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HELLENIC REPUBLIC
NATIONAL AND KAPODISTRIAN UNIVERSITY OF ATHENS
FACULTY OF PRIMARY EDUCATION

THE CHILD AND THE BOOK 2014 Tenth Annual Conference

Edited by
Vicky Patsiou
and **Tzina Kalogirou**

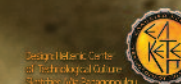
April 10-12, 2014, Athens, Greece
National and Kapodistrian University of Athens
Central building of the University of Athens

 30 Panepistimiou Ave. 

Time, Space and Memory in Literature
for Children and Young Adults



 **πεδίο**



THE CHILD AND THE BOOK 2014

Tenth Annual Conference

Athens, Greece, April 10-12 2014

**Time, Space and Memory in Literature
for Children and Young Adults**

book^{of} abstracts

Edited by Vicky Patsiou and Tzina Kalogirou

Organization:
**Faculty of Primary Education,
National and Kapodistrian University of Athens, Greece**



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- to all members of the academic and administrative staff of the Faculty of Primary Education for their encouragement and efficient support to the organization of this event.
- to all members of organizational and secretarial staff of the conference whose effort and dedication were all extremely valuable to the successful undertakings of this organization.
- to the publishers Pavlos Papachristofilou (Editions Pedio), George and Kostas Dardanos (Editions Gutenberg/tipothito), for their priceless support and prompt collaboration in many aspects of conference organization.
- to the Finnish Institute at Athens and especially to Mr. Jari Pakkanen, Director, and Mrs. Maria Martzoukou, Senior Administrator of the Institute, for their kind help in matters of conference accommodation.
- to our colleague Dr. Thomas Mpampalis (Diadrassi Editions) for his friendship and genuine support.
- to the President of Greek IBBY, Vangelis Iliopoulos and his team for their insightful contribution in the organization of parallel events.
- to the storyteller Sassa Voulgari for offering us the opportunity to enjoy her exceptional performance.
- to the artist Maria Panagopoulou for her inspiration in creating the conference logo.
- to our students for offering their volunteering and competent work in all phases of the conference.

PRESENTATION

The Faculty of Primary Education at the National and Kapodistrian University of Athens in Greece hosts the tenth annual **The Child and the Book Conference** in Athens, from 10th to 12th of April 2014. This important scientific annual conference attracts delegates from all over the world and offers a unique opportunity for emergent researchers to present and discuss their work, together with established scholars.

The Child and the Book Conference was inaugurated in 2004 at the University of Roehampton (UK). It was then hosted in 2005 by the University of Antwerp (Belgium), in 2006 by the University of Newcastle(UK), in 2007 by the Department of Western Languages and Literature at the Bogaziçi University in Istanbul (Turkey), in 2008 at the Buffalo State University in Upstate New York(USA), in 2009 by the Vancouver Island University (Canada), in 2011 by the Oslo and Akershus University College in Norway, in 2012 by the Department of Education at Cambridge University(UK), and finally in 2013 by the Department of Philosophy, Sociology, Pedagogy and Applied Psychology (FISPPA) at the University of Padua(Italy).

The Child and the Book 2014 Conference (“Time, Space and Memory in Literature for Children and Young Adults”) is a step towards the investigation of the complex and mutual influences of Time, Space, and Memory in literature and other media for children and young adults.

Apart from being inextricably interwoven in all aspects of life, Time, Space, and Memory are nowadays at the core of many scholarly disciplines. The purpose of this international conference is to bring together scholars and young researchers from different countries who are especially interested in theoretical and critical reflections on the ways that Time, Space, and Memory are deployed in literature and media for children and young adults. We also aim to promote further the discussion on a series of shared issues and to prompt participants coming from different backgrounds to engage with one another. The hope is to bring about a heightened appreciation of the variety of approaches that are possible in each case.

Thursday, April 10, 2014

(Grand Hall of Ceremonies - Central Building of the University of Athens,
30, Panepistimiou Ave.)

09.00 – 10.00	Arrivals and Registration
10.00 – 10.30	Welcome and Greetings Professor Dr. Theodosios Pelegrinis, Rector of the National and Kapodistrian University of Athens Professor Dr. Dimosthenis Daskalakis, Dean of the School of Education, National and Kapodistrian University of Athens Professor Dr. Vicky Patsiou, on behalf of the Local Scientific and Organization Committee of THE CHILD AND THE BOOK 2014 Associate Professor Dr. Konstantinos D. Malafantis, President of the Hellenic Educational Society Vangelis Iliopoulos, Author, President of GREEK IBBY
10.30 – 11.00	Introductory Speech by Dr. Dimosthenis Daskalakis, Professor of Sociology, Dean of the School of Education, Head of the Faculty of Primary Education, National and Kapodistrian University of Athens
11.00 – 12.00 Plenary Session	Moderation: Dr. Tzina Kalogirou Keynote Speaker Dr. Janet Evans, Independent Scholar, Literacy and Educational Consultant, UK <i>"What's a memory?": Past, Present and Future Memories in Picturebooks.</i>
12.00 – 12.45 Plenary Session	Moderation: Dr. Dimosthenis Daskalakis Keynote Speaker Dr. Nina Goga (Bergen University College, Norway) <i>Mapping nature - cultivating identity. Young female characters on the threshold between inherited and self-developed identity.</i>
12.45 – 13.15	Special Event <i>My name is Alice ... my name is "Sleeping Beauty"... my name is Fairy.</i> A narrative wandering in time, tailored specially for The Child and the Book 2014 Conference Conception, Dramaturgy & Performance: Sassa Voulgari Music Composition: Spyros Pan
13.15 – 14.30	Light Lunch Break and Refreshments

II Auditorium II
"Giannis Drakopoulos"

II Auditorium II
"Alkis Argyriadis"

15.00 – 15.20 Parallel Session 1 Four papers X 2	<p>Representing the Past (a):Fiction Moderation: Dr. Dan Hade Dr. Constantinos Scordoulis Dr. Venetia Apostolidou (School of Primary Education, Aristotle University of Thessaloniki, Greece) <i>Past, Present and Future in Children's Historical Fiction.</i></p>	<p>Memory in Children's Literature (a): Fairy Tales and Novels Moderation: Dr. Athanasios Nakas Dr. Ana Margarida Ramos Dr. Smaragda Papadopoulou (University of Ioannina, Greece) <i>The scents of the child, memory and the scents of the book: Three different perspectives of language and teaching methodology.</i></p>
15.20 – 15.40	<p>Phoebe Chen (Faculty of Education, Cambridge University, UK) <i>Degradation of Memory and History in Fever Crumb's Narrative of Growing Up.</i></p>	<p>Dr. Vicky Patsiou (Faculty of Primary Education, National and Kapodistrian University of Athens, Greece) <i>(Re) constructing National Memory through Novels: the Case of Alki Zei.</i></p>
15.40 – 16.00	<p>Dr. Alexandra Zervou (University of Crete, Greece) <i>Alternating space and time. The management of historical memory from the 19th to the 21st century: young heroines and young readers.</i></p>	<p>Dr. Peter E. Cumming (York University, Toronto, Canada) <i>Through Memory, Past, Present, Future: The Challenge of Young People Reading in Search of April Raintree.</i></p>
16.00 – 16.20	<p>Dr. Karen A. Krasny (Faculty of Education, York University, Toronto, Canada) <i>Engaging 'vigilant memory': Middle school students write the Holocaust for YA readers.</i></p>	<p>Dr. María Alcantud Díaz (University of Valencia, Spain) <i>The Not-So-Evil Stepmother: Sharing Past and Present Events for Social Construction in Terms of Diversity and New Family Structures.</i></p>
16.20 – 16.40	Discussion	Discussion

II Auditorium II
"Giannis Drakopoulos"

16.45 – 17.30 Plenary Session	<p>Moderation: Dr. Vicky Patsiou - Dr. Tzina Kalogirou Keynote Speaker Dr. Sandra L. Beckett (Brock University, Canada) <i>Clocks, Maps, and Measuring Tapes: Visualizing Time and Space in Alice's Adventures in Wonderland.</i></p>
17.30 – 18.00 18.00 – 18.45 Plenary Session	<p>Coffee Break Moderation: Dr. Tzina Kalogirou - Dr. Vicky Patsiou</p>

	<p>Keynote Speaker Dr. Åse Marie Ommundsen (Faculty of Education at Oslo and Akershus University College of Applied Sciences, Norway) <i>Norwegian children's literature in the aftermath of 22nd of July: Collective memory and trauma relief.</i></p>	
	<p>II Auditorium II "Giannis Drakopoulos"</p>	<p>II Auditorium II "Alkis Argyriadis"</p>
<p>19.00 – 19.20 Parallel Session 2 Four papers X 2</p>	<p>Representing the Past (b): Fiction, Theatre, Film Moderation: Dr. Ioannis Vrettos Dr. Louisa Kakissi-Panagopoulou</p> <p>Dr. Anastasia Economidou (Democritus University of Thrace, Greece) <i>The ideological uses of the past and of memory in Greek literature for young ages.</i></p>	<p>Memory in Children's Literature (b): Travels into History Moderation: Dr. Charalampos Bampounis Dr. Xavier Mínguez-López</p> <p>Dr. Daniel Hade (Pennsylvania State University, Fulbright Professor of American Studies, University of Wroclaw) <i>Learning to Forget: Memory and Amnesia in American Children's Books about War.</i></p>
<p>19.20 – 19.40</p>	<p>Cristina Colombo (Author, translator and researcher, Argentina) <i>Analyzing the articulation of Space, Time and Memory under appalling circumstances and extreme conditions: Travel into the past, terminal illness and confinement.</i></p>	<p>Dr. Renata Junqueira (FCT/UNESP Presidente Prudente, Brazil) & Dr. Marta Campos de Quadros (FCT/UNESP Presidente Prudente CAPES/PNPD Fellow, Brazil) <i>Memories and spaces: the literature for children mediating different times.</i></p>
<p>19.40 – 20.00</p>	<p>Dr. Theodore Grammatas (Faculty of Primary Education, National and Kapodistrian University of Athens, Greece) <i>Mnemonic recording of the theatre.</i></p>	<p>Dr. Meni Kanatsouli (School of Education, Aristotle University of Thessaloniki, Greece) <i>Painful Memory in Children's Literature.</i></p>
<p>20.00 – 20.20</p>	<p>Dr. Sotiria Kalasaridou (Department of Primary Education, Aristotle University of Thessaloniki, Greece) <i>Representations of adolescence, Memory, and Holocaust in Louis Malle's films.</i></p>	<p>Dr. Dorota Michułka & Dr. Bogumiła Staniów (University of Wroclaw, Poland) <i>"Adventures of Little Adam in the Wonderland" within the historical discourse of the Martial Law period in Poland. Wroniec by Jacek Dukaj.</i></p>
<p>20.20 – 20.40</p>	<p>Discussion</p>	<p>Discussion</p>
<p>20.40</p>	<p>Welcome Wine Reception-Dinner buffet (at the foyer) End of the first day</p>	

Friday, April 11, 2014

(Central Building of the University of Athens, 30, Panepistimiou Str.)

09.00 – 09.30		Arrivals and Registration
		II Auditorium II "Giannis Drakopoulos"
		II Auditorium II "Alkis Argyriadis"
09.30 – 09.50 Parallel Session 3 Five papers X 2	Children's Books through Time (a) Moderation: Dr. George Kalkanis Dr. Ture Schweps	Travels in Time and Space Moderation: Dr. Maria Dimasi Dr. Emmaouel Fyrippis
	Dr. Ramón Pérez Parejo & Dr. José Soto Vázquez (University of Extremadura, Spain) <i>The problem of folk tales adaptation. The case of the collection "The Peak of the Stork".</i>	Dr. Dimitra Bechlikoudi (School Advisor, Greece) <i>The emergence of childhood and adolescence in the Trilogy by Yannis Atzakas: Confinement-Trauma-Memory.</i>
	Dr. Tharrenos Bratitsis, Marina Kandroudi & Anna Moutafidou (University of Western Macedonia, Greece) <i>The child and the book in the digital era.</i>	Dr. Catherine R. Posey (Shasta College and Azusa Pacific Online University, U.S.A.) <i>A Divine Timeline: The Spirituality of Time Travel in Some Children's and Young Adult Literature.</i>
	Dr. Smaragda Papadopoulou & Dr. Nikoletta Tsitsanoudis - Mallidis (University of Ioannina, Greece) <i>Narrative modes and discourse in language acquisition of traditional Greek fairy/folk tales books and children's mental frameworks: of time, space and/or memory.</i>	Dr. Tasoula Tsilimeni (University of Thessaly) & Panaou Petros (Boise State University, School of Education, USA) <i>Texts crossing time and space to reach children and youth in Greece. A comparative, contact and transfer study through interviews to Greek publishers and translators.</i>
10.30 – 10.50	Dr. Triantafyllos H. Kotopoulos (University of Western Macedonia, Greece) & Vassiliki Nanou (University of Western Macedonia, Greece) <i>A Synergy of digital era and children's books: Chronotopic transformations of children's literary worlds.</i>	Dr. Moisés Selfa Sastre (Faculty of Educational Sciences, University of Lleida, Spain) <i>The Pass of Time and Death in Contemporary Spanish Literature for Children: Some Important Considerations.</i>

|| Auditorium || "Giannis Drakopoulos"

|| Auditorium || "Alkis Argyriadis"

10.50 – 11.10	<p>Eleni Karpouza, Aikaterini Zampanioti & Dr. Andreas Karakitsios (Faculty of Education, Aristotle University of Thessaloniki) <i>Children's Books in Education: Teachers' and Students' Selection Criteria.</i></p>	<p>Dr. Mariana Spanaki (University of Ioannina, Greece) <i>Moving across the universe in fiction and graphic novel: A Wrinkle in Time by Madeleine L'Engle.</i></p>
11.10 – 11.30	Discussion	Discussion
11.30 – 12.00	Coffee Break	
12.00 – 12.20 Parallel Session 4 Six papers X 2	<p>Children's Books through Time (b) Moderation: Dr. Diamanti Anagnostopoulou Dr. Vicky Patsiou</p> <p>Dr. Tzina Kalogirou (Faculty of Primary Education, National and Kapodistrian University of Athens, Greece) & Dr. Vasso Economopoulou (National and Kapodistrian University of Athens, Aristotle University of Thessaloniki, Greece) <i>Transformations of a "Sleeping Beauty" Heroine: the Development of a Young Female from Childhood to Adulthood.</i></p>	<p>Childhood, Domestic Life and a Sense of a Place Moderation: Dr. Mary Dimaki-Zora Dr. Aggeliki Voudouri</p> <p>Dr. Georgia Ladogianni (University of Ioannina, Greece) <i>Primitivism and Literature. Menelaos Lountemi's novel A child counts the stars (1956).</i></p>
12.20 – 12.40	<p>Christine Drakou (Faculty of Primary Education, National and Kapodistrian University of Athens, Greece) <i>Memory and fiction in "Cassandra and the wolf": aspects of cruelty.</i></p>	<p>Maria Chatzianastasi (Newcastle University, UK) <i>Memories that Hurt: home and memory in Greek-Cypriot children's literature about refugees.</i></p>
12.40 – 13.00	<p>Veronika Martenova Charles (York University, Canada) <i>Making Traditional Tales Relevant to Contemporary Children.</i></p>	<p>Dr. Maria Caracausi (University of Palermo, Italy) <i>Space and time in Christos Boulotis' cat stories.</i></p>
13.00 – 13.20	<p>Dr. Ture Schwebs (Bergen University College, Norway) <i>Numberlys: The interplay between history, urban life and technology in a children story app.</i></p>	<p>Dr. Patricia Martín Ortiz (University of Salamanca, Spain) <i>My Cat Likes to Hide in Boxes by Eve Sutton or Travelling through the Eyes of a Cat.</i></p>

II Auditorium II
"Giannis Drakopoulos"

II Auditorium II
"Alkis Argyriadis"

