to rehearsing dance movements). Special attention in the work will be on the stage realization of puppet musicals in kindergartens, for the reason that puppets are most suitable for showing simple short stories, for example fables because of the animals that are the protagonists, then fairy tales in which the main actors are heroes, and the children's attention is also maintained by the dramatic con-

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tent that is potentiated by miraculous events. Also, an effort will be made to point out the fact that such texts are easier to adapt. It is important to point out that in a musical, the beauty and fun character of the performance is primarily the songs. The songs connect the acting and dancing parts of the musical and complete and deepen the action of the musical. It can be concluded that the participation of children in the creative process, in this context in the performance of musicals in preschool institutions, is possible, and in new educational paradigms, it is necessary because they contribute to multiple benefits in the child's development.

**Key Words:** *Acting, Dance, Singing, Integration, Musical-scenic Type*

**Tea-Tereza Vidović Schreiber** was born on June 19, 1973 in Split. She graduated from the *Universitas in Zadar* with a degree in Croatian language and literature, and in 2004 she earned a master's degree at the *Faculty of Humanities and Social Sciences* in Zagreb. She received her doctorate at the *Faculty of Humanities and Social Sciences* in Zagreb. She published the collections of poems *Duša i tijelo*, 1993 and *Gnijezdo bez zvuka*, 2000, and in 1997 the poems in the collection of poems *Clouds*. She is employed at the *Faculty of Humanities and Social Sciences in Split*.

**Daniela Petrušić** was born on July 26, 1983 in Split. She graduated from the *Arts Academy of Split* in 2006, and became a professor of music theory subjects. She has been employed in O.Š. *Ostrog* in Kaštel Lukšić and in O.Š. *Prince Mislav* in Kaštel Sućurac. She also worked as a professional associate at



the *Art Academy of the University of Split*. In the fall of 2014, she entered in postgraduate doctoral studies at the *Faculty of Humanities and Social Sciences in Split*. Since 2019, she is employed as an Assistant at *Faculty of Humanities and Social Sciences in Split*.

**Mira Brajčić** was born on July 19, 1997 in Split. She currently lives in Split where she has completed her Masters degree in *Faculty of Humanities and Social Sciences in Split* at the *Department of Early and Preschool Education*. After she completed her Bachelors degree, she decided to choose a Musical module for her Masters degree. When it comes to her musical knowledge, she's been playing the acoustic guitar for six years and sang at a church choir. She has worked as a preschool educator for the past 3 years which mostly involves working with nursery age kids.

**Aleksandra Wiczorkiewicz**

(Adam Mickiewicz University in Poznań, Poland)<sup>120</sup>

**ECHOES SINGING IN THE WISHING WELL**  
**Sound, translation, difference and repetition**  
**in Walt Disney's *Snow White and the Seven***  
***Dwarfs* in early Polish adaptations for book**  
**and screen**

Walt Disney's iconic animated picture *Snow White and the Seven Dwarfs* (1937) opens with a scene in which Snow White sings over the Wishing Well: the well responds with echo, and the melody reaches the Prince passing beneath the castle walls. The story begins with sound, and it is the sound – songs, rhythmic expressions, instrumental passages – that can be called subject and realm of this Disney's musical fantasy (Bohn 2017). It became a resounding success and quickly found an audience around the world: as early as in 1938, the Polish dubbed version was created by Ryszard Ordyński who engaged outstanding artists of word and stage: the dialogues and songs were worked out by Marian Hemar, and the voice of Snow White performed by Maria Modzelewska. The film's premiere was widely acclaimed: cinema posters advertised it as “a masterpiece of colour and sound”, “the first full-length Disney film to be spoken and sung entirely in Polish”. It also found resonance in literature: in 1939, J. Przeworski published a book entitled *Snow White* written by Irena Tuwim, a renowned translator and author,

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who did not, however, base her text on Hemar's version. Using the technique of adaptation, Tuwim wrote a different text, including different poems and songs. Thus a sequence of repetitions and echoes was created: Grimms' fairy-tale adapted into a Disney animation, dubbed into Polish and rewritten as a literary text by Tuwim. In my presentation, I will analyse this textual sequence – comparing the two Polish adaptations – through the figure of echo and concept of translational repetition and difference. The focus of my analysis will be translational strategies such as transcreation and transmediation applied to the rendition of sound in a specific type of screen and audiovisual translation (O'Connell 2007; Pérez-González 2019) aimed at the child audiences (O'Connell 2003; Oittinen 2000).

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The research is a part of the project “Half a Century of Children's Literature in Poland. Texts for a young audience in the context of power and cultural production: the recipient of literature – literature as a recipient” funded by Polish National Science Centre.