13.20 – 13.40	<p>Dr. Charalampos Bampounis & Dr. Panagiota Konstantopoulou (Faculty of Primary Education, School of Education, National and Kapodistrian University of Athens, Greece) <i>Life stories of childhood: Vasou Daskalaki «The Rootless: The story of a peasant».</i></p>	<p>Kati Voigt (University of Leipzig, Germany) <i>"Time and Space are Only Forms of Thought": Time, Space and Memory in Time Travel Fantasies for Children and Young Adults.</i></p>
13.40 – 14.00	<p>Dr. Evangelia Galanaki & Dr. Konstantinos D. Malafantis (Faculty of Primary Education, School of Education, National and Kapodistrian University of Athens, Greece) <i>The many faces of loneliness and solitude among gifted narrators: Childhood, adult life, and work.</i></p>	<p>Dr. Ana Margarida Ramos (Aveiro University, Portugal) <i>Childhood nostalgia in Portuguese children's literature: remembering special times and places.</i></p>
14.00 – 14.20	Discussion	Discussion
14.20 – 15.30	Light Lunch Break and Refreshments	
15.30 – 15.50 Parallel Session 5 Four papers X 2	<p>Utopias, Heterotopias, and Dystopias in Literature for Children and Young Adults (a) Moderation: Dr. Theodore Grammatas Dr. Mariana Spanaki</p> <p>Dr. Chryssa Kouraki (University of Ioannina, Greece) <i>Ideological significations in Sally's Gardner dystopian fiction Maggot Moon.</i></p>	<p>Aspects of Picturebooks (a) Dr. Meni Kanatsouli Dr. Andreas Karakitsios</p> <p>Dr. Eva Gressnich (Johannes Gutenberg University Mainz, Germany) <i>Is Children's Literature Fine-tuned to Children's Linguistic and Cognitive Skills? On the Verbal and Visual Depiction of Space in Picturebooks.</i></p>
15.50 – 16.10	<p>Dr. George Katsadoros & Dr. Panagiota Feggerou (University of the Aegean, Greece) <i>The Social Context in Aesopic Fables: Utopias and Dystopias.</i></p>	<p>Lina Iordanaki (Faculty of Education, University of Cambridge, UK) <i>Travelling through literary time and space: Narrative leaps in postmodern picturebooks.</i></p>
16.10 – 16.30	<p>Dr. Katerina Karatasou (Frederick University, Cyprus) <i>Nightmares Compared. Figures of emergence and regression in young adult and adult political fiction.</i></p>	<p>Dr. Sara Reis da Silva (Institute of Education - University of Minho Braga, Portugal) <i>True and Re-Presented: The Memory of Second World War in Contemporary Picturebooks.</i></p>

programme

	II Auditorium II “Giannis Drakopoulos”	II Auditorium II “Alkis Argyriadis”
16.30 – 16.50	Dr. Mary Dimaki-Zora (Faculty of Primary Education, National and Kapodistrian University of Athens, Greece) <i>Utopias and Dystopias in the Greek Theatre for Young Audiences.</i>	Dr. Marianna Missiou & Dr. Diamanti Anagnostopoulou (University of the Aegean, Greece) <i>Challenging time and space in wordless books.</i>
16.50 – 17.10	Discussion	Discussion
17.10 – 17.40 17.40 – 18.00 Parallel Session 6 Four papers X 2	Coffee Break Utopias, Heterotopias, and Dystopias in Literature for Children and Young Adults (b) Moderation: Dr. Venetia Apostolidou Dr. Alexandra Zervou	Aspects of Picturebooks (b) Moderation: Dr. Androniki Boufi Dr. Rea Kakampoura
	Dr. Photini Papariga (Aristotle University of Thessaloniki, Greece) <i>Children in agony and heterotopias.</i>	Dr. Konstantinos Malafantis & Dr. Evangelia Moula (National and Kapodistrian University of Athens, Greece) <i>Inscriptions of history in the body of comics' retellings of Homer's Odyssey: How time, contemporary trends and cultural milieu are reflected on them.</i>
18.00 – 18.20	Dr. Athanassios Nakas & Nefeli Gkatsou (National and Kapodistrian University of Athens, Greece) <i>O suprême beauté de L'Enfant innocent: Representations of Childhood as Eden in the poetry of Victor Hugo.</i>	Theodora Koutziakoutzidou (University of Ioannina, Greece) <i>“Some(when)... Some(how)... Some(time)”.</i> <i>Detecting how through analyzing time and space of the narrative, we can identify elements of racist ideology.</i>
18.20 – 18.40	Dr. Etti Gordon Ginzburg (Gordon Academic College, Haifa, Israel) <i>Nonsense as Autobiography: The Children's Poems and Family Secrets of Laura E. Richards.</i>	Dr. Angela Yannicopoulou (Faculty of Early School Education, School of Education, National and Kapodistrian University of Athens, Greece) <i>History as illustrated stories in books for young children.</i>
18.40 – 19.00	Dr. Aliko Tsotsorou (Modern Greek Language Teaching Centre, National and Kapodistrian University of Athens) <i>History, Space and Time in the novel of George Saria The Treasure of Vaghia.</i>	Dr. Catherine (Kate) Riley (University of Trento, Italy) <i>Getting the picture: how young children learn to fill the spaces to build the narrative in picturebooks.</i>
19.00 – 19.20	Discussion	Discussion

II Auditorium II
"Giannis Drakopoulos"

(Central Building of the University of Athens, 30, Panepistimiou Str.)

19.30 – 20.30
Plenary Session

Moderation:
Dr. Anastasia Christofidou

Keynote Speaker
Dr. Riitta Oittinen, University of Tampere, Finland
*The Multimodality of Translation: On
Translating Picturebooks for Child Audiences.*

Friday, April 11, 2014

(Marasleio Didaskaleio - Institute for Primary Education Teachers, 4, Marasli Str.)

II Room A1 II

II Room A2 II

15.30 – 15.50
Parallel Session 7
Five papers X 2

**Children's Books in Educational Contexts
(a)**
Moderation:
Dr. Thomas Mpampalis

Anthi G. Chotzakoglou
(Theatre historian - Researcher, Greece)
"Be-Witched shadows: approaching Greek Shadow Theatre's Witches, inspired by Fairy tales".

**Time, Space and Memory:
Different Approaches**
Moderation:
Dr. A.-S. Antoniou

Dr. Emiliya Ohar
(Editing & Publishing Department
of Ukrainian Publishing
& Printing Academy, Ukraine)
*"Time-space" in the modern
Ukrainian fantasy for adolescents.*

15.50 – 16.10

Dr. Monica A. Papas
(University of Ioannina, National and
Kapodistrian University of Athens, Greece)
*The Plum Tree by B. Brecht: A poem over
time. Analysis and Critical Consideration of
its morals for children.*

**Dr. Marina Grigoropoulou (Université of
Paris III, France, TEI of Epirus, Greece)**
*Two Diaries and One Suitcase: Traces of the
Holocaust in Literature for Young Adults.*

16.10 – 16.30

Krystallia Kyritsi
(University of Edinburgh, UK)
*Imaginary spaces, fantasy realms: creative
responses to literature by making a commu-
nity of young writers in our classroom.*

Dionisia Margariti
(University of Ioannina, Greece)
*Recalling the past: "The voice of objects" in
three short stories for young readers written
by Angeliki Varella.*

16.30 – 16.50

Aimilia Kalogianni
(Archaeologist, M.Ed.) &
Evaggelia Stamelou
(Archaeologist)
*Museums' educational books: are they just
worksheets or tools for museums' management
on exhibits and ancient monuments? The case
of Volos "Athanassakeion" Archaeological Mu-
seum and the Archaeological Site of Sesklo.*

Gabrielle Kristjanson
(School of Culture and Communication,
University of Melbourne, Australia)
*The Productivity of Danger: Education, Pow-
er and the Child in Peril.*

|| Room A1 ||

|| Room A2 ||

16.50 – 17.10	Dr. Olga O. Mikhaylova (historian of Russian literature, researcher) <i>Mythopoetical Time and Space in V. Daguskiy's "The Stories of Denis": What is hidden from the real reader?</i>	Dr. Svitlana Bogdan (Lesya Ukrainka Eastern European National University, Ukraine) <i>Lesya Ukrainka's epistolary text as a source of the reconstruction of Kosach family communication</i>
17.10 – 17.30	Discussion	Discussion
17.30 – 18.00	Coffee Break	

|| Room A1 ||

|| Room A2 ||

18.00 – 18.20 Parallel Session 8 Five papers X 2	Children's books in Educational Contexts (b) Moderation: Dr. Konstantinos Phassoulis Dr. Triantafyllos H. Kotopoulos & Eva K. Batsara (University of Western Macedonia, Greece) <i>Humor, laughter and absurdity in the contemporary Greek school textbooks of children's literature: Travelling in time and space through the creative writing of humorous texts.</i>	Children Books through Time: Adaptations, Retellings, Metanarratives Moderation: Dr. Eva Galanaki Dimitrios Kassis (Roehampton University UK, Faculty of English Studies, National and Kapodistrian University of Athens, Greece) <i>Peeps at Many Lands: Iceland by Disney Leith.</i>
18.20 – 18.40	Dr. Nikoletta Tsitsanoudis-Mallidis & Dr. Smaragda Papadopoulou (University of Ioannina, Greece) <i>Visual literacy and commercialization of children's literature - Case study of a fairytale about road safety.</i>	Vassiliki Gkouni (Faculty of Primary Education, National and Kapodistrian University of Athens, Greece) <i>The aristophanic comedy and the contemporary generations: The adaptation of Lysistrata in Modern Greek Literature for Children and Young Adults.</i>
18.40 – 19.00	Dr. Labrini Th. Skoura (Faculty of Primary Education, National and Kapodistrian University of Athens, Greece) & Dr. Georgios Pappas (Hellenic Open University, Language Center, National and Kapodistrian University of Athens, Greece) <i>Promoting children's oral skills in Second Language Acquisition through Drama.</i>	Evgenia Pagani (Faculty of Primary Education, National and Kapodistrian University of Athens, Greece) <i>Adaptations of a classic text for children in printed, mechanical (pop-up) and electronic book.</i>

|| Room A1 ||

|| Room A2 ||

19.00 – 19.20	Dr. George Baralis & Ioanna Fokou (Faculty of Primary Education, National and Kapodistrian University of Athens, Greece) <i>The utilization of storytelling in Mathematics' teaching.</i>	Dr. Aggeliki Kordellou (Université Paris IV-Sorbonne, France, Superior Technological Educational Institute of Ionian Islands, Greece) <i>Transforming... the fairytale: from John Berger's "One bear" to the multimedia spectacle for children of A. Frantzis and G. Koumentakis "The silent step of the bear".</i>
19.20 – 19.40	Meghanne T. Flynn (Trinity College Dublin, University of Cambridge/Homerton Research and Teaching Centre for Children's Literature, UK) <i>Spatial Memory in American Young Adult.</i>	Nikolaos Magouliotis (NTUA, School of Architecture, Greece) & Dr. Apostolos Magouliotis (Department of Early Childhood Education, University of Thessaly, Greece) <i>The house as a shelter through the adaptations of a fairy-tale: The Three Little Pigs.</i>
19.40 – 20.00	Discussion	Discussion

|| Room A5 ||

15.30 – 15.50 Parallel Session 9 Five papers X 1	Ideology and Identity in Children's Literature Moderation: Berit Westergaard Bjørlo Maria Arnaoutaki (Faculty of Primary Education, National and Kapodistrian University of Athens, Greece) <i>Exploring the world with a book: a literary journey for children through the words of K. Ouranis, C. P. Cavafy and F. Pessoa.</i>
15.50 – 16.10	Maria Karagianni (National and Kapodistrian University of Athens, Greece) <i>Does White Fade Over Time? Examining the Rhetoric of Whiteness as "Social Amnesia" and Spatial Privilege in Children's Literature.</i>
16.10 – 16.30	Sofia Grigoriou (Faculty of Primary Education, National and Kapodistrian University of Athens, Greece) <i>The Body as Site of Memory: Sexual Abuse in Greek Young Adult Literature.</i>
16.30 – 16.50	Vera Mystaka & Emmanouela Tisizi (University of Oxford, UK) <i>The management of memory and time in the novel of Alki Zei Wildcat under glass.</i>
16.50 – 17.10	Dr. Marnie Campagnaro (University of Padua, Italy) <i>Challenging the limit. Different perspectives in the use of narrative "margins" in Bruno Munari's, Suzy Lee's and Jon Klassen's picturebooks.</i>
17.10 – 17.30	Discussion
17.30 – 18.00	Coffee Break

|| Room A5 ||

|| Room A6 ||

	Aspects of Narration and Representation in Children's Literature Moderation: Dr. Dimitra Bechlikoudi	Children's Books between Time Present and Time Past Moderation: Dr. Evangelia Mavrikaki
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|| Room A5 ||

|| Room A6 ||

	<p>Dr. Spyros Kiosses (Department of Primary Education, University of Thessaly, Greece) <i>"I don't know what's going on here, but it's probably not for good: the function of simultaneous narration in Greek literature for adolescents".</i></p>	<p>Ioanna Kouki (National and Kapodistrian University of Athens, Greece) <i>Self and Reflection: Metafictive Spaces in the Mirror.</i></p>
18.20 – 18.40	<p>Elpida Konia (University of the Aegean, Greece) <i>The "transparent minds" of self-narrating characters in recent Greek adolescent novels.</i></p>	<p>Evangelia Kiriakidou (Department of English Studies, National and Kapodistrian University of Athens, Greece) <i>Spaces for Learning in the Contemporary American Adolescent Novel: the Boarding School.</i></p>
18.40 – 19.00	<p>Dr. Agatha Markati (National and Kapodistrian University of Athens, Greece) & Elli Papadopoulou (University of Edinburgh, UK) <i>Cassandra and the Wolf: Fairytale and Personal Mythology.</i></p>	<p>Eirini Tzitzili (University of Ioannina, Greece) <i>From The Wizard of Oz to The Wizard that "Woz" (Was): Transforming, Adapting the Fairy Tale in Greece.</i></p>
19.00 – 19.20	<p>Maria Georgopoulou & Nefeli Gkatsou (Faculty of Primary Education, National and Kapodistrian University of Athens, Greece) <i>The sense of time in kids' escape from routine: A comparison between Grigorios Xenopoulos and Henri Bosco.</i></p>	<p>Karol Kwiatek (Cracow University of Economics, Poland) <i>360° memory.</i></p>
19.20 – 19.40	Discussion	Discussion

Workshops

|| Room A3 ||

|| Room A4 ||

15.30 – 17.00	<p>Anita Boesmans (Department of Teacher Education KHLim, Belgium) <i>Kamishibai and its use in primary school. Kamishibai (paper-drama/play/theatre).</i></p>	<p>Dr. Xavier Mínguez-López & Rafael Fernández Maximiano (University of València, Spain) <i>Interdisciplinary Workshop on Music, Literature and Creative Writing (1st part).</i></p>
17.00 – 18.30	<p>Dr. Elizabeth Poe (University of Colorado at Boulder, USA) <i>The Child and the Book: From Children's Literature to Readers Theatre.</i></p>	<p>Dr. Xavier Mínguez-López & Rafael Fernández Maximiano (University of València, Spain) <i>Interdisciplinary Workshop on Music, Literature and Creative Writing (2nd part).</i></p>

|| Room A3 ||
|| Room A4 ||

18.30 – 20.00	Anita Boesmans (Department of Teacher Education KHLim, Belgium) <i>Kamishibai and its use in primary school. Ka- mi-shibai (paper-drama/play/theatre).</i> (Repeated workshop).	Libuše Lišková (University of West Bohemia, Czech Republic) <i>Developing students' cultural and historical awareness through nursery rhymes and po- etry.</i>
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End of the second day

Special evening event at 21.00 (optional).

Traditional Greek Cuisine Feast at the traditional Greek Tavern "Masina".

Address: 133, Syngrou Ave

**Participation Cost: 15€ per person (all included – a wide range of Greek dishes
 with all included beverages and unlimited Greek house wine).**

**Registration and payment upon arrival at the conference registration desk
 (please notify us of your presence in advance).**

Saturday, April 12, 2014

(Central Building of the University of Athens, 30, Panepistimiou Str.)

09.00 – 09.10	Arrivals	
	 Auditorium "Giannis Drakopoulos"	 Auditorium "Alkis Argyriadis"
09.10 – 09.30 Parallel Session 11 Six papers X 2	Aspects of Translation and Poetics Moderation: Dr. Triantafyllos H. Kotopoulos Dr. Stavroula Polychronopoulou Dr. Ekaterina P. Stavrou (University of Ioannina, Special Educator, Kindergarten teacher) <i>Determining cultural identity of the child through folklore literature</i>	Space and Time: Theoretical perspectives in Different Genres (a) Moderation: Dr. Peter E. Cumming Dr. Nikoletta Tsitsanoudis -Mallidis Dr. Katerina Karatasou (Frederick University, Cyprus) & Dr. Tasoula Tsilimeni (University of Thessaly) <i>Towards a classification of the (intricate) re- lations between actual and mythological worlds in Modern Greek novels for juvenile reading audiences.</i>
09.30 – 09.50	Dr. Sofia Gavriilidis (Aristotle University of Thessaloniki, Greece) & Mary Drosopoulos (Aristotle University of Thessaloniki, Greece, Akdeniz University, Turkey) <i>The adventures of translation in The Adven- tures of Pinocchio.</i>	Dorota Beltkiewicz (Pedagogical University of Cracow, Poland) <i>Fairy-tale (r)evolution: speech therapeutic story – a new solution for children with speech problems and difficulties of emotion- al nature.</i>

	 Auditorium "Giannis Drakopoulos"	 Auditorium "Alkis Argyriadis"
09.50 – 10.10	Dr. Wanda Matras-Mastalerz (Pedagogical University of Cracow, Poland) <i>The role of national legends in the process of shaping identity of the child.</i>	Dr. Angeliki Sakellariou (University of Western Macedonia) <i>Space and time in traditional folk tales and in modern fairy tales: a comparison.</i>
10.10 – 10.30	Dr. Sabah A. Aisawi (University of Dammam, Saudi Arabia) <i>Places in the Memory: Poetics of Narrative Time and Space in The Colour of Silence.</i>	Dr. Anastasia Christofidou (Academy of Athens, Faculty of Primary Education, National and Kapodistrian University of Athens, Greece) & Irene Dimitropoulou (Faculty of Primary Education, National and Kapodistrian University of Athens, Greece) <i>Nonce-formations in Greek children's literature.</i>
10.30 – 10.50	Dr. Elpiniki Nikoloudaki-Souris (University of Crete, Greece) <i>Time, Space and Memory in Susan Collins' Novels Hunger Games (2008).</i>	Dr. Luis S. Villacañas de Castro (Department of Didàctica de la llengua i la literatura, Facultat de Magisteri, València Spain) <i>Literature for young adults at the centre of a university syllabus: Pedagogical knowledge in Nikki Grimes' Bronx Masquerade.</i>
10.50 – 11.10	Dr. Vassiliki Nika (National and Kapodistrian University of Athens, Greece) <i>The translator as a co-creator, or how the translator becomes the "net" of a "literature ping-pong" between two authors.</i>	Maria Elena Scotti (Milano-Bicocca University, Italy) <i>Fathers' travelling through space and time.</i>
11.10 – 11.30	Discussion	Discussion
11.30 – 12.00	Coffee Break	
12.00 – 12.20 Parallel Session 12 Five papers X 2	Time, Space and Memory: Fantasy Literature and Multimodal Texts Moderation: Dr. Sabah A. Aisawi Luis S. Villacañas de Castro Maria Pirgerou (Department of English Language and Literature, National and Kapodistrian University of Athens) <i>Us and the Victorians: A- bridging Time and Space.</i>	Space and Time: Theoretical perspectives in Different Genres (b) Moderation: Dr. María Alcantud Díaz Dr. Smaragda Papadopoulou Dr. Nicholas A. E. Kalospyros (Department of Philosophy and History of Science, National and Kapodistrian University of Athens, Greece) <i>Reading Echo's Sounds: Interpreting the Metaphors of a Poetic Soundscape.</i>

II Auditorium II
"Giannis Drakopoulos"

II Auditorium II
"Alkis Argyriadis"

12.20 – 12.40	<p>Dr. Maria Luisa Alonzo (University of Cambridge/Homerton Research and Teaching Centre for Children's Literature, UK) <i>Perspectives about Time in Michael Ende's Fiction.</i></p>	<p>Georgia Polizo (Faculty of Primary Education, National and Kapodistrian University of Athens, Greece) <i>Small Corners and Immaculate Public Spaces: Young Readers Responding to Spatial Poetry (C. P. Cavafy - Theodore Roethke).</i></p>
12.40 – 13.00	<p>Yelyzaveta Hrechaniuk (National University of "Kyiv-Mohyla academy" Ukraine) <i>The Yellow Brick Road to El Dorado: Mapping the Land of Oz.</i></p>	<p>Dr. Tzina Kalogirou (Faculty of Primary Education, National and Kapodistrian University of Athens, Greece) <i>Grecian Urns revisited: Representations of Children through Spatial Forms in Modern Poetry.</i></p>
13.00 – 13.20	<p>Dr. Xavier Mínguez-López, Rafael Fernández-Maximiano, Ana María Botella-Nicolás & Sylvia Martínez-Galleo (University of València, Griemal Group, Spain) <i>From opera to animation: didactic proposals for an interdisciplinary work in artistic education.</i></p>	<p>Dr. Maria Dimasi & Dr. Evangelia Aravani (Democritus University of Thrace, University of Macedonia, Greece) <i>Defining the space in Turkish literature: a semiotic analysis.</i></p>
13.20 – 13.40	<p>García González Macarena (Zurich University, Institut für Populäre Kulturen, Switzerland) <i>Routes against Roots. Past, Perspective and Place in children's adoption books</i></p>	<p>Dr. Ifigeneia Triantou-Kapsomenou (Department of Early Childhood Education University of Ioannina, Greece) <i>At the crossroads of time perception between folk and modern narration.</i></p>
13.40 – 14.00	Discussion	Discussion

II Auditorium II
"Giannis Drakopoulos"

14.00 – 14.30	<p>Closing Plenary Session: Conclusion and final remarks Announcement of THE CHILD AND THE BOOK 2015 Conference</p> <p>Parallel Event in the conference venue: Exhibition Greek Children's Literature Books translated to other languages: An exhibition with Greek authors' books that have been published in other countries Organized by Greek IBBY</p>
16.30	<p>Visit with guided tour to the Museum of Acropolis, tailored specially for the delegates of the Conference Meeting point: Main entrance at the Dionysiou Areopagitou Street. Address & Contact details Address: Acropolis Museum, 15, Dionysiou Areopagitou Str., Athens -11742 Email: info@theacropolismuseum.gr Getting there by metro: Red Line 2 (Aghios Antonios-Aghios Dimitrios) Disembarking Station: Acropolis (which is two stops in the Red Line 2 from Panepistimio Station)</p>

KEY NOTE SPEAKERS

1. Professor Dr. Sandra L. Beckett (*Brock University, Canada*)

Clocks, Maps, and Measuring Tapes: Visualizing Time and Space in *Alice's Adventures in Wonderland*

The environment as described by the natural sciences—especially in the nineteenth and early twentieth centuries—is one dominated by mechanical conceptions of time and space, by chronological, linear time. The world of time and space is seen as fixed and measurable, and there is a general desire to circumscribe this reality. Lewis Carroll's appeal among the Surrealists was largely due to his novel treatment of time and space in the *Alice* books. In his pamphlet *What Is Surrealism?* André Breton lists Carroll among the "sponsors" of Surrealism that "had rebelled against a hyperlogical view of the world . . . , against mechanical conceptions of time and space expressed in chronological description or perspective . . ."¹ In the *Alice* books, Carroll questions the validity of so-called reality by challenging established ideas of time and space. Clocks and maps, as well as other instruments of measurement, are very prominent features of Wonderland, but they no longer function in an above-ground manner. Alice's logical and linear assumptions about reality are obvious in her speech and her attachment to rules. Throughout her adventures, however, she is constantly experiencing disorientations of time and space. Portraying these abstract, yet fundamental aspects of Carroll's universe poses a difficult challenge for illustrators. This paper will explore the manner in which illustrators around the world visualize time and space in Wonderland. It will focus on the depiction of clocks, maps, and so forth in international visual interpretations of *Alice's Adventures in Wonderland*.

Sandra L. Beckett

Present Position

Full Professor of French

Department of Modern Languages, Literatures and Cultures, Brock University, Canada

Major Awards

Member, The Royal Society of Canada

Brock University Chancellor's Chair for Research Excellence

Chevalier, Ordre de la Pléiade, ordre de la Francophonie et du dialogue des cultures

Chevalier dans l'Ordre des Palmes Académiques

Books

Revisioning Red Riding Hood around the World: An Anthology of International Retellings. Detroit: Wayne State University Press, 2014.

Crossover Picturebooks: A Genre for All Ages. New York: Routledge, 2012, 398 p. Paperback reprint in 2013.

Crossover Fiction: Global and Historical Perspectives. New York: Routledge, 2009, 346 p. Paperback reprint in 2009.

Red Riding Hood for All Ages: Fairy-Tale Icon in Cross-Cultural Contexts. Detroit: Wayne State University Press, 2008, 244 p.

Le Désert dans les littératures francophones. Textes réunis et publiés par Sandra L. Beckett et Rose-Marie Kuhn. Toronto: Éditions du GREF, in press.

Beyond Babar: The European Tradition in Children's Literature. Eds. Sandra L. Beckett and Maria Nikolajeva. Lanham, MD; Scarecrow Press, 2006, 322 p.

Recycling Red Riding Hood. New York and London: Routledge, 2002, 362 p. Paperback reprint in 2009.

Transcending Boundaries: Writing for a Dual Audience of Children and Adults. New York: Garland Publishing, 1999, 278 p.

1. Qtd. in Cardinal, Roger, and Robert Stuart Short. *Surrealism, Permanent Revolution*. London: Studio Vista; New York: Dutton, 1970.

De grands romanciers écrivent pour les enfants. Montréal: PUM; Grenoble: ELLUG, Université Stendhal-Grenoble III, 1997, 317 p.

Reflections of Change: Children's Literature Since 1945. Westport, CT: Greenwood, 1997, 203 p.

Voies et voix narratives dans l'œuvre romanesque de Henri Bosco. Toronto: Éditions du GREF, 1996, 300 p.

Exilés, marginaux et parias dans les littératures francophones. Textes réunis et publiés par Sandra L. Beckett, Leslie Boldt-Irons et Alain Baudot. Toronto: Éditions du GREF, 1994, 331 p.

Les Reflets, les échos et les ombres chez Henri Bosco: une étude du double obscur. Lewiston: Les Presses Mellen du Monde Francophone, 1993, 183 p.

La Quête spirituelle chez Henri Bosco. Paris: José Corti, 1988, 444 p.

Book in Progress

A book on contemporary illustrations of Alice's Adventures in Wonderland.

Other Publications

About 60 book chapters

40+ articles in refereed journals

42 encyclopedia entries

Scholarly Papers

More than 150 keynotes, plenaries, and papers at scholarly conferences in 32 countries.

Main Topics of Research Interest

Crossover literature; Picturebooks; Fairy tales; Retellings; Parody; Intertextuality.

Other Scholarly Activities

Has served on the **Board of numerous international organizations**, including **10 years on the board of the International Research Society for Children's Literature (President from 1999-2003).**

Serves on the **editorial board of numerous international journals.**

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2. Dr. Janet Evans, *Independent Scholar, Literacy and Educational Consultant, UK*

"What's a memory?": Past, Present and Future Memories in Picturebooks

Each day of our lives we make deposits in the memory banks of our children.

Charles R. Swindoll (1934 -)

Memories of books are inextricably linked to the time and place in which they are read and most readers can remember where they were and what time of day it was when they were reading their favourite books. Author/illustrators frequently situate picturebooks dealing with memory in particular moments of time and space, sometimes the past, the present, or even the future. This keynote will briefly consider the inseparable links between time, space and memory in children's literature prior to looking more closely at memory, what it is, and how it is represented in picturebooks.

Oscar Wilde (1854 – 1900) and Aldous Huxley (1894 -1963), both made links between memory, literature and life. Wilde stated, "Memory... is the diary that we all carry about with us", whilst Huxley said, "Every man's memory is his private literature". Children also forge these kinds of links between literature and life by drawing on the memories and previous experiences that books evoke.

Delegates will be invited to share the oral, written and illustrated memories of some young children as they responded to *Silly Billy*, Anthony Browne's picturebook about memories of worrying and *The Piano*, a short moving image narrative. The children's imaginative and diverse responses show their ability to draw on previous experiences, which had become part of their memory bank, prior to using them creatively to communicate memories, feelings and emotions to a receptive audience.

This keynote presentation will be a blend of theory and practice and will be visually stimulating making use of images from picturebooks where appropriate.

Janet Evans PhD., M Ed., MA., B Ed., Dip Maths Ed., Dip Science Ed., CELTA

Dr. Janet Evans is an Independent Scholar, freelance Literacy and Educational Consultant and former Senior Lecturer in Education at Liverpool Hope University. Previously an Early Years and primary school teacher, she completed a two-year secondment as Literacy Consultant with The National Literacy Strategy. Janet has taught in India, Nigeria, Australia, America, Canada, Chile and Spain and was awarded two re-

search scholarships, which enabled her to work and study in the USA. She has presented keynote speeches and papers at many international conferences along with organising and teaching on numerous in-service conferences.

She has written nine books on children's literature, literacy and maths education along with many professional articles on literacy and mathematics education and academic chapters in edited books.

Her first two academic books, *What's in the Picture: Responding to Illustrations in Picture Books* (Paul Chapman) and *The Writing Classroom: Aspects of Writing and the Primary Child 3-11years* (David Fulton and Heinemann USA) reflect her ongoing research interests of children's literature, reader response and literature circles, along with her interest in children as writers. Her third academic book, *Literacy Moves On: Using Popular Culture, New Technologies and Critical Literacy in the Primary Classroom* published in 2005 by David Fulton (England) and Heinemann (USA), looks at the changing nature of literacy in the 21st century. Janet's fourth book, *Talking Beyond the Page: Reading and Responding to Picturebooks* (Routledge) focuses on how we can encourage children to respond to picturebooks and was published in spring 2009. In 2010 she was awarded a research scholarship to study at the International Youth Library in Munich where she researched challenging and controversial picturebooks. This is the focus of her latest academic book.

Research Interests

- * Children's literature
 - * Challenging and controversial picturebooks and their audience
 - * Reader Response theory
 - * Visual literacy and multimodal texts
 - * Literacy and popular culture
 - * Critical Literacy
 - * Process writing and interactive writing with primary children
 - * Children's creative, oral and literate responses to fine art
- Journal Editing (peer reviewer) - on the editorial board of :
- The Journal of Early Childhood Literacy
- The Journal of Reading, Writing and Literacy
- English in Education NATE journal
- Language Arts

Membership of Professional Organisations

International Reading Association IRA

United Kingdom Literacy Association UKLA

National Association for the Teaching of English NATE

British Association of Early Childhood Education BAECE

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3. Dr. Nina Goga (*Bergen University College, Norway*)

Mapping Nature - Cultivating Identity. Young Female Characters on the Threshold between Inherited and Self-developed Identity.

Maps that depict landscapes, itineraries and landmarks are narrative in character and prepare the reader for the ensuing story. Maps can even unify and elaborate on events that occur at different times. Hence, one might assume that maps that visualize the places in a narrative exert a great impact upon young readers' ability to organize and orientate their reading experience. Maps may also intensify a story's suspense or establish an image of an idyll or an inhospitable wilderness.

Many children's books contain maps displaying the landscape in which the story takes place. So do the two main examples referred to in this lecture: Joyce Lankester Brisley's *The Milly-Molly-Mandy Stories* (1928) and Maria Parr's *Tonje Glimmerdal* (2009).

Both maps are stamped on the books' endpapers and thus constitute a kind of threshold between the outside and inside of the book. The two books also have several other features in common. Both books are chapter books with titles similar to the names of their heroin protagonists. The young girls, aged 7-

8, both live at small, rural places; a village at the English countryside and a coastal valley village in a Norwegian fjord. And finally, both girls are brave, independent and innovative only children surrounded by supporting and caring adults.

Both mapped and literary depictions of nature consider ways of comprehending nature. Cartographic commonplaces and topographical clichés (space) demonstrate how our conceptions of not only nature but also human character and behaviour are transformed through inherited formulas (time). Thus, the lecture will explore how the maps in the two books depict the nature of the girls, as well as how the girls' characters may influence their conception of the nature of the place.

The analytic and theoretical approach taken in this lecture derives from cultural geography, Genette's paratext theory, Bakhtin's concept of the threshold chronotope, and Bildung theory influenced by Rousseau's thoughts on education.

Nina Goga (born 17.01.1969), PhD 2008,
Associate Professor at Bergen University College since 2010.

After working for several years (1993-2005) as a lecturer in various institutes of higher education and as a teacher in lower-secondary school, Goga joined the staff at Bergen University College in 2005, first as a PhD-student, then as lecturer and researcher. At Bergen University College she is in charge of the MA-study in children's literature. Her PhD thesis *Kunnskap og kuriososa. Merkvordige lesninger av tre norske tekstmontasjer for barn og unge* (*Knowledge and curiosity: Remarkable readings of three Norwegian text montages for children and adolescent*) (2007) focused on how topographical and biographical texts are montages of knowledge based on well-established topologies and 'copia' of traditional textual patterns. It also demonstrated how the concept of montage can serve as an analytic tool for other text in the field of children's literature. Goga's many publications between 2007 and 2012 further exemplify and develop her analytic praxis and perspective. Goga has also studied non-fiction texts and her work has influenced the way this literature has been valued (by academics and in general) during the last 10 years. In her recent research, Goga still bases her readings and systematic analyses on a topological and rhetorical understanding of texts and literature. Her most recent publication, *Gå til mauren. Om maur og danning i barnelitteraturen* (2013, *Go to the Ant. On Ants and Bildung in Children's Literature*), is an original and academically independent examination of a comprehensive collection of texts in which ants play an important role as a rhetorical example. The key question is what ants are supposed to exemplify in children's literature; industriousness, social system, soldier's courage or curiosity? At present time Goga is editor-in-chief of the BLFT. *Barnelitteratur forskningstidsskrift* (Nordic Journal of ChildLit Aesthetics, see www.blft.no). In addition to her academic work, Goga has also participated in and contributed to a more general arena of children's literature: As chairman and committee member in various committee (in particular organized by the Arts Council Norway).

Latest publications

"Learn to read. Learn to live. The Role of Books and Book Collections in Picturebooks". In Kümmerling-Meibauer, Bettina (ed.): *Picturebooks: Representation and Narration*. New York: Routledge 2014, p. 201-212.

Gå til mauren. Om maur og danning i barnelitteraturen. Kristiansand: Portal forlag. 2013.

"Children and Childhood in Scandinavian Children's Literature over the Last Fifty Year". In Grilli, Giorgia (ed.): *Bologna: Fifty Years of Children's Books from Around the World*. Bologna, Italy: Bononia University Press. 2013, p. 235-252

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4. Dr. Riitta Oittinen (*University of Tampere, Finland*)

The Multimodality of Translation: On Translating Picturebooks for Child Audiences

The modes of the aural, the visual, and the verbal are central issues in the modern world, where we encounter them every day. Picturebooks, too, are multimodal compositions and their message is built on the interplay of the three ways of expression. On the one hand, picturebooks are mixes of the verbal and the visual; on the other hand, picturebooks are also aural as they are created for read-aloud situations. When composing their translations, translators need to be able to interpret all the different modes together to produce a new version of the entity into another language and culture.

Illustrators influence the verbal text in several, often complicated ways: they show concrete details but they also show abstract characteristics and qualities, such as thoughts, concepts, moods and situations, which are not readily available in the pictures of concrete things. It is up to the reader to analyze and ponder on what s/he sees and figure out in her/his head how the story goes on. In general, the visual and the verbal texts may support each other or they may take different courses.

The relationship of words and images has also been described as echoing: words and images stand in a dialogue and respond to each other. In picturebooks words and images have different means and tasks and they may take different roles. We may also tell stories using pictures only or words only, but in the end, stories are always recreated in interaction with the reader/viewer/listener.

Children's books are created for dual audiences: the child (the primary listener/reader) listening to the story and looking at the illustrations and the adult (secondary reader/listener) reading the book aloud to the child. In this read-aloud situation the child and the adult are creating the story together, and it is this very situation that the translator needs to sustain by making her/his translation as aloud-readable as possible. As a whole, the decisions made during the translation process are therefore made based on the idea of the reader as imagined by the translator.

Key words: *translating for children, child audience, audience design, picturebooks, translating picturebooks, the multimodality of translation, the verbal, the visual and the aural languages*

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Riitta Oittinen teaches translation at the University of Tampere, Finland; she also acts as an **Adjunct Professor** at the Universities of Tampere and Helsinki. She is a **published author and editor of several books on translation** (e.g. *Translating for Children*) and **more than 100 articles**, including translating for children as a special audience as well as translation of multimedial texts. Moreover, **she is a translator and an illustrator and has created 40 animated shortfilms**. Her current interests lie in the verbal, visual and aural in picturebook translation as well as the multimodality of translation. At the moment she is working on her manuscript of revoicing picturebooks.

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5. Dr. Åse Marie Ommundsen

Norwegian Children's Literature in the Aftermath of 22nd of July: Collective Memory and Trauma Relief

On the 22nd of July, 2011, Norway was subjected to two terror attacks in which 77 people were killed and hundreds injured; most of these victims were children and adolescents. This is the worst attack that has hit Norway since World War II, and it received extensive national and international media coverage. There are many stories about how this terror hit Norway, and these stories of trauma have been told and retold in different ways, in different forms of media and to different audiences. For some, the trauma has been personal and many stories are eyewitness-stories from survivors, focusing on personal traumatic experiences. But many of the stories also tell of the collective trauma. The focus of this lecture is on the trauma as experienced collectively and recorded in the national collective memory in literature and other media texts for children and young people. How will such texts affect the collective trauma after the 22nd of July? Which symbols of evil do we identify and which (national) values are being (re-)established?

According to Ulrich Beck (1992), all human beings in our globalized world share the same risk society. Dramatic terrorist events like 9/11 and 22nd of July are broadcasted all over the world and made into collective memories and moral communities both on a national and a global level. With the notions on memory developed by Aleida and Jan Assmann (1992), I suggest that children's literature in the aftermath of the 22nd of July contributes to move the terrorist attacks out of a communicative memory and into a collective memory. By close reading of various texts for children, I examine how the terrorist actions on the 22nd of July are explained for children, with a special focus on how the perpetrator is depicted. The analysis will relate to cultural studies, sociological theory, philosophical and ethical/phenomenological perspectives.