**Key Words:** *Walt Disney, Snow White and the Seven Dwarfs, Ubbing, Adaptation, Translation*

**Dr. Aleksandra Wieczorkiewicz** is a literary scholar, lecturer and researcher in the Children's Literature & Culture Research Team at Adam Mickiewicz University in Poznan, Poland. Her academic interests include English children's literature of the Golden Age, Polish juvenile writings, and children's literature translation studies. She has authored two

monograph books and more than 20 academic articles and book chapters; she is also a literary and academic translator. Her latest publication concerns the history of influence of the English-language classics on the Polish juvenile fiction (in *Retracing the History of Literary Translation in Poland*, Routledge 2021)

**Lydia Wistisen**  
(Stockholm University, Sweden)<sup>121</sup>

**The creation of ecocitizens: Music, sound, and lyrics in 1970s Swedish environmentally aware picture books and children’s TV programs**

The purpose of the paper is to explore the many functions of music in Swedish children’s picture books and television programs from the 1970s, a period that has been highlighted by previous research as notably concerned with green politics, environmental degradation, and recycling. The paper claims that late 1970s Swedish children’s culture developed a new understanding of ecology by experimenting with form and content. In previous research, the period has been described as characterized by an explosive creativity and desire to reject the conventions of what picture books and TV programs should look like. It was an experimental period where creators often moved between different types of media, incorporating both illustration, text, and music in their work. This paper will thus discuss how visual and musical resources harmonize to encourage critical thinking and shape the overall aesthetics of a picture book illustration or TV scenography. What are the ethical implications and eco-pedagogical potential of the use of music in children’s culture?

The paper draws from research that argues that the development of children’s critical thinking benefits from

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media that combines two or more semiotic systems. It argues that multimodal medias are valuable tools in the quest to lift children's sensitivity towards environmental issues. The overarching theoretical framework originates from ecocriticism and a basic assumption of the project is that the environmental crisis also involves a crisis of culture and imagination. The paper hopes to intervene in current discussions on children's culture and ecoliteracy, as the question of how to foster future ecocitizens is debated widely in the public domain and also increasingly across the humanities. An important basis of the paper is the environmentalist claim that non-traditional representations have the ability to stimulate action. Children need aesthetically challenging and imaginative counter-narratives and images that will reenchant nature and inspire to action.

**Key Words:** *Picture Books, Children's TV Programs, Music, Ecocitizens, Multimodality*

**Dr. Lydia Wistisen** is an Associate Professor at the Department of Culture and Aesthetics, Stockholm University, Sweden. She is a part of their research group of children's literature and young adult fiction and is currently working on an externally funded project called "The Child in the Wasteocene: Trash Thematics, Waste Aesthetics, and Environmental Ethics in Swedish Children's Culture 1969–1977".

## Angela Yannicopoulou

(National and Kapodistrian University of Athens, Greece)<sup>122</sup>

### Picturebooks on Deafness and Music

In the ears of many people the title of this presentation “*Picturebooks on Deafness and Music*” sounds paradoxical in two aspects: How does music, an auditory event, come to terms with deafness, especially when it is profound? and, How can music, an auditory stimulus, be presented in children’s picturebooks, where sound -apart from a few exceptions- is entirely absent? For these reasons, picturebooks on deafness and music do face a double challenge: On the one hand, they should demolish the stereotypical idea that D/deaf people are a priori deprived of music (Darrow, 2006); and on the other hand, they will explore the ways in which the magic of music is presented through the visual modality of picturebooks.

In this paper, three types of picturebooks will be examined: a) Picturebooks about D/deaf musicians are mainly biographies (“auto-pathographies”, according to a term introduced by Couser, 1997), where deafness is treated either as an obstacle to be overcome, see picturebooks on Beethoven, or as a unique experience that expands the pleasures of music, see *How Evelyn Glennie, a Deaf Girl, Changed Percussion*. b) In other picturebooks the emphasis is placed on the D/deaf audience, who experiences music with their whole body through vibrations (see *Moses goes to a concert*). c) “Signed

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songs” are also examined, mainly in the form of “translated songs”, in which the lyrics are translated into sign language and performed for an audience (Bahan 2006, 34). Although picturebooks do not present typical “songs for hands” (Maler, 2013), since they are, according to Cook’s (1998) terminology, “instances of multimedia”, they present songs with the aid of sign language -see the series of nursery rhymes by Annie Kubler- and capture the possibilities as well as the difficulties involved in introducing sign language through the static images of a book.