Åse Marie Ommundsen (1972), Ph.D., is an Associate Professor in Faculty of Education at Oslo and Akershus University College of Applied Sciences, Norway. She has her Ph.D. on Children's Literature, with the thesis *Litterære grenseoverskridelser. Når grensene mellom barne- og voksenlitteraturen viskes ut* [Literary Boundary Crossings. Erasing the borders between literature for children and adults] (2010). Her earlier publications include a book on religious magazines for children from 1875 to 1910, *Djevelfrø og englebarn. Synet på barn i kristne barneblader i perioden 1875 til 1910* [Devil Seeds and Little Angels: The view upon children in Christian children's magazines from 1875-1910] (1998). Her current interest is in contemporary Scandinavian children's literature, crossover picturebooks and picturebooks for adults, on which she has lectured and published several articles in Norwegian, English, French and Dutch. Some recent publications: Åse Marie Ommundsen (ed): *Looking Out and Looking In: National Identity in Picturebooks of the New Millennium* (2013), "Tales of the King: Building National Identity in Contemporary Norwegian Picturebooks about the King" (In: Ommundsen 2013), "Picturebooks for Adults" In: Bettina Kümmerling-Meibauer (ed): *Picturebooks: Representation and Narration* (2014), "La crossover littérature scandinave" (2011), "A World of Permanent Change Transformed into Children's Literature: The Post-Secular Age Reflected in Late Modern Norwegian Children's Literature" (2011), "Childhood in a multicultural society? Globalization, childhood and cultural diversity in Norwegian children's literature" (2011), "Avkolonisert barndom, koloniserende teori? Internasjonal barnelitterær teori i konflikt med kunstnerisk praksis i samtidens norske barnelitteratur" (2012) ["Decolonized childhood, colonizing theory? International literary theory in conflict with artistic practices in contemporary Norwegian children's literature"]. Ommundsen has been a jury-member of the Norwegian Literature Award *Brageprisen* 2000-2003 and 2012. She has lectured in international conferences all around the world. Member of International Research Society for Children's Literature (IRSCL) since 1997, of Nordic Network for Children's Literature Research (Norchilnet) since 2002, representing Norway in the board since 2006. In 2011 she arranged *The Child and the Book* in Oslo, and has been a member of the board of *The child and the book* since then. She is a member of the Norwegian research group *Barne- og ungdomslitteraturen i et medialisert tekstunivers*, and the leader of the research group *Barnespråk og barnelitteratur: mangfold og verdier*. In 2013 Ommundsen was awarded *The Kari Skjønberg – award* for her research on children's literature.

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PARALLEL SESSIONS

1. Dr. Sabah A. Aisawi (*University of Dammam, Saudi Arabia*)

Places in the Memory: Poetics of Narrative Time and Space in *The Colour of Silence*

In *The Colour of Silence* (2013), Liane Shaw remarkably manipulates narrative techniques to tell the story of two girls leading difficult lives. The protagonists are trapped in silence: Alexandra imposes voluntary silence on herself as a result of the trauma of being involved in her best friend's fatal car accident. Joanie's silence on the other hand is imposed by her illness; she lives an internal life due to a severe disability which makes her lead a totally solitary life within her immobile body. Such situations reflect the challenge the author faces in telling the life stories of the characters through their own consciousness alternating between two first-person narrators who at times give two perspectives of the same event. This paper attempts a reading of the novel drawing on modernist narrative theories which still influence contemporary theory of fiction in different aspects one of which is conceptualizing time both subjective and objective. Gerard Genette's theory of narrative discourse alongside other poetics of narratology are employed for the analysis of the technical aspects of *The Colour of Silence*. Elements of point of view, focalization, the iterative and paralipses will be studied in order to indicate how Shaw worked out her narrative techniques in a novel that uniquely articulates time, space, memory and the body to explore silence.

Sabah A. Aisawi is an **Associate Professor** of children's literature at the University of Dammam, Kingdom of Saudi Arabia. **She is the first scholar to be granted a degree in this field** in 1995. **Dr. Aisawi has been a Post-doctoral Research Fellow** at the International Centre for Research in Children's Literature, Literacy and Creativity, Worcester University, England in 2009 and at CRYTC, University of Winnipeg, Canada in 2012. Her published work includes a number of articles both in English and Arabic and a book in her native language. Dr. Aisawi has participated in several conferences in different parts of the world. Her research interests cover folk literature, narratology, postcolonialism, ecocriticism and disability.
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2. Dr. María Alcantud Díaz (*University of Valencia, Spain*)

The Not-So-Evil Stepmother: Sharing Past and Present Events for Social Construction² in Terms of Diversity and New Family Structures

Time shifts offer readers the opportunity to examine different aspects of fiction characters in tales. A case in point is the role of the stepmother; a character historically portrayed as evil, and wicked. This depiction is being extrapolated to the current role of stepmothers since having a stepmother seems to be a negative fact according to a survey carried out to 197 primary students. Thus, the proposal of this article is based on a twofold purpose: firstly, to shed some light on the conceptual model of stepmother that current children have: an evil creature. This has been done by carrying out a survey on a population of primary children regarding the concepts of stepmother and stepfathers to detect potential misinterpretations in the concept due to the influence of fairy tales. The results achieved led me to understand how significant was to bring to date the conceptual model of step-mothering by means of some basic notions of metafiction (Waugh 1984:3) such as the construction of reality by shifting worlds, the old folk ones and the current ones. For this reason, my second aim was to research and propose some readings and related activities for children that could help them to have a more precise concept of the figure of stepmothers and hence, help children smoothing the understanding of family-reconstruction. One of the

2. This article is framed within the project "Diversidad y (des)igualdad en la literatura infantil y juvenil contemporánea (1990-2012)" (UV-INV-PRECOMP13-115502) funded by University of Valencia.

readings proposed was *The Not-So-Evil Stepmother* (2012). This tale could potentially bring children's attention to the way in which the main character, a stepmother, forms and develops as a consequence of context. Moreover, while focusing on the order of events in the story, children will focus on the order of events in their own lives. In other words, the authors (Dale and Buckingham) have depicted a character who gives the impression of being sharing past and present events so that children change their opinion on the role of stepmothers providing them with a new identity and thus collaborating with social construction in terms of diversity. The activities proposed to the teachers and parents of the pilot school offered the opportunity of working within the CLIL model: learning languages and content, that is, English and Education for Global Citizenship, as an integrated methodology. The results drawn show that literature for children are a resourceful and motivational tool to cope with topics such as new family structures and diversity.

María Alcantud Díaz is a **Doctor in English Philology**. Currently, she is teaching at the Faculty of Education at the Universitat de València (Didactics of Language and Literature, English area). She is a **member of ELCIS**, a research group, in which she is working in the creation and enhancement of new technologies, including computational corpus and critical discourse analysis in relation with tales that come from the oral tradition, equality and diversity. Additionally, she has a long experience designing and directing training courses for students and teachers interested in digital storytelling as an educational tool. Currently, **she is directing the project TALIS** (Teaching and Acquisition of Intercultural and Solidarity Competences through Linguistics and Literature) (<http://talisuv.wordpress.com>) in which she is developing teaching materials related to ESL through Education for global Citizenship (CLIL) for the NGO Action Aids. Moreover, she is the technical advisor regarding teaching audio-visual bilingual sources within the project Tales of the World for the NGO VOCES.

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3. Dr María Luisa Alonzo (*University of Cambridge/Homerton Research and Teaching Centre for Children's Literature, UK*)

Perspectives about Time in Michael Ende's Fiction

My paper will explore how German author Michael Ende professed in his fiction for young readers an understanding of life and death intimately associated with perceptions of time.

The story of Momo vividly expressed in the seventies what an evident concern in Western societies became at the turn of the new millennium. As philosophy and literature scholars David Loy and Linda Goodhew have highlighted *Momo* played a visionary role in depicting "a temporal nightmare (that) has become our reality". Indeed *Momo* still offers contemporary young readers the possibility to reflect on which attitudes about time could allow them to live more fully.

I will focus primarily on a close examination of *Momo* (1973). My analysis will draw on the exploration of certain images such as the girl Momo, the grey men, the turtle Cassiopea, the hour-lillies and Professor Secundus Minutus Hora. My exploration of different images aims to illustrate how Ende's imaginative metaphorical strategy opens up different ways for young readers to think about time, life and death.

The actions and attitudes of Momo, a girl who personifies Ende's ideas, show how death and life are two aspects of time that cannot be separated. Momo's plot defends the need to flow in time. According to the plot, flowing in time involves perceiving life and death as following one another in harmony. This idea is especially well illustrated in the image of the time-lilies, eternally blossoming and fading away as the pendulum of time swings back and forth. The opposite perspective is embodied by the evil character that Momo will fight and defeat. It is a collective character called the "grey men," who metaphorically represent a collective normalized attitude, a disconnected view of time, life and death.

María Luisa Alonso is a **PhD candidate** in the Cambridge/Homerton Research and Teaching Centre for Children's Literature. Her research project is a comparative study about poetry for young readers in Europe. She still dedicates a bit of time to "Il était une fois", an intercultural and multilingual reading organisation in Luxembourg where she has been involved for some years. Her mother tongue is Spanish but she speaks fluently other languages like Portuguese, French or English. Her areas of interest include

poetry and childhood, picture books, cultural studies in children's literature and children's literature and philosophy.
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4. Dr. Venetia Apostolidou (*School of Primary Education, Aristotle University of Thessaloniki, Greece*)

Past, Present and Future in Children's Historical Fiction

Among other literary genres, historical fiction, both in its popular and sophisticated forms, has played a considerable role in interpreting the past, promote national values and unite people through a common structure of national feeling; all those functions respond to present needs. Historical fiction for children is even more complicated because it sees to children's future through a growth-to-maturity model, embedded in the narration. Apart from the idea of nationality, more parameters are being involved, such as a certain idea of child's moral development, class and gender issues. It is interesting how the national orientation of this genre gives shape, alters and intersects in many ways with ideological presuppositions involving class and hierarchy or history and manhood. Children's historical fiction, through specific narrative strategies, transforms events which appear to be historical particularities into universals of human experience and performs a moral and didactic function.

The paper intends to explore the intersection of national with social and cultural element, intersection that determines the growth-to-maturity model. Focusing on three children's historical novels from the 1930's, the 1980's and the last decade, effort will be made to show the transformations of the model, according to present needs.

Venetia Apostolidou is **Associate Professor** of Modern Greek Literature and Literary Education at School of Primary Education, Aristotle University of Thessaloniki. She has studied Modern Greek Philology at the same University. Postgraduate studies at the University of Vienna. **PhD** of Philosophy School, Aristotelian University of Thessaloniki. **She has published books and articles** on the history of Modern Greek literary criticism, on post-war fiction and on literature in education.

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5. Maria Arnaoutaki (*Faculty of Primary Education, National and Kapodistrian University of Athens, Greece*)

Exploring the World with a Book: a Literary Journey for Children through the Words of K. Ouranis, C.P. Cavafy and F. Pessoa

To travel, metaphorically, in time and space, is one of the greatest ways literature stimulates children's imagination. On a literal level, actual travelling experiences can also be transformed into words through travel literature as a genre.

Taking these two aspects into consideration, this paper presents an alternative, interdisciplinary, experiential and cooperative-learning project for young readers. The study begins by approaching travel literature through K. Ouranis narrations about Egypt and, secondly, C. P. Cavafy's and F. Pessoa's poetry. Thus, young readers «travel» between the different genres and experience a dynamic, multi-cultural journey. Despite the fact that the aforementioned authors are not traditionally found in children's literature corpus, certain pieces of their entire oeuvre are widely considered suitable for young audiences. During this project, young readers will be able to distinguish through multiple activities the various elements that bring the three authors together; to identify their common axes eventually forming a triangle of experience, ranging from references to the similarities of C. P. Cavafy's poetry to F. Pessoa's, to the mutual reference points between the authors' definition of travelling itself. These activities cover a wide range of interests and skills (e.g. audiovisual, drama, creative-writing, crafts, artistic and linguistic expression during group tasks) and help children discover the multiple meanings of travelling, as uniquely developed by each of the authors.

The project presented in this paper aims at an integrated and, perhaps, challenging approach in the traditional method of teaching literature to children. Young readers are encouraged to connect with the books, interact with the authors themselves and engage in a journey of self-exploration that will ultimately lead them to appreciate the aesthetic value of reading, while exploring the world in their own way.

Maria Arnaoutaki is a **primary school teacher**, graduated in 2013 from the Faculty of Primary Education (National and Kapodistrian University of Athens). In 2012 she studied Methodology of Teaching as well as British and American Literature in University of West bohemia (Czech Republic), while participating in the Erasmus Mundus programme. She speaks English, German and Portuguese and she has offered volunteer work for non-profit organizations about children in Greece. She has attended several conferences about literature, education and children's psychology and she has worked on interdisciplinary, cross-culture projects in the fields of developmental psychology and children's literature.

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6. Dr. Charalampos Bampounis & Dr. Panagiota Konstantopoulou

Life stories of childhood: Vasou Daskalaki

The Rootless- the Story of a Peasant.

This announcement attempts to explore the ways in which the novel contributes to the formation of the concepts of «general» and «local» story, while utilizing the narration of childhood's past. The recommended novel is «*The Rootless- The story of a peasant*» [Athens '1930] by Vasilis (Vasos) Daskalakis (1897-1944), in which the writer tells, with an intense autobiographical manner, about the life of a 12 years old child working hard for a period of three years [1909/10-1912] in the first purely industrial city(company town) of the Greek territory. The setting and the place where the case is unfolding is Lavrio, an area with multi-collectible and socially differentiated population, labor weary, noteworthy regarding the demands of workers and pioneering for the industrial developments in Greece.

Charalampos Nik. Bampounis is a **Modern Greek History Professor** (to be appointed following the decision of January 31st 2014) at the Faculty of Primary Education of Athens University. He has worked as a Visiting Professor at the Universities of Granada and Johannesburg. He has been invited as a guest speaker at Universität Bonn, Universität Münster, etc.

His writings, including fourteen (14) books and over one hundred and fifty (150) scientific publications, mainly refer to the history of 19th and 20th centuries, the history of institutions, historical sources, the local history, the history of education, as well as to theoretical and methodological issues of history. He is the **author of 6 academic books** and numerous articles published in scientific journals. Some of his latest books are:

Historical Narration and Sources, "Papazisis" Publications, Athens 2013, (240 pages) and *The governing Council during the Greek interregnum*, "Stochastis" Publications, Athens 2013(160 pages).

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7. Dr. George Baralis& Ioanna Fokou, (Faculty of Primary Education, National and Kapodistrian University of Athens, Greece)

The Utilization of Storytelling in Mathematics' Teaching

Story telling is the representation in symbolic language of an action in chronological ('linear') form, in which the story teller presents the events from the beginning to the end, in the order that took place, while some of them are interconnected with relations of causality. Story telling is a kind of speech used in various circumstances that cover a big range of human communication. It functions as a factor of initiation in certain cultural environments and it constitutes a characteristic of the entire Literature. Tales

of personal incidents, correspondence, news reports, historic narrations, literary narrative texts, etc., are organized according to the narrative. From folk tales and myths to acclaimed literary production, stories create representations of the world, capable to emotionally engage either the listener or the reader and give meaning to his shapeless experience.

The combination between Mathematics and literature motivate and activate pupils' interest. The search of mathematics embedded in literature (fairy tales, myths, popularized mathematics books) reveals that mathematics is inherent to human thought and communication in everyday's experiences.

The aim of the paper is to explore whether the technique of story-telling can be an effective tool for teaching Mathematics, making it more attractive in order to improve pupils' positive attitude towards mathematics.

George Baralis is **Assistant Professor of Mathematics** in the Faculty of Primary Education at the National and Kapodistrian University of Athens, Greece. He holds a Bachelor's degree in Mathematics from the Department of Physics and Mathematics at the University of Patras, and a **Ph.D. in Mathematics of Education** from the Faculty of Primary Education at the National and Kapodistrian University of Athens. From 1982-2006 worked as a teacher in Secondary Education. He also worked as adjust Lecturer in Mathematics in the Department of Special Education at the University of Thessaly (2004-2006). His research interests refer to Mathematics, Mathematics in Education, History and Didactics of Mathematics.
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Ioanna Fokou is a **teacher in primary school and a teacher trainer**. She is a graduate of the biennial further training course for teachers (Marasleio), a postgraduate student of the National and Kapodistrian University in the faculty of primary education in the field of "history and philosophy of Maths", is fluent in three languages (English, Spanish, Italian). She has attended numerous and various seminars, conferences and workshops regarding aspects of the pedagogical science and has participated presenting papers in many conferences both in Greece and Serbia and Romania. Her latest occupation is the art of storytelling.
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8. Dr. Dimitra Bechlikoudi (*School Advisor, Greece*)

The Emergence of Childhood and Adolescence in the Trilogy by Yannis Atzakas: Confinement – Trauma-Memory

This paper sets out to propose an approach to the Trilogy of author Yannis Atzakas with the aim of detecting the emergence of childhood and adolescence through a journey down the memory lane. By studying the mnemonic monologues of the three books and the retrospective techniques of storytelling, we attempt to seek out ways in which the mature narrator manages to reconstruct his past and retrieve the trauma and the memory of the confinement in camps for children, during the harsh post-civil war period in Greece. With the voice of the boy, who once was, the author sheds light on the dark paths of history while trying to find his real face.

Given that each of us is the sum of our memories, although memory is not just an individual feature, this paper, through the research of certain aspects in the work of Atzakas, will try to remind us of the possibility of the formation of a group. This is because the paths which individuals take are followed within the restrictions and materials of the society which is nothing less than a structured field of relationships and opportunities. The study of the Yannis Atzakas trilogy, with all its instances of oblivion and memories, will make us understand that memory connects us with the past not when we individually remember something, but when we can acknowledge with others the things that connect us with the past. It is quite like the painful path which a narrator has to take in order to find his way back to life and the present.

Dimitra Bechlikoudi studied English Language and Literature at the University of Athens, and Modern Greek Literature at the University of Thessaloniki. She completed her **PhD** at the University of Ioannina. After having served as a high School teacher of English and Modern Greek Literature for 12 years, she was appointed **School advisor**. Parallel to her high school career, she has been an **expert writer of school**

curriculum books in Literature and a translator of books and articles, among them, Dorrit Cohn's, *Transparent Minds Narrative Modes for Presenting Consciousness in Fiction*. She worked as a **teaching and research associate** in Modern Greek Literature at Panteion University, as a teaching associate in Theory and Sociology of Literature at the University of Athens, in Didactics of Literature-Narratology at the University of Thessalia, Volos and in History of Literature at the University of Peloponnese.
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9. Dorota Bełtkiewicz (*Pedagogical University of Cracow, Poland*)

Fairy-tale (R)evolution: Speech Ttherapeutic Story – a New Solution for Children with Speech Problems and Difficulties of Emotional Nature

Speech therapeutic story is a literary work for children (aged 3-10), whose aim is to provide the child with a two-dimensional support – both logopeadic and psychological. It is an innovative, original aid combining fairy-tale therapy with speech therapy. It was created as a result of observing a rising number of children's speech problems and accompanying negative emotions – impeded verbal communication may cause the fear of rejection, low self-esteem, lack of acceptance in peer group, isolation, marginalization. The idea of the story is the reduction of negative feelings, equipping the child with mechanism of coping with an emotionally difficult situation (for example: rejection in peer group), motivation for solving the problem and persistent work, reinforcement of positive emotions. Pronunciation practice (appropriate for particular articulatory or language problems), with the aim of facilitating verbal communication, is also incorporated in the plot.

The most important mechanism in the speech therapeutic story is the young reader's identification with the protagonist. The main character's adventures are actually the child's own lot, although attractively disguised. The child identifies with the protagonist, imitates rational models of behaviour (both when it comes to problem solving and speech training). It also puts the solutions acquired into real life practice. A properly constructed plot and well-created protagonist fill the child with optimism, belief in success. What differs the speech therapeutic story from the epic story is the way of solving the problem – rational, well-thought-out, based on persistent work, rather than on magic, fabulousness or coincidence.

Speech therapeutic story is a form of learning, stimulation through play. The plot of the speech therapeutic story is interesting, attractive, alternative to traditional logopaedic practice – both preventive and therapeutic. High effectiveness of the speech therapeutic story, in the child's speech improvement as well as in the reduction of negative emotions, has been confirmed.

Dorota Bełtkiewicz

M.A. – Polish Philology, **Speech Therapist** actively working with kindergarten and early elementary school children in the scope of speech therapy and verbal communication disorders.

PhD student of linguistics at the Pedagogical University of Cracow

Biblio- and fairy-tale therapist, member of the Polish Bibliotherapy Society, conducting workshops for teachers, librarians, parents as well as fairy-tale therapeutic sessions for kindergarten children

The author of the following methods: książka wielozmysłowa (multisensory book [co-authorship]), logopedyczna bajka terapeutyczna (speech therapeutic story), graterapia (gametherapy)

The author of works for children (therapeutic stories, poems, epic stories, legends, multibooks).

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10. Dr. Svitlana Bogdan (*Lesya Ukrainka Eastern European National University, Ukraine*)

Lesya Ukrainka's Epistolary Text as a Source of the Reconstruction of Kosach Family Communication

It is extremely difficult to reconstruct typological and individual features of communicative roles in separate family, especially in the case of diachronic aspect. The source, which allows such searches, are letters, in particular the letters of "the members of the family "clan", that in reasonable statement of Mykhaylyna Kotsiubynska, represent "complete meaningful phenomenon, a kind of closed world with its own language, its holy, its spiritual climate.

Family space is united by one root system through the unity of memory with its self-understandable for community members' realities, hints, phantoms of shared memories, complex psychological relationships.

Such correspondence, limited by family environment, consists of whole storages of important information like a biographical, traditional, and psychological. For Ukrainian epistolary such a family correspondence environment should, first of all, refer to Lesya Ukrainka. Therefore, it refers to Kosach' family communion. The singularity of their communion way attracted attention of the researchers. In particular, Grygoriy Arkushyn studied some of family sobriquets and names, that in the main way reproduce Kosach family microclimate. "Infantile discourse speech" and special family babytalk were determined as dominant for their correspondence by Grygoriy Grabovich. The most comprehensive observation of the dominant Kosach communication feature was presented in M. Kotsiubynska's "Zafiksovane i netlinne" (Fixed and imperishable). However, the whole and complex analysis of the language-etiquette stereotypes, that determine the way of the family correspondence and program the behavioral models, were not found in any of that research papers.

This paper investigates family's Kosach communication as a separate microcommunity and microcommunity, organized by well-rounded language-behavioral stereotypes, which are projected on the hierarchy of family structure and interpersonal relationships between parents and children that determined the communicative status of each member of the family. It was an attempt to reconstruct typological and individual characteristics of their communicative roles. One of the biggest potential sources of such reconstruction are rightly: Lesya Ukrainka's epistolary texts, her mother's, a famous Ukrainian writer Olena Pchilka, father's (Peter Kosach, a lawyer by training), brothers' (Mykhailo and Mykola) – and sisters' (Olga, Isydora, Oksana) texts. The style dominants of family's Kosach communication, most clearly updated in epistolary language-etiquette stereotypes, are researched in it; occasional personal nominations and dominating epistolary appellatives – detailed analyzed.

Svitlana Bogdan, **PhD in philological sciences, Professor, Head of the Department of the History and Culture of Ukrainian language** at Lesya Ukrainka Eastern European National University.

Main directions of scientific interests: communicative linguistics, linguistics and culture of the Ukrainian language and children's speech.

Author of over 200 scientific publications, the most famous of which – research on epistolary communications of Ukrainian writers, artists, politicians, stylistic organization of different text types, features of Ukrainian children's speech.

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11. Dr. Tharrenos Bratitsis, Marina Kandroudi & Anna Moutafidou
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The Child and the Book in the Digital Era.

In past few decades, technology has introduced major changes in the way we live, learn and work. Today's children, literary grow up with this new technology since they spent their entire life surrounded by and using computers, videogames, digital music players, video cameras, cell phones, and many more digital age tools. In fact, they have been characterized as "digital natives" by Mark Prensky. As a result of this ubiquitous environment and the sheer volume of their interaction with it, today's children think and process information fundamentally differently from their predecessors. These changes could not leave children's literature unaffected.

Although not many years ago children's literature included merely printed books and oral narratives, nowadays many digital applications and services have been developed which transform the production and distribution of children's books. The benefits of this radical change are twofold: On the one hand, the new types of books extend reading beyond the letters and words on page, since they provide interactive, nonlinear and hyper textual forms of reading. They even go beyond actual reading, in the form of audio books or applications with built in reading facilities. Moreover they are easily accessible and available on various devices such as computers, tablets and cell phones. On the other hand, digital applications have been developed in order to enable children create their own stories or even produce their own printed books. Finally, other forms of children related books and booklets are easy constructible, such comic books, by both adults and children themselves.

This paper focuses on the impact of technology in children's literature. Digital applications will be cate-

gorized and briefly presented. Moreover, they will be evaluated regarding their accessibility and the opportunities they provided for children engagement, active participation, interaction and story creation.

Tharrenos Bratitsis is **Assistant Professor of Informatics** emphasizing on Educational Software in the Department of Early Childhood Education, School of Education at the University of Western Macedonia. His research covers the following areas: (a) Computer Supported Collaborative Learning, (b) Digital Storytelling, (c) Game-Based Learning, (d) Technology Enhanced Learning, (e) Distance Learning, (f) Educational Robotics, and (g) Learning Analytics.

He has published over 80 papers in peer reviewed, national and international, scientific journals and conferences, and book chapters.

He has written 8 peer reviewed technical research reports.

He has been a **member of the PC committee for over 55 national and international conferences and a reviewer for 11 scientific journals.**

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Marina Kandroudi is a **PhD student** in the School of Education at the University of Western Macedonia in Greece. She holds a degree in Philosophy and Social Studies from the University of Crete in Greece (2004). She received her MSc in Cultural Studies and New Technologies from the Early Childhood Education Department of the University of Western Macedonia in Greece with distinction (2010). Her publications and scientific activities in national and international conferences lie in the field of Computer Supported Collaborative Learning specialized in Asynchronous Discussions. Her research interests include learning and interaction through digital technologies, e- collaboration, implementation of educational software, ICTs application in education, computer games and learning, teaching innovation.

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Anna Moutafidou is a **kindergarten teacher**, who has been teaching in both private and public schools since 2000. She holds a Master's degree in school pedagogy and new technologies and she is a PhD candidate at University of Western Macedonia, Department of Early Childhood Education. Her research interests focus on the integration of new technologies into the curriculum, digital storytelling and creative writing.

12. Dr. Marnie Campagnaro (*University of Padua, Italy*)

Challenging the Limit. Different Perspectives in the Use of Narrative "Margins" in Bruno Munari's, Suzy Lee's and Jon Klassen's Picturebooks

The margin is the extreme end on both sides, or all around, of any surface. There are many ways to physically experience margins: walking on the margin of a road or getting up till the margin of a wood, leaning out on the margin of a cliff or of a deep precipice or sitting down on the margin of the banks of a rushing river. There are white and harmless margins, which can be combined, joined, folded back and stuck like those of a blank sheet. And there are red and painful margins, that need thread and time to be healed. Children's literature teems with such margins.

A margin is a real or abstract limit marking the boundary of a place. It's a limit, which doesn't allow to go beyond (Rigotti, 2004: 41). Although the presence of the limit represents a restriction, it forces the main character of the story to challenge it, to cross that threshold, to go beyond, to imagine the limitless adventurous possibilities hiding even behind the apparent impenetrability of a wall, a giant wave or a thick wood. The margin defines therefore an important narrative space, no matter if it is spatial, temporal or ethical. Space is not something objective. Each subject experiences it in many different ways. This subjective perception depends on the society, the culture, the group and the family in which someone has grown. Space deeply affects human behaviours and emotions: it can encourage or inhibit feelings such as safety, dejection, happiness, astonishment, loneliness, attraction, protection and refusal (Iori, 1996: XVI - XVII). With an existential-phenomenological approach, according to which space cannot be explained but only experienced, I will try to clarify through the analysis of three picturebooks (*Wave* by Suzy Lee, *Nella notte buia* by Bruno Munari, *This Is Not My Hat* by Jon Klassen) the way in which the adventure of the main

character in these three stories is perceived, represented and above all experienced: a spatial margin in Suzy Lee's, a temporal margin in Bruno Munari's and an ethical margin in Jon Klassen's work.

We will find out that the different kinds of margins these narrative spaces are subjected to force the protagonists to put in action extreme behaviours: exceeding of the limits, immersions, sinking, climbing, penetrations, etc. They are therefore the best mean to strongly affect children's emotions, to put in motion their thoughts and to urge them to "rationally" acquire the narrative facts of the literary experience.

Marnie Campagnaro got her **PhD** in Pedagogical and Educational Sciences, **she teaches Theory and History of Children's Literature** in Educational and Training Sciences of the University of Padua (in Rovigo's branch).

For years she has been dealing with cultural projects on children's literature, reading promotion, visual literacy, narrative and imaginative thinking in children. In 2013 she succeeded in **hosting at the University of Padua the Ninth Annual International Conference The Child and The Book 2013**. Two of her most recent publications are *Narrare per immagini. Uno strumento per l'indagine critica (Narrating through pictures. An instrument for critical investigation)*, Lecce, Pensa Multimedia, 2012 and, in collaboration with Marco Dallari, *Incanto e racconto nel labirinto delle figure. Albi illustrati e relazione educativa (Enchantment and stories in the maze of pictures. Picturebooks and education)*, Trento, Erickson, 2013.

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13. Dr. Maria Caracausi (*University of Palermo, Italy*)

Space and Time in Christos Boulotis' Cat Stories

Christos Boulotis is an archeologist, a writer, a poet as a well-beloved storyteller.

Fantasy and Magical Realism are Boulotis's most popular genres: he blurs the borders between reality and fantasy. His stories begin from reality even when their subjects he deals are fictional.

He sees in storytelling an act of resistance, stating that he is afraid of grown-ups who don't read stories. The success of his books stands on the simplicity of the language he uses that is free of pompous, impressive or didactic expressions, as well as on the richness of emotions for the valuable and beautiful things in life. Christos Boulotis's words and images come right from the heart and are intended to return back there again.

His "cat stories" are really remarkable. His cats are absolutely cats, but they feel and act as human beings. His cat stories are until now seven: *The Romantic Cat of the Abyss*, *The Cloud-Cat*, *The Story of John the Cat*, *The Cat at the Market*, *The Cat who cried Pearls*, *Leopold the Cat at the School of Fine Arts*, *The Cat from Smolensky street*.

The last four stories are played in Athens, especially in the quarter of Exarchia, where Boulotis still lives. Streets and buildings are often easy to recognize, sometimes there is also a reference to people really living in Exarchia. The titular cat from *The Cat from Smolensky Street* joins the beloved Grandpa Demos in a photograph as a way presenting the idea that, even after death, loved people and pets live on in our thoughts. *Leopold the Cat at the School of Fine Arts* accidentally creates a plague of rats when the rodents leave the paintings he has created. Arsenios, *The Cat who cried Pearls*, disputes with a corrupt mayor, while Mitsos, the hero of *The Cat at the Market*, helps the in everyday struggle for life.

Maria Caracausi (Palermo, Italy 1959), **PhD in Greek and Latin Philology**, is a **Professor** of Modern Greek (language, literature, philology) at the University of Palermo. She has collaborated with other leading Italian universities such as Brindisi and Cosenza.

Her literary criticism has appeared in many articles and publications. Her most important works are: *La lingua di Andrea Kalvos*, Palermo 1993; *Πιμάδα κόπης και νέου*, critical edition, Palermo 2003.

She is also a translator in Italian of Greek literature and her main translations include:

Triandafillidis, *Piccola grammatica neogreca*, Thesaloniki 1995; Gatsos, *Amorgòs*, Palermo 1990;

Karkavitsas, *Tre racconti*, Palermo 1995;

Seferis, *Sei notti sull'Acropoli*, Palermo 2012;

Papadiamandis, *Due racconti di Skiathos*, Athina 2013;

Boulotis, *Trilogia Gattesca*, Palermo 2013;

She was awarded the Greek Society of Translators of Literature special mention for her Italian version of *Kalvos' Odes* (1988).

Maria Caracausi is currently at work on a critical edition of Nikos Gatsos unpublished work.

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14. Maria Chatzianastasi (*Newcastle University, UK*)

Memories that Hurt: Home and Memory in Greek-Cypriot Children's Literature about Refugees

One of the most traumatic moments in the modern history of Cyprus, the invasion of 1974, stimulated the development of its literature for the young significantly. If Cypriot writers have created a particular literature of memory for young readers, they have done so because of and through the trauma of that conflict which reverberates in writing for the young throughout the decades since 1974. One of the most prominent themes in Greek-Cypriot children's literature after the invasion is the plight of refugee and enclaved people and the memory of 'the lost places'.

Children's literature that deals with the experience of refugees is a relatively recent trend. It is only since the 1950s that some powerful explorations of refugee conditions for young readers have formed part of the juvenile literary scene. The first refugee narratives were initially inspired by the experiences of mass displacement in Europe associated with the events of the Holocaust. In the decades following the 1950s, children's literature about refugees became a significant genre and included the experience of many displaced populations around the world. Children growing up in occupied countries often experience varying degrees of displacement and segregation. In Cyprus after the Turkish invasion this took the form of refugeedom or enclavement, which feature in a number of Greek-Cypriot children's books. Until recently, however, little critical and theoretical attention has been paid to writing for the young that deals with trauma and memory associated with refugee children and to date neither writing for children nor the everyday trauma associated with enclavement have been considered by trauma theorists.

Focusing on Greek-Cypriot children's literature that narrates the experiences of refugees, and the enclaved, my presentation identifies and considers the ways in which Cypriot children's writers entwine the construction of self-identity with the memory of the lost homeland and more specifically with the notion of 'home'. I use a selection of Cypriot books for children to show how trauma theory can be used to help understand such connections as part of traumatic experiences that do not arise from sudden, overwhelming catastrophes. An original contribution to the discussion of trauma and memory in children's literature is based the translation of sentimental structures of Greek language that express trauma and memory associated with the experiences of refugees and the enclaved.

Maria Chatzianastasi: I graduated from the University of Cyprus with a Degree in Sciences of Education (Primary Education) and a Minor in Psychology in 2008 and with a **Master** in Pedagogical Sciences in 2010. Currently I am working as a **primary school teacher** in the enclaved Greek-Cypriot community in occupied Rizokarpaso and **I am studying towards the completion of my PhD thesis** in Children's Literature at Newcastle University. Since 2012 I am a Research Collaborator at the European University Cyprus where I teach children's literature to undergraduate students of Primary Education. During 2012 I was a research fellow at the International Youth Library in Munich. I am also a member in different research groups and societies including Children's Literature Unit Graduate Group (Newcastle University), the International Research Society for Children's Literature as well as the Cypriot section of IBBY (Cypriot Board on Books for Young People).

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15. Phoebe Chen (*Faculty of Education, Cambridge University, UK*)

Degradation of Memory and History in Fever Crumb's Narrative of Growing Up

Writers and scholars interested in history and memory have frequently commented on the phenomenon of memory crisis in the twenty-first century. Anne Whitehead explains that the late-twentieth century 'memory crisis' is a deepening and continuation of the nineteenth-century preoccupation with having either too much memory or too little memory: too much memory because memory arises unbidden and

is intrusive and malignant, yet too little memory because we are constantly recovering the past as if there is never enough. For example, Frederic Nietzsche and Milan Kundera are both troubled by their inability to forget history, which can be burdensome and deplorable, suggesting that there is relief and lightness in forgetting (86-8). Concepts of memory and history are dramatised and explored by Philip Reeve in *Fever Crumb*, a novel set in the post-apocalyptic future where Fever, a young engineer who embraces rationality and knowledge, is haunted by the memory of a past that is not her own. Her narrative of growth implies that the conflict central to the adolescent experience is related to how memory performs and functions. I would like to examine the role of memory and history in Fever's bildungsroman as she approaches the critical moment of maturation by looking at representations of history as a destructive force, highlighting its impact and influences on identity and agency. I propose that Fever Crumb anticipates a new mode of female bildungsroman. It emphasises the importance of both forgetting and remembering childhood and history as the protagonist's childhood comes to an end. It also provides critique on dominant views of what it means to grow up and the regrettable consequences of forgetting.

Phoebe Chen. In 2012 I completed my Master of Arts degree in English at Canterbury University, New Zealand. My main area of interest is young adult fiction. My MA research involved mapping the steampunk genre, which was fairly new at the time. Specifically I was interested in how steampunk representations of technology subverted and revised traditions of young adult fiction. **I began my PhD at Cambridge University in 2013.** I am currently looking at how history and memory construct notions of environmental loss in futuristic fiction for teens.

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16. Anthi G. Chotzakoglou (*Theatre historian – Researcher, Greece*)

Be-Witched Shadows: Approaching Greek Shadow Theatre's Witches, inspired by Fairy Tales

It is widely accepted that Fairy Tales is a basic theme source of Modern Greek (glove & string) Puppet Theatre. However, the relation between Fairy Tales and Greek Shadow (Puppet) Theatre (Karaghiozis) has not yet been thoroughly examined, mostly due to lack of authentic Shadow Theatre's texts.

As researching, it becomes clear that Greek Shadow Theatre has not only drawn inspiration from History, Theatre, Traditional Puppet Theatre (Fasoulis), Popular Literature, Everyday events, but from Children's Literature, as well. Such influences can be recognized in thematic field (e.g. "Genovefa"), but in choosing heroes, as well. A closer look reveals that witches tend to be the most popular heroines, transferred from Children Books' pages to Shadow Theatre screens.

Based on bibliography, oral testimonies and (un)published plays lying in state and private collections, we shall present a registration of shadow theatre plays with casts, enriched by witches. Key questions like "when", "how", "why", "how often", shall be submitted for reply, broadening the horizons of future research.

Anthi Chotzakoglou was born in Piraeus, originated from Minor Asia. She graduated from the University of Athens (Theatre Studies), where she also completed her postgraduate studies, on the same field. She has working experience in researching and registering Theatre Archives, as well as in planning and performing educational programs and teaching (primary, secondary, postsecondary Education). Focusing in Puppet and Shadow Theatre research, she travelled in Greece and Cyprus, collecting artists' interviews and registering private and state archives. She presents her findings in international conferences and scientific journals.

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17. Dr. Anastasia Christofidou (*Faculty of Education, National and Kapodistrian University of Athens*)
& Irene Dimitropoulou (*Faculty of Education, National and Kapodistrian University of Athens*)

Nonce-Formations in Greek Children's Literature

This paper aims to explore the specific functions of nonce-formations in children's literature as well as their impact to child memory and perception. The analysis will be twofold:

a. It will explore the differences between the nonce formations that occur in child-directed literature

(mainly in the poetic work of Thetis Chortiatī) and the formations that occur in adult-directed literature (mainly in the poetic work of Odysseas Elytis) based on a theoretical contrastive comparison (see Christofidou 1994, Χριστοφίδου 1999, Δημητροπούλου 2011).

b. It will investigate the possible relations between the explored specific functions (see a.) of the child-directed poetic formations and the child comprehension / perception. The investigation will show that:

i. Most poetic nonce formations, especially the child-directed poetic formations, facilitate the construction of rhyme-, recurrence- and parallelism schemes, as well as alliteration, assonance etc. Such constructions lead to multiple-level reiteration and hence perception easiness / memorization.

ii Many poetic nonce formations, especially the child directed poetic formations, facilitate the construction of semantically irrational notions. Besides of attention / memory activation such constructions lead to child's liberation from real- world and its self-identification with the irrational text-world: bold associations can re-organize thinking and memory.

The main findings will be described within the framework of Relevance Theory (especially the notions of implicature vs. explicature and metaphor, see Wilson & Sperber 2004, Carston et al. 2014).

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Anastasia Christofidou (born in 1962, PhD University of Vienna, Austria) is **Research Professor and Head of the Research Center for Scientific Terms and Neologisms at the Academy of Sciences in Athens, Greece**. She has been working as a researcher at the Academy since 1996. She has worked as a lecturer in Linguistics at the University of Crete from 1993 till 1996 and since 2003 she has been teaching graduate (L2 Acquisition, Textlinguistics and Language Teaching) and postgraduate classes (L1 Acquisition, Textlinguistics) at the Pedagogical Department, University of Athens. She has published as editor, author or co-author many books and articles (in international journals / volumes). Main interests: Textlinguistics, Morphology Acquisition and Word Formation Morphology.

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Irene Dimitropoulou (born in 1967) is a **primary-school teacher**. She has a master's degree in language teaching (University of Athens, 2011). She has been working at the Research Center for Scientific Terms and Neologisms at the Academy of Sciences in Athens, Greece, for the last three years (2010-2013). She was responsible for web monitoring and classification of neologisms appearing in Greek daily and weekly press. She has also contributed to publications (volumes and articles) of the Research Center. Main interests: current trends in Pedagogy, neologisms and literature.

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18. Cristina Colombo (Author, translator and researcher, Argentina)

Analyzing the Articulation of Space, Time and Memory under Appalling Circumstances and Extreme Conditions: Travel into the Past, Terminal Illness and Confinement

Time and space are adaptable concepts to which men usually attach symbolical, metaphysical, religious and even mystical meanings.

Among the areas in which this characteristic may be exposed, literature is the field where we may better contemplate and grasp the whole picture of thoughts, beliefs, feelings and emotions time and space awaken in the minds and souls of those subjected to their influence. Throughout this paper I will analyze the various modes under which these elements are introduced in three books that deal with different

circumstances: Voluntary internment in wartime, an obliged confinement in a clinic for terminal patients and an articulation of time and space that closely connects the story with the structure of the novel. In Anna Frank's diary, time and space focalize on the subjectivity of opposite aspects of reality: present – past; memories – forward planning; confinement – freedom; nature – civilization. In Anna's constrained and cramped hideaway time stops or extends indefinitely. It becomes an empty sack to be filled with action and imposes on people the need to accept a nearly obsessive timetable to avoid quarrels and disagreements. In the end it becomes evident that Anna's diary is the sole space where she can enjoy the freedom, peacefulness, solitude and self accomplishment she so deeply longs for. "A hand for touching" by Renate Welsh describes Nickel's visit to her grandmother who is receiving treatment in a clinic for terminal patients. In the claustrophobic space of the clinic memories replace an impossible projection into a non-existent future. Nevertheless going back into the past involves a resignification of errors and frustrations and a recapturing of happy moments. Most moving is the fact that time and space converge upon an emotive battle: endowing the ultimate instance of death with integrity and decorum. Finally, in "A house of secrets", by Paula Bombara, the De Vitta family receives a doll house as part of a heritage. Hidden within its walls are clues that once solved turn the doll house into a symbolical portal connecting present and past as well as remote geographical locations. This concurrence of time and space help to deepen the bond between generations and provide a far from condescending reading experience.

Cristina Colombo is an Argentine **author, translator and researcher**. Her literary work includes poetry for adults and children and novels for children and young adults.

Former member of ALIJA (IBBY Argentine Section) Member of the Jury (ALIJA Honour List) Member of the National Selection Committee (IBBY Honour List) former editor of Bookbird.

Contributions in International Congresses:

The role of women in children's literature - 24th IBBY Congress – Seville, Spain – 1994.

In search of a Latin American identity – International Conference – Pretoria University – South Africa – 1995.

Living in times of hardship: under war, suppression, deprivation, in exile, etc. 31st IBBY Congress – Copenhagen, Denmark – 2008.

The architecture of migration – Crossing boundaries; Translation and Migration – 33rd IBBY Congress – London – England – 2012

Snow White's film adaptations – From Gullibility to Empowerment – IRSCL Conference (International Research Society for Children's Literature) – Maastricht – The Netherlands – 2013.

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19. Dr. Peter E. Cumming (*York University, Toronto, Canada*)

Through Memory, Past, Present, Future: The Challenge of Young People Reading *In Search of April Raintree*

"Memories." So begins Beatrice Culleton Mosionier's 1983 Canadian novel about two Métis sisters, *In Search of April Raintree* (*ISAR*). Not only does this first-person novel deploy memory as a narrative device for twenty-four-year-old April to construct meaning from her past; not only do the writings including suicide note of her sister, Cheryl, destabilize April's memories; but both girls' memories force them to engage with the collective memories of Métis in Canada. Moreover, young *readers*, who adopted this "adult" novel as a "young adult" one, soon discovered that imaginative identification with the sisters opened windows into history and gateways into politics, conjoining past, present, and future through memory. As Ross Poole writes, collective memory is "history written in the first person, and its role is to inform the present generation of its responsibilities to the past."

Surprised by the youth reading *ISAR*, Mosionier created a misguided abridged version, *April Raintree*, in 1984. Since then, though, the original novel has been published in French, German, and Dutch; in a critical edition (1999); and in a "25th anniversary edition" (2008)—in which, significantly, author and editor construct *young readers* as implied readers.

Although reviewers characterize *ISAR* as a "simply told story," the novel's narrative structure is far from simple: it pushes young readers and characters to transform individual into collective memory, through trauma transforming memory into history and politics. Indeed, the extended gang rape of April forces characters *and* readers to confront the brutalization of Canadian aboriginal peoples; only by confronting that

can a hopeful ending arise. Beginning with “memories,” the novel moves inexorably towards April reversing her longstanding denial of her Métis heritage: “[D]uring the night I had used the words ‘my people, our people’ and meant them... [F]or Henry Lee [the newly discovered son of her dead sister] and me, there would be a tomorrow... I would strive for it. For my sister and her son. For my parents. For my people.” History is, by definition, remote from young readers. Mosionier’s novel puts a human face on history: April’s memories, incorporating Cheryl’s, compel her to embrace Métis history, forcing the past into a present that can entertain hopes of a future. Beginning in the present tense, the novel uses the past tense of memory to effect the conditional future tense of the ending. Thus, *ISAR* joins with Foucault in analyzing the “history of the present,” a present which must include the past if it is to embrace the future.

Peter E. Cumming is an **Associate Professor** in the Department of Humanities and Coordinator of the Children’s Studies Program at York University, Toronto, Canada, where he teaches courses on picturebooks, fantasy, children’s literature and film adaptations, writing by children and youth, representations of children’s alterity, and children, youth, and digital culture. Peter’s particular interest in indigenous literatures stems largely from six years he spent living and working in Inuit communities in Nunavut. Peter is the **author of two picturebooks (variously translated into French, German, Danish, Welsh, and Japanese), one children’s novel, and two plays.**
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20. Dr. Mary Dimaki-Zora (*Faculty of Primary Education, National and Kapodistrian University of Athens, Greece*)

Utopias and Dystopias in the Greek Theatre for Young Audiences

From the time of 1516 when Sir Thomas More published his treatise with the title *Utopia*, a long tradition has been created in utopian writing for children and young audiences. *Utopia* usually indicates an imaginary land with a perfect social and political system that could make all citizens happy and *dystopia* indicates the opposite. This paper focuses on the utopianism in Greek theatre for young audiences (TYA) and especially on the function of utopias and dystopias as dramatic spaces. Due to the multimodality of dramatic texts –in contrast to the purely verbal form of presentation employed in narrative text– the concepts of space and time represent the basic concrete categories within the dramatic text. This paper attempts to explore the structure of space in certain plays that emphasize on utopian and dystopian element, taking under consideration the fact that dramatic and scenic space is not just the frame of the dramatic action but creates the meaning and affects the plot, motivates the characters, constitutes an essential element of the aesthetic and the ideology of the play.

Maria (Mary) Dimaki-Zora is a **Lecturer** in Theatre Studies in the Department of Primary Education, at the National and Kapodistrian University of Athens, Greece. She was born in Patras, Greece. She graduated from the University of Athens, Faculty of Philosophy, Department of Philology in 1991 (*summa cum laude*). Her **PhD** thesis was on Greek literature and drama of 19th century and was published by the Academy of Athens in 2002 (Maria Dimaki-Zora (2002), *Spiridon Vassiliadis: His life and works*, Athens: Ourani Foundation Publications). She has participated in various Greek and international conferences and has published essays in Greek and international scientific journals. Her scientific interests are: Modern Greek drama of 19th and 20th century, theatre for young audiences in Greece, aspects of Greek culture.
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21. Dr. Maria Dimasi & Dr. Evangelia Aravani (*Democritus University of Thrace, University of Macedonia, Greece*)

Defining the Space in Turkish Literature: a Semiotic Analysis

There is an intense literary activity of Turkish writers who publish online texts, poetry and prose, with the theme of Greece and Turkey in recent years. They, also, focus on Greek and Turkish and their relationship, declared and under-declared, diachronically and synchronically with intense historical-social context in any case. These texts are not included in the teaching material of the course of Literature. In the first category of their works it could be identified several short stories for children and adolescents that move

within the boundaries of the historical and socio-cultural with apparent intention of managing and with an internal optical-focus on Turkish ego, as this is identified in the Greek or Turkish environment. The space in many cases dominates the time and frames the actions of persons who, regardless of gender and ethnicity, they shape almost a self-declared but not consistent and fixed identity. In this proposal we will deal with the extensive study of the chronotope in two short stories: *"The death and separation in the Gkiorele"*, a story that unfolds in the Sea in 1919 until today. This story posted online and withdrew due to reactions. The second text is *"Rwmios Memet"* unfolding on Kos and the opposite Turkish coast in the 1990s... until today. Both texts have not been translated in Greek. Methodologically we will attempt a semiotic analysis of the texts, marking the spatiotemporal positions, the actions and reactions of heroes and highlight the space as the factor of narrative that contributes in shaping and potentially managing the diversity.

Maria Dimasi is Associate Professor in Democritus University of Thrace, in the Department of Languages, Literature and Culture of Black Sea Countries. Her scientific object is language and literature didactics in Greece and in Black Sea Countries. She has published many books and articles concerning didactics, teaching and curricula of language and literature in Greece and in the Black Sea Counties.

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Evangelia Aravani has studied Greek Literature at the University of Athens, School of Philosophy, Department of Greek Literature, wherein she obtained her master in "Theory and Practice of Teaching and Evaluation" and PhD with the subject: "The Pedagogical and Psychological Dimension in the Teaching of Literature". During the years 2007-2010 she worked at the University of Crete as an **adjunct lecturer** and 2011-2014 at the University of Macedonia. Her activity as a scientist, researcher and author centres in the domain of Ancient and Greek Language and Literature teaching methodology, with publications in Greek and international journals and Conference proceedings.

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22. Christine Drakou (*Faculty of Primary Education, National and Kapodistrian University of Athens, Greece*)

Memory and Fiction in "Cassandra and the Wolf": Aspects of Cruelty

"Cassandra and the Wolf" was Margarita Karapanou's first novel, and was critically acclaimed as an excellent work of fiction, when it was published in 1976. Its premise is fairly simple: the narrator is a small girl, who presents fragments of her childhood in a nonlinear fashion. However, Cassandra's actions deviate from socially acceptable norms and often come across as cruel. It is this cruelty –paired with the seeming innocence of childhood– which intrigues the reader.

In our presentation we will focus on the acts and words of the protagonist's cruelty, as well as the inter-twinement of the author and the narrator (Cassandra). We will attempt to answer why cruelty is at the epicenter of the narration and from where it stems: it is partly fiction and partly autobiographical. We will first examine the phenomenology of this cruelty –Cassandra's acts– and establish the social context: the protagonist is a child living in conflict with her mother, in the absence of her father. Moreover, the pretentious ethics of the bourgeoisie, the lack of sentimental expression, and the prevailing indifference lead Cassandra to a lonely internal journey, where nothing is prohibited.

The child's views are reflected on her speech. Therefore, we will focus on a preliminary analysis of stylistics: the language of violence, when expressed by a child. An important observation is the dissonance in the use of language as used by the narrator (elaborate) and the protagonist (plain, lacking modals), even though they are the same person (Cassandra). This, along with evidence from Karapanou's life, lead to the conclusion that "Cassandra and the wolf" is not merely a work of fiction. The interactive triangle "author-narrator-protagonist" is a device that Karapanou uses in order to rediscover her childhood, not as pure reminiscence, but as an effort to understand her subsequent development. We will present this argument using select biographical evidence, literary criticism (with an emphasis on reader-response criticism and stylistics), psychoanalytical theories, as well as research in the field of developmental linguistics and psychology.

Mrs. Christine Drakou is a **doctoral candidate** (Ph.D.) at the National and Kapodistrian University of Athens, at the Faculty of Primary Education. Her thesis' working title is "The Characters in Elli Alexiou's work". She has obtained her Bachelor at the School of Philosophy (Faculty of History and Archaeology) and her **Master's degree** at the Faculty of Primary Education (M.A. in "Theatre and Education"). She has taken part in an excavation at the Agora and has participated in International Conferences ("Arts and Education, Methodology and Applications in Educational Practice" (Marasleion 2011), "Artful Pedagogy, the Educational role of the Theatre" (Conservatory of Athens, 2013). Her research is mainly focused on Literature and Theatre.

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23. Dr. Anastasia Economidou (*Democritus University of Thrace, Greece*)

The Ideological Uses of the Past and of Memory in Greek Literature for Young Ages

Our focus will be on those literary works for children between 8 and 12, which centre on the concepts of the past, of memory and of nostalgia and which stress the values of these concepts for our present. Because societies without a past is something inconceivable, part of the socialization of children involves their familiarization with the concept of the personal and public/ historical past. Children's literature is inevitably involved in such a process of familiarization since its role has always been socializing. However, any use or management of the past is determined by contemporary socio- cultural attitudes and priorities and, therefore, it serves different purposes. Thus, while the familiarization of children with the past has always been one of the priorities of children's literature, we can observe great differences in the ideological aims of older and contemporary writers.

By referring to representative works of contemporary Greek writers who deal with the concepts of the past and of memory I intend to show that they make a point of promoting to their young readers one basic idea: that these concepts are valuable for their own lives. At the same time, however, I want to show that the past serves as a valuable resource, as a "cultural capital" on which the writers draw in order to promote to their readers specific ideologies which are at the forefront of public debate in contemporary Greek society, such as the concept of 'Otherness', the promotion of anti-racist and pacifist attitudes or the universality of such experiences as being a refugee.

Anastasia Economidou is an **Assistant Professor** at the Department of Education Sciences in Pre- school Age of the Democritus University of Thrace, Greece, where she teaches Greek and foreign literature for children. Her scientific interests lie in the area of the ideology inscribed in literary texts for children. She currently researches the concept of the implied reader and its ideological function in texts for children as well as the ideological aspects of illustrated books. She is the **author** of *A thousand and One Subversions: Innovation in Literature for Young Readers* [2001], (2011) and the **co-editor** of *Catch me, if you can: Representations of childhood in Contemporary Greek Cinema* (2006) and of *Never- ending Stories: Textual and Pictorial Adaptations for Children*.

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24. Meghanne T.Flynn (*Trinity College Dublin, University of Cambridge/Homerton Research and Teaching Centre for Children's Literature, UK*)

Spatial Memory in American Young Adult

My research focuses on the literary tradition of Gothic Novels in 19th century England which is being utilized in writing the Young Adult Supernatural Romance novels currently flooding the market. However, in exploring this burgeoning and developing genre, it is apparent that certain, but so far a limited number of texts may incorporate the Gothic, but do not follow the British tradition. Instead, like the Kami Garcia and Margaret Stohl's *Beautiful Creatures* series and the television adaptation of "The Vampire Diaries" utilise the American Gothic tradition.

While research in modern American Gothic tends to focus on representation in the Horror genre, there is a large amount of scope in this new genre of Young Adult Supernatural Romance for exploration, given the fantastic nature of the texts and the dark history of the Romance tropes. In the *Cambridge Companion to Gothic Literature*, David Savoy describes American Gothic as, "haunted by an insistent, undead past

and fascinated by the strange beauty of sorrow" (p. 167). This sense of haunting uniquely pervades both *Beautiful Creatures* and "The Vampire Diaries". As texts, both of these series portray a very loaded sense of place/space, memory and time.

In both of these series, we see how the perception of mutable space and immutable place is reversed, in that it is the set of relations that define the self which are immutable, while the physical place is proven to be increasingly unstable. The trope of the American Gothic destabilize the place, through the deep connection between place and history, in which history is not a static thing, but continues to happen simultaneously with the present. Furthermore, states of being or geographic location are not solid, but infinitely layered and shifting so that they can only be navigated through the immutability of the surrounding relationship spaces.

Meghanne T. Flynn earned a B.A. in English Literature and an M.Phil in Popular Literature from Trinity College Dublin, writing on dead bodies in Nineteenth-Century Britain and Young Adult Supernatural Romance respectively. **She is currently combining those research interests in the first year of a Children's Literature Ph.D.** at the University of Cambridge.

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25. Dr. Kateryna Fomin (*Department of Primary Education at the Precarpathian National University named after V. Stefanyk, Ukraine*)

Translations of Texts for Children: Features of Children's Reception

Translated literature for children always enjoyed popularity among young readers. Active translation activities not only provide cultural interaction, contributes to the extension of children's reading range by works of foreign authors, but also influence trends of development of children's literature in each country. Very often precisely translated books are emblematic for a certain generation of readers. This can be explained by the fact that texts of foreign writers infringe topics, which are not unfold by Ukrainian artists (e.g. stories about teenage subcultures); choose genre forms optimal for perception by a certain age group of readers, (such as, the genre of fantasy that made popular JK Rowling's work); provide answers to questions that are of interest to today's children.

The purpose of the research is to analyze the features of Ukrainian translations of foreign language texts for children and features of children's reception. The latter depends not only on the content and form or the poetics of the work, but also on the type of translation. Taking into account the recipient, we are talking about literary translations, translation-adaptations and translation-interpretations. One of the most important problems is the ratio between the translation in general and translation-adaptation, between alienation and domestication as translation strategies. Children's reception of translated text depends largely on the ability of a translator to relay the artistic world of the original (after H.- R. Jauss). The translator becomes an intermediary in the chain "author - text - reader", transforming it into the model: "Author - the original text - Translator - text translation - Reader."

The recipient's perception of the artistic reality is special, namely: of central and secondary storylines, image of the protagonist and other characters, spatial and temporal surfaces of the text. In this context, the question of the identity or "alienation" in the process of reading, the phases of "initiation" by the reader and the acquisition of emotional and aesthetic experience is discussed.

Kateryna Fomin, **Assistant Professor** of the Department of Philology and Methodology of Primary education at the Precarpathian National University named after V. Stefanyk (Ukraine). Got a **Master's degree** of the Faculty of Romance and Germanic Philology(at the Precarpathian National University named after V. Stefanyk (Ukraine)), a **leader of translation studies** for students of the Faculty of Philology and Methodology of Primary education, a head of the reading circles on the basis of primary school, the author of a few articles on foreign literature for children in Ukraine.

Research interests: foreign literature for children in the original language and in translation: the typological aspect, features of the children's reception and interpretation of works of foreign authors in the process of reading and learning at school.

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26. Dr. Evangelia Galanaki & Dr. Konstantinos D. Malafantis, (*Faculty of Primary Education, School of Education, National and Kapodistrian University of Athens, Greece*)

The Many Faces of Loneliness and Solitude among Gifted Narrators: Childhood, Adult Life, and Work

In this presentation we focus on the multifaceted nature of loneliness as the painful state of feeling alone, and solitude as the constructive use of time alone, among gifted narrators. Loneliness and solitude in the child and adult life as well as work of well-known writers and poets, such as Hans Christian Andersen, Edgar Allan Poe, Robert Louis Stevenson, and Beatrix Helen Potter, are analyzed. The theoretical framework of the analysis of narrative is Jerome Bruner's theory and his conception of narrative as a natural human predisposition and as the main form of sharing within the cultural context. We link theories about giftedness, research findings on loneliness/solitude and the associations between giftedness and loneliness/solitude with creative literary production. Therefore, the contribution of this presentation is to uncover the complex connections between loneliness/solitude and narrative gift from the early years of life.

Evangelia Galanaki is **Associate Professor** of Developmental Psychology in the Faculty of Primary Education, School of Education, National and Kapodistrian University of Athens, Greece. She holds a BA in Psychology, an **MSc** in School Psychology and a **PhD** in Developmental Psychology (scholarship from the State Scholarship Foundation). She is **Coordinator of the Division of Developmental Psychology of the Hellenic Psychological Society**. She has authored three books: *Developmental Psychology: Cognitive, social and emotional development*, *"The dead mother": Searching for the developmental origins of psychological disorder*, and *Loneliness: A developmental perspective*. She has published numerous empirical and theoretical studies in Greek and international scientific journals.

Konstantinos D. Malafantis is an **Associate Professor** of Education in the School of Education, Faculty of Primary Education, National and Kapodistrian University of Athens. Since 1998 he teaches the subject of Pedagogy of Literature and other related subjects.

He is **President of the Hellenic Educational Society**, **Vice-President** of the Hellenic Institute of Applied Pedagogy and Education, **Director of the Laboratory "Biophysical Environment: Neurosciences and Learning"**, and **Vice-President of the Management Board of the Marasleio Didaskaleio of Primary Education**. His theoretical and research interests center around the pedagogical dimension of literature, children's relationship with reading, the cultivation and development of the love of reading, the folktale, the history of Modern Greek Education, and the Modern Greek Enlightenment.

He has published eleven books, and many of his articles and studies have been published in Greek and international educational and literary journals.

27. García González Macarena (*Zurich University, Institut für Populäre Kulturen, Switzerland*)

Routes against Roots. Past, Perspective and Place in children's adoption books

In the last two decades, a considerable number of books featuring adoptees have been published. These books present characters meant to serve as models for identification for young adopted children, who are apparently in need for origin stories to explain the belonging to their families and to their adoptive countries. This need shall be framed in a broader social and cultural context in which personal stories are emphasized, a need apparently stronger for adoptees that fall into the category of 'interracial adoption'. Children who do not resemble their parents are recurrently asked to explain this difference.

In this presentation I trace tropes and recurrent plots in books with internationally adopted children as protagonists that have been published in Spain, the European country adopting the largest number of adoptees (Selnam). Even more than to adopted children, these books appear to be targeted to the White middle-class couples who appear to be unable to explain the complexities of 'race' in contemporary society and in need to understand and justify the practice of transnational adoption. I will first sketch a 'master plot' (Porter Abbott) present in these books inquiring into how the adoptee's past and origin is narrated and posing some questions on the adult perspective in these stories. Finally, I inquire onto how the familial bond is performed in these books becoming the books cultural artifacts to naturalize the adoptive family as if a biologically constituted. In this performance the origin shifts from that idea of ge-

ography and land to that of a journey and story, a story offered as a building block for the identity construction of the adopted child.

García González Macarena is a **PhD candidate** at the Zurich University (Institut für Populäre Kulturen, in the focus group on children's media). She completed a **MA** on cultural studies in Maastricht University and Social Communication in Pontifical Catholic University in Chile. Recently, she has published two peer-reviewed articles: "Enacting the Family: The Performance of Kinship in Adoptive Parents' Weblogs" in the *European Journal of Life Writing* (2013), and "Stories We Adopt by: Tracing 'The Red Thread' in Contemporary Adoption Narratives (1990-2010)", coauthored with Lies Wesseling, in *The Lion and the Unicorn*. Other publications include a monographic on Chilean culture and society under dictatorship, chapters in different academic volumes, and a collection of children's books.

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28. Dr. Sofia Gavriilidis (*Aristotle University of Thessaloniki, Greece*) & Mary Drosopoulos (*Aristotle University of Thessaloniki, Greece, Akdeniz University, Turkey*)

The Adventures of Translation in The Adventures of Pinocchio.

Research throughout the last decades in the field of translation and cultural studies has shown that during the transfer of a literary text from a linguistic/cultural system to another, modifying mechanisms are employed. Studies have proved that the analysis of how translators manage culturally exotic elements provides revealing pieces of information on the dynamics of the intercultural function of the translated text; it is also indicative of the ideological values promoted by the domestic literary industry. Specifically in the case of literary texts for children, studies have shown strong modifying interventions in translation. This tendency has triggered doubts over the notions of interculturality and integration which have been connected with children's literature.

In the hereby paper, we explore diversity in translated children's literature by juxtaposing recent translations of the classic book *The adventures of Pinocchio* in Greek and Turkish with the original Italian text, by using descriptive translation studies as a point of reference. We analyse translators' strategies and comment on the adaptations and alterations during the translation process that aim to make the target text more functional and compatible with the values and principles of the target culture.

Sofia Gavriilidis is **Assistant Professor** of Comparative Children's Literature in the School of Early Childhood Education of Aristotle University of Thessaloniki. She has published several articles in national and international journals, collective volumes and proceedings of congresses concerning Comparative Children's Literature themes. She is the author of the books *Pinocchio in Grecia* (in Italian), *The difficult job of the classic character* (in Greek) and *Garrulity and Laconism in the titles of books for children. A diachronic journey in children's literature by reading book titles* (in Greek). She is a **founding member of the scientific committee** of the workgroup and the journal *Polydromo* and a member of the management board of OMEP - Thessaloniki. **She represents Greece to the Fondazione Nazionale 'Carlo Collodi'**, Pescia - Italy, and she is the Greek coordinator of the international network "Studies on Humour".

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Mary Drosopoulos was born in Thessaloniki and raised in Istanbul. From a very young age, she embraced this double identity and dedicated her studies to intercultural education, conflict resolution and bi-communal research. After completing her postgraduate studies in Translation and Interpreting at the University of Cyprus, she engaged in literary translation and creative writing. She has published novels, poems, articles and pieces of research and **has been internationally recognized with literary awards**, such as the **Prix de Francophonie** (2000) **and the Hellenic Publishers' Award** (2008). Today **she is conducting her PhD research** in Cross-Cultural studies at the Faculty of Education of the Aristotle University. She is a professional youth trainer, expert in human rights education, member of the Trainers' Pool of the Council of Europe. She is living in Turkey, where she is working at the Euromed Youth Centre of the Akdeniz University.

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29. Maria Georgopoulou & Nefeli Gkatsou (*Faculty of Primary Education, National and Kapodistrian University of Athens, Greece*)

The Sense of Time in Kids' Escape from Routine: A Comparison between Grigorios Xenopoulos and Henri Bosco.

The subject of time is major in children's literature. For that purpose we examined how time works in two books for children that have as a central event the escape of a kid. The first one is "The child and the river", by Henry Bosco and the second is "Johnny in the amusement park", by Grigorios Xenopoulos. In the first book we have Pascalet that leaves secretly from his house, motivated by his willingness to meet the nature. In the second case we meet Johnny, a kid that escapes school in order to visit an amusement park.

In "The child and the river" the time is not precise, as the hero along with a friend is found in the nature, where they take their time in order to follow their dream. The expectation of mystery is slow, so that our heroes will live their adventure in this place. The time and the nature are mixed. The escape gives the children the chance to live the time of their life and so this simple get-away is transformed like a travel in time. Finally, the time and the evolution of the events are cyclic since the story starts and finishes in the same place with the same people.

In "Johnny in the amusement park" the story begins at school and ends up at Johnny's home. The time is clearly defined: one day a classmate of Johnny suggests him to leave school in order to visit the amusement park. He accepts the tempting proposition of his friend and the adventure begins. The two kids are in the amusement park instead of being at school. There, they lose sense of time, so Johnny does not return at home on time. The adventures seem to last many hours. The evolution of the events is linear.

Maria Georgopoulou is an **assistant teacher** at the Hellenic American Educational Foundation. She is a graduate of the Pedagogical Department of National and Kapodistrian University of Athens and a **post-graduate student** in the Master Programme of National and Kapodistrian University of Athens, entitled "Teaching Language, Literature, Theatre and Education – Direction: Teaching Language". She speaks three languages apart from her mother tongue: English, French and Spanish. She has also attended numerous conferences and seminars, both as a speaker and a listener. She has certified her knowledge in computer's use, acquiring the European Computer Driving Licence (ECDL).

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Nefeli Gkatsou is an **assistant teacher** at the Hellenic American Educational Foundation. She is a graduate of the Pedagogical Department of National and Kapodistrian University of Athens and a **post-graduate student** in the Master Program of National and Kapodistrian University of Athens, entitled "Teaching Language, Literature, Theatre and Education – Direction: Teaching Language". She has participated in European programs as a student and as a researcher in European educational systems three times, in Portugal, Czech Republic and Hungary. She speaks or understands English, French, Czech, Portuguese and Italian. She has attended numerous conferences or seminars, both as a speaker and a listener.

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30. Vassiliki Gkouni (*Faculty of Primary Education, National and Kapodistrian University of Athens, Greece*)

The Aristophanic Comedy and the Contemporary Generations:

The adaptation of Lysistrata in Modern Greek Literature for Children and Young Adults

Ancient Greek comedy writers used the theatre to criticize the absurdities and eccentric actions of the political, social and spiritual life of their times. Aristophanes was a witty comedy playwright who presented his critical perspective on great political and martial events in classical Athens using an exuberant and saucy language. Frequently, his satirical and poignant speech referred to the work of important persons of his era (e.g. sophists, tragedians etc.). "Lysistrata" is an aristophanian comedy with an antiwar message, which was introduced to the Athenian adult audience of the time. It presents the attempt of the homonymous heroine to end the Peloponnesian War persuading Greek women to refrain from their marital duties in order to force men to negotiate peace. Nowadays, children and young adults have the opportunity to learn about the story of Lysistrata through picturebooks, comics and theatrical adaptations of the classic comedy. All these texts keep

the main plot of the story adjusting the fictional events according to the age and features of the contemporary young readers. In particular, the sexual aspects of the original comic work, as well as the indelicate aristophanic vocabulary are absent. The modern adaptations enhanced with elements from modern society work as a mean to stimulate the interest of the youngsters on contemporary problems.

Vassiliki Gkouni is a **PhD candidate** at the Faculty of Primary Education of the National and Kapodistrian University of Athens and works as a schoolteacher in Primary Education. She received a **Master's degree** in "Teaching of Language – Literature – Theatre and Education" from the University of Athens. Her scientific interests focus on modern theory of Literature, the instructive approaches of children's literature (e.g. bibliotherapy, literature circles) and the implementation of contemporary teaching methods in the school classroom (e.g. differentiated teaching). She has participated in research programmes and conferences and she has published articles in international scientific journals and collective volumes.

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31. Dr. Etti Gordon Ginzburg (*Gordon Academic College, Haifa, Israel*)

Nonsense as Autobiography: The Children's Poems and Family Secrets of Laura E. Richards

American children's author Laura Richards (1850-1943) was among the few professional writers of her day to write autobiographies, and the only one to write two. This remarkable fact has been overlooked possibly due to the fact that Richards, now long forgotten, was better known to her contemporaries as "American Poet Laureate of Nonsense for children" along with Edward Lear in England.

Richards's autobiography for children, *When I Was Your Age* (1893), describes an idyllic childhood in the company of heroic parents. Indeed, both Richards's parents— poet and social activist, Julia Ward Howe (1819-1910), and Dr. Samuel Gridley Howe (1801-1876), who was also a hero of the 1820s Greek Revolution—enjoyed a heroic standing in the nineteenth century, which their daughter carefully and craftily maintained in her autobiography. It has been read, along with her autobiography for adults, *Stepping Westward* (1931), mainly as a historical document.

Interestingly, however, Richards's children's poems unwittingly reveal fractures in her idyllic, autobiographical accounts and expose the latter as masterpieces of historical manipulation. In fact, despite their frivolous nature—or rather because of it—and although they seem to contain nothing resembling Lejeune's autobiographical pact (1989), Richards's poems are her most authentic autobiography. My case for reading Richards's children's poetry as autobiography involves questioning long-established systems of genre, yet it is supported by scholars such as Smith and Watson (2006), who maintain that "the autobiographical is not a single genre but a conceptual umbrella, incorporating different forms that serve diverse audiences, purposes, and narrative strategies."

As no one, so far, has thought of reading Richards's poems alongside her two autobiographies and in the wider context of nonsense and children's poetry in nineteenth century America, I believe that this approach will prove useful in gaining a novel view both of Richards and her children's verses.

Etti Gordon Ginzburg **has just submitted her doctoral dissertation** on American children's writer Laura E. Richards. Her research aims to unearth Richards and bring attention to her most important literary work—her nursery and nonsense poems. Among other things, she explores the poems' points of intersection with Richards's two autobiographies. Different aspects of her work have been presented in various local and international conferences: in 2011 at the Hebrew University in Jerusalem, in 2012 at the University of New England, Portland, Maine, in 2013 at the 2nd Transatlantic Women Conference in Florence, Italy and more recently at Bar Ilan University, Ramat Gan, Israel. She is also a member of the English Department at Gordon Academic College in Haifa, where she is teaching children's literature.

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32. Dr. Theodore Grammatas (*Faculty of Primary Education, National and Kapodistrian University of Athens, Greece*)

Mnemonic Recording of the Theatre

The aim of our article is to point out the kinds of the theatrical memory and the mechanisms by which

it operates, in production and in the way of perceiving the spectacle that takes place on the stage. Memory plays a significant role in Theatre, both from the perspective of the viewers, as well as from the perspective of the creators. The viewer, who is attending a theatrical performance, consciously or not, is led to judgments and conclusions, comparing with other previous performances that he has attended. Therefore, whatever judgment he is making, is nothing but an invisible product of comparison with other/others of the past.

The same applies for the director, the actor, the set designer and for all the artistic factors of the performance, who are led to the particular conclusion, taking into consideration directly or indirectly other theatrical performances and stage proposals that took place in the past.

Dr. Theodore Grammatas, **Professor of Theatre Studies**, was born in Mytilini - Greece, in 1951. He graduated from the Department of Philosophy of the Philosophic School of the University of Athens in 1975. He continued with postgraduate studies at the Universities Paris X-Nanterre and Ecole Pratique des Hautes Etudes. He got his diploma of D.E.A in 1976 and his Doctorat de 3e cycle in 1979. The title of his thesis was "La notion de Liberté chez Nikos Kazantzakis". He has been a Professor of the Faculty of Primary Education of the University of Athens since 1994, in the discipline "New-Greek theatre and civilization". He teaches undergraduate and postgraduate students the subjects "New Greek theatre and society", "Theatre for children and youth", "Theatre and Education", "History of the New Greek theatre", "Comparative theatre and Drama", "Sociology and semiology of theatre", which form his research interests. He has taken part in numerous Greek and world conferences, seminars and symposia with communications on subjects of his specialty. He is a member in scientific companies and research centers in Greece and abroad. He is the director of the Art and Laboratory Speech of the Sector of Human Studies of the Department of Primary Education of the University of Athens. **He was awarded with the Nikos Kazantzakis prize in 1991.**

He has a rich and manifold work published in Greek and foreign journals and in the proceedings of Greek and world conferences.

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33. Dr. Eva Gressnich (*Johannes Gutenberg University Mainz, Germany*)

Is Children's Literature Fine-tuned to Children's Linguistic and Cognitive Skills? On the Verbal and Visual Depiction of Space in Picturebooks

My talk addresses "Assumption 3" (A3) brought up by Kümmeling-Meibauer/Meibauer (2013): "An essential feature of children's literature consists of the consideration of children's cognitive and linguistic capacities." Coming from a linguistic background, I first aim to explain briefly how linguistic approaches can contribute to research on children's literature. I will elaborate on A3 and the complex interfaces between children's literature, language acquisition, and other domains of child development.

In the second part of my talk, I will draw on the results of a corpus study that had the purpose to verify A3 by analysing several conceptual domains in 50 German picturebooks. I will focus on the results concerning the depiction of space on both the verbal and the visual levels of the books. The characteristics that were analysed include the frequency and kinds of spatial reference on the verbal level, the depiction of perspective and distance on the visual level, and the interaction between text and pictures.

In order to be able to estimate whether A3 applies when it comes to the presentation of space in picturebooks, I linked the results of the corpus study to data from research on children's spatial acquisition, primarily taking into account cognitive and language development, but also literary and visual literacy (cf. Bowerman/Choi 2003, Hickmann 2003, Newcombe/Uttal/Sauter 2010). I will show that picturebook artists use remarkable strategies to achieve a best possible understanding of the story space on the part of the child reader.

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Eva Gressnich teaches at the Department of Germanic Linguistics at the Johannes Gutenberg University in Mainz, Germany. In her PhD thesis, she addresses the question whether picturebook artists fine-tune their works to stages of children's narrative development. Her main topics of research are the interfaces between language acquisition, literature acquisition, and literacy development.

Selected publications: article on first-person narratives in picturebooks and children's acquisition of deixis (with Jörg Meibauer) in the Routledge volume *New Directions in Picturebook Research* (2011); article on verbal and visual pageturners in picturebooks in *IRCL* 5.2 (2012).

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34. Sofia Grigoriou (*Faculty of Primary Education, National and Kapodistrian University of Athens, Greece*)

The Body as Site of Memory: Sexual Abuse in Greek Young Adult Literature

Sexual abuse, especially when it happens in younger ages, has been considered for a long time a taboo subject, one that is difficult and uncomfortable to discuss. However, not only has it been present in Young Adult literature, but also several attempts to deal with it have been made in books addressed to young adult readers.

Taking into consideration recent sociological theories according to which the body is not perceived as something fixed but as a socially and culturally signified entity, source and target of experience and emotion, this paper will attempt to analyze the subject of sexual abuse and its inscription on the body of the victim as shown and described in contemporary Greek Young Adult Literature.

The books that will be discussed are:

1. *In High School*, by Voula Mastori;
2. *The Secret Diary*, by Litsa Psarafti; and
3. *The Secret Diary, My name is not Regina, my name is Alech*, by Manos Kontoleon.

More specifically, the questions we will try to address are: Is the trauma of sexual abuse present on the body of the victim and if so, in what ways? Is it displayed, relived or surpassed through the body and if so, in what ways? What are the narratives chosen to discuss it? We will attempt to provide some answers and analyze the subject by using feminist theories and sociological theories of the body, whereas both Greek and international bibliography will be consulted.

Sofia Grigoriou is a graduate of the Department of English Language and Literature of the Aristotle University of Thessaloniki. She works as a **translator of children's literature** and is **currently doing a Master in Literature** at the Faculty of Primary Education of the University of Athens.

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35. Dr. Marina Grigoropoulou (*Université de Paris III, France, TEI of Epirus, Greece*)

Two Diaries and One Suitcase: Traces of the Holocaust in Literature for Young Adults

The genocide of the Jews by the Nazis during the Second World War is undoubtedly one of the most tragic pages in modern history and one of the most interesting topics in world literature. In this context, our essay consists in studying the presence of the Holocaust in literature for young adults, particularly in the famous *The Diary of a Young Girl* (Anne Frank), in the less well known *Rutka's Notebook*: January-April 1943, and in *Hana's Suitcase*, a text-testimony by Karen Levine.

The diary of German-Dutch Anne Frank that was found after the end of the war in the den of her family in Amsterdam, the diary of Polish *Rutka Laskier* detected in a hideout at B dzin's ghetto and *Hana Brady's* suitcase (originating from Czechoslovakia at the time), belonging nowadays to the remains of

Auschwitz and which marked the project of the Canadian journalist Karen Levine, open up the route of historical knowledge to the new generation of readers. Before the sixteen-year-old Anne died out by typhus in Bergen-Belsen's concentration camp, before the fourteen-year-old Rutka and the thirteen-year-old Hana were killed in Auschwitz's gas chamber, we feel that they surely did leave their fadeless traces in history. Based upon the reasoning on trace of Paul Ricœur therefore, as key component in the French philosopher's wider concept about memory, we are approaching the personal narratives and the narrative-testimony as such: on one hand, we follow the "events' traces", reciting the phases of 1.5 million Jewish children's extermination with only cause the semantic of the yellow star, while on the other hand, we follow the "psychic traces" of children that depict everyday life, their fears and their expectations. Since these traces activate memory and plot out the connection among the past, the present and the future, we believe that the interpretation of the trace evolves into interpretation of history, and is eventually leading to the question of historical consciousness, a key theme for children of our time.

Marina Grigoropoulou was born in Athens in 1980. Graduate with honors of the Faculty of Philology by the University of Athens and **PhD holder** in General & Comparative Literature by the University of Paris III, she has worked in research (CNRS, University of Athens) and has taught "Literature" at various institutions of Higher Education; this year, she is teaching "Children's Literature" at the TEI of Epirus. Her first monograph is forthcoming, entitled: "The literary magazine *Le Regard Crétois* (1990-2013): Bibliographic contribution in Nikos Kazantzakis's studies" (SIANK Editions). **She has also published the poetry collection *Our game* (Paraskinio, 2007), part of which will be published in France. She speaks French, English, German and Japanese.**

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36. Dr. Daniel Hade (*Pennsylvania State University, Fulbright Professor of American Studies, University of Wrocław*)

Learning to Forget: Memory and Amnesia in American Children's Books about War

2014 marks the centennial of the commencement of the First World War. The First World War holds a complicated place in American master narratives. The official narrative is the American public took up the cause of freedom and rode to the rescue of the English and French by providing fresh troops and material to tip the balance of war against the Germans. In fact the war was extremely unpopular. When war was declared in 1917, the Secretary of War called for 1.2 million men to enlist. Fewer than 75,000 men answered the call. Congress passed laws re-establishing the draft and when that proved unpopular, passed the Espionage Act that made it illegal to interfere with the process of drafting men into the military. Interference included speaking against the draft and thousands were sent to prison, from socialists and anarchists to religious conscientious objectors. The disconnect between the remembered or mythic war and the forgotten or sensory war is apparent in American children's books.

Chris Hedges wrote, "War is a force that gives us meaning." This seems especially apt for Americans. Since 1798, the United States has sent its military into hostile situations over 240 times. This does not include its civil war, the wars against American Indians, nor clandestine adventures by its CIA. Rosemary Johnston writes, "Children's literature invites children into a corporate story, and into participation in the ongoing search for what it means to be human. Children's literature is an artistically mediated conversation a society has with its young." How war is remembered (and forgotten) in American children's literature seems vital to understanding how American society teaches its young people how war is woven into notions of American identity. In this paper I will look at a selection of American children's books about war, a nonfiction text about WWI (*The War to End All Wars*), a picture book about Vietnam (*Patrol*), and a novel that uses war as a metaphor for resolving conflict (*The War with Grandpa*).

Daniel Hade earned his **Ph.D.** from The Ohio State University and is currently in his twenty-fifth year as a **Professor** at the Pennsylvania State University in the United States where he teaches courses in children's and young adult literature to undergraduate, masters, and doctoral students. His recent research has looked at how poverty, war and violence, and masculinity are constructed in children's books. **He is the past editor of the *Journal of Children's Literature*, editorial board member of *The Lion and the Unicorn*,**

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37. Yelyzaveta Hrechaniuk (*National University of "Kyiv-Mohyla academy" Ukraine*)

The Yellow Brick Road to El Dorado: Mapping the Land of Oz

L. Frank Baum's children's classics *The Wonderful Wizard of Oz* has stood countless interpretations, from political ones to readings which treat the whole novel as a metaphor or pure fantasy. Still, none of them disputed the significance of space and travel in the plot whose main part is a quest. In this paper I am principally interested in the types of space and the means of communication between and inside the two worlds, human lands and the Land of Oz, looking into what stands behind them. I argue that the image of the Emerald City was highly influenced by the revision of the El Dorado myth as well as the legends of the first American settlers, which makes the book essential for American culture. Thus I approach the genre of L. Frank Baum's novel from this perspective and analyze three key terms. Applying the author's own definition of *The Wonderful Wizard*, a "modern fairy-tale", enables me to see the Land of Oz as a far-far away fairy kingdom. Using J. R. R. Tolkien's term "traveler's tale" adds another dimension of the locus of the novel, showing it as a distant country comparable to J. Swift's Brobdingnag. Lastly, Elleke Boehmer's "explorer literature" reveals the Land of Oz as a country discovered and described by a colonizer, involving truly apt elements of postcolonial studies.

L. Frank Baum's books, *The Wonderful Wizard of Oz* and its sequels, remain current today which is proved, for one, with the recent *Oz the Great and Powerful* movie (Walt Disney Studios, 2013). If the format of the conference allows, I am also eager to examine how the Land of Oz was pictured in the film, and so bring another issue into the discussion of where the road of yellow brick actually led the heroes and where it guides contemporary child readers.

Yelyzaveta(Elizabeth) Hrechaniuk is a literature student, studying children's literature in theory and on practice through conducting story-times. She obtained a **Master's degree** in literary studies from the National University of "Kyiv-Mohyla academy" (Ukraine) in 2013: in the thesis she examined the genre of British boarding school story. Currently she is head of a reading club for children, a co-founder of and contributor to Bokmål (bokmal.com.ua), a parents' guide to literature for children, and is working on Bokmål children's reading club project.

Additional information and references to her articles about children's literature and reviews of children's books in Ukrainian are available on request.

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38. Lina Iordanaki (*Faculty of Education, University of Cambridge, UK*)

Travelling through Literary Time and Space: Narrative Leaps in Postmodern Picturebooks

In the name of postmodernism, picturebooks have been infused with even more playful and subversive elements. The page has ceased to function as a limit, since the challenge for the creators of postmodern picturebooks is to go beyond the traditional conventions of literature. Playing with the spatiotemporal boundaries and the blurry borders between reality and fiction, time and space have now been conceived as manifold dimensions. Linear paths have given way to more complex structures, such as parallel narrations, frame stories, running stories, examples of *in media res* or other anachronisms. Also, metaleptic devices have contributed to spatiotemporal transgressions. For example, what happens when the characters of a book jump to the reality of the readers' world and communicate with them? Or how do authors intrude to the realm of their narrations? In my talk, firstly I will briefly present the main characteristics of postmodern picturebooks. Secondly, I will refer to the aforementioned examples of time-and-space playfulness, drawing upon the works of Emily Gravett, Jon Scieszka, David Macaulay and other well-known authors/illustrators. The aim of my presentation is to approach postmodern picturebooks by exploring their multifaceted perspectives with respect to time and space.

Lina Iordanaki is a **PhD candidate** in the Faculty of Education at the University of Cambridge. She completed

her first degree in Primary Education and her master's degree in Literature at the National and Kapodistrian University of Athens. Her research areas include picturebooks, graphic novels, literacy and poetry for children. For her PhD thesis, she is investigating children's responses to wordless picturebooks. Apart from her academic interests, she has worked as a teacher for two years and during the last year she was a teaching assistant at the Greek school of Cambridge.

39. Dr. Renata Junqueira (*FCT/UNESP Presidente Prudente, Brazil*) & Dr. Marta Campos de Quadros (*FCT/UNESP Presidente Prudente CAPES/PNPD Fellow, Brazil*)

Memories and Spaces: the Literature for Children Mediating Different Times

The literary narratives addressed to children, as cultural products of a historical time marked by rapid technological development of the media, articulated with other visual and textual productions, and to oral sources, constitute rich fundamentals network of meanings of the human experience in different times and spaces. Therefore, literary narratives are incentives for reflection on the education of new generations. Think of reading as training encompasses thinking of it as an activity involved in the construction of subjectivity of the reader. In this sense, the literary literacy is not just a knowledge that is acquired on the literature or on literary texts, but rather an experience of making sense of the world through words and images, transcending the boundaries of time and space. In this paper we are going to present the results of projects that include the presence of a children's literature book *Wilfrid Gordon Mac-Donald Partridge* in classroom, where we developed activities before, during and after the reading in fourth grade classes of Elementary School in Brazil and Portugal having the aim of build readers. The theme of this book is the memory, more precisely, the meaning of memory, the memory loss and the relationship between children and the elderly, in the way to encourage the intergenerational contact and the sharing memories. The text and the images as well as the research activities refer us to work with the memory, the intertwining of the wires between the present (the child, everyday objects) and the past (the memories, the "secrets", the childhood, other objects, the relatives). Refer us to the memory as a mediator between generations. As a result of these activities, we infer that the literary reading merged, crisscrossed with historical and personal narratives, in our study cannot be reduced to means of acquiring knowledge, but as an activity that makes us who we are.

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40. Dr. Sotiria Kalasaridou (*Department of Primary Education, Aristotle University of Thessaloniki, Greece*)

Representations of Adolescence, Memory, and Holocaust in Louis Malle's Films

This paper aims to highlight the representation of adolescence in two post – Holocaust Louis Malle's films, which are entitled *Lacombe Lucien* (1974) and *Au revoir les enfants* (Goodbye children)(1987). The primary goal is to bring to the surface and analyze portraits of adolescents related to the issue of Memory and Holocaust under the perspective of Cultural studies theory. This essay points towards reconsidering the Holocaust not as far as the subject alone is concerned but also as a question. The question of how it has been represented; both of the films mentioned above bring to the light various categories of persons /subjects during the Holocaust such as victims, bystanders, and perpetrators.

More specifically, in *Lacombe Lucien* we witness the representation of an anti – hero French adolescent boy who betrays his country and plays the role of perpetrator and that of Jewish young woman who plays the role of the victim. In addition this film explores the role of love as the key to unite the opposites.

In the second film, *Goodbye children*, there are also outlined figures as victims, perpetrators and bystanders. Those are adolescent boys, Christians and Jewish, in a catholic school which draw our attention as they try to confront the fear and to realize the end of ignorance and innocence. It is an effort to focus on how this representation of roles raises the question of treatment of childhood memory throughout the adult years and that of treatment of the Holocaust memory generally.

Nonetheless this paper is organized around two main points pertaining to the teaching of Holocaust film in literature class through the perspective of Critical Pedagogy. a) How these portraits of adolescents contribute to the arising of feelings of adolescents students during the teaching of literature. b) In which way the lived experiences of students within their concurrent cultural and temporal reality recover the historicity of the films as texts.

Sotiria Kalasaridou was born in Thessaloniki on April 19, 1977. She has majored in Pedagogy at the department of Philosophy and Pedagogy of the faculty of Philosophy of Aristotle University of Thessaloniki. Her **Master** was related to the subject of the Formal Education. In 2011 **she received Ph.D** from the Department of Primary Education, Aristotle University of Thessaloniki. Her doctorate concerns the Teaching of Literature and was entitled: "Teaching poetry in high school; the response of the students and the emergence of their subjectivity". Essays and articles of her have been published in many academic journals and conference proceedings. She has taught in the Department of Library Science of Technological Institute of Thessaloniki, and she has worked at the Center for Greek Language. Book reviews about literature have been published in the magazine *The Reader (O Anagnostis)*.

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41. Aimilia Kalogianni (*archaeologist, M.Ed.*) & Evaggelia Stamelou (*archaeologist / 13th Ephorate of Prehistoric