**Key words:** *Deaf, Deaf culture, Sign language, Music, Picturebook*

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## Krystyna Zabawa

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### **„Our National Instrument” – the Violin Motif in Polish Children’s Literature**

The quote from the title of this paper comes from a poem by an eminent Polish poet – Konstanty Ildefons Gałczyński. A violin has been often a motif of Polish poetry and prose, also in books for children. The aim of the research is to answer the question: how a violin as a literary motif is presented in Polish children’s literature? Is it actually (and if yes, in what way) a „national” instrument? Could it be an element of national identity? The roots of the violin motifs can be found in Polish folklore and fairytales (Chyła-Szypułowa 2006). Primary sources are works for children written during the last 100 years in Poland. The author starts from analyzing a few representative poems (Iłakowiczówna 1986, Porazińska 1967, Chotomska 2004). Then short stories and novels are taken into account (Korczak 2012, Czerwińska-Rydel 2014, 2017, Klebańska 2020).

The theoretical background for the research are mainly: comparative studies of music and literature (*Muzyka...* 2002, Hejmej 2014) and thing theory (Domańska 2006) as a violin is also a special kind of object that may be treated as a human („a radical personification”, Domańska 2006), especially in children’s literature. The paper focuses on two kinds of

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musicality: „music of words” and „verbalmusic” (Hejmej 2014).

The analyses of literary texts and illustrations lead to formulate the conclusions on:

- the functions of the motif in poetry and prose for children;
- the differences in presentation of the motif between the genres;
- the ways of describing the instrument both with words and with pictures;
- the ways of presenting violin music and violinists;
- the influence of a violin/violin music on the characters and their lives.

**Key Words:** *a Violin, a Violinist, Polish children’s poetry, Biographical books for children, Books about instruments*

**Krystyna Zabawa** is professor and head of the Literary Studies Department in the Modern Languages Institute at Jesuit University in Kraków. She graduated from the Jagiellonian University. Her fields of interests include literature of the turn of the 19<sup>th</sup> century and early 20<sup>th</sup> century, especially poetry, children’s and YA literature. She published the monograph entitled *Rozpoczęta opowieść. Polska literatura dziecięca po 1989 roku* [A Tale Begun. Polish Children’s Literature after 1989 with regard to Contemporary Culture] and *Literatura dziecięca w kontekstach edukacyjnych* [Children’s Literature in Education]. She is a member of IBBY Polish Section and regularly publishes book reviews.

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**Contrasts and levels of invocation in the  
picture book „Piccola con piccolo“**

The paper *Contrasts and levels of invocation in the picture book „Piccola con piccolo“* explores the picture book written by Croatian author Bruno Mezić and illustrated by Klasja Habjan, published by Mala zvona (2021). Croatian children's literature about music (Ž. H. Vukelja, Lj. Šimara etc.) starts from different topics; the importance of hard training, overcoming fear before a performance or the characteristics of a musical instrument. However, this picture book has a different and unusual theme: the freedom of creating (composing) music which is not only possible for adults, but also for a very small girl. This idea corresponds in the picture book with the girl's sensitivity to sounds from nature and the environment. This is a hypersensitive and extremely gifted child, so the picture book can also be viewed from the aspect of encouraging and affirming creativity. The picture book also functions as a small vocabulary in the field of classical music, in a humorous and appropriate way. The illustrator's contrasting illustrations (scenes of formal teaching in a music school and improvisations which Piccola practices alone) are a visual challenge addressed to the reader, while the text has the role of describing different ways of understanding

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and performing music. In this way, the picture book raises some provocative questions about the relationship between practicing and enjoying music and provokes the reader's engagement. Authors were also inspired by the book „*With Story to Music – story as a starting point in the musical upbringing and education of younger and preschool children*” (Željka Horvat Vukelja, Petra Heisinger, 2020). The focus of the text is the method of the author's artistic presentation of previously mentioned perspectives.

**Key Words:** *picture book, creativity, improvisation, child, music*

**Diana Zalar** was born on 8 July 1965 in Split. In 1990 she obtained a degree in Yugoslav Languages and Literatures from the Faculty of Humanities and Social Sciences in Zagreb. In 2002 she defended her doctoral thesis entitled *Mithological Beings in Artistic Croatian Prose for Children*. She is Full Professor at the Faculty of Teacher Education in Zagreb, where she teaches courses on international and Croatian children's literature. She is an author and coauthor of seven books, numerous scholarly papers, three antologies etc. She was one of the founders and member of the Editorial Board of the journals *Literature and the Child* and *Librie&Liberi*, and she is member of the IBBY Croatian National Council for the Children's Book, Croatian Association of Researches in Children's Literature and etc.

**Tea Sesar** was born on 27 September 1987 in Zagreb. In 2017 she graduated from the Faculty of Humanities and Social Sciences in Zagreb with a bachelor's degree in

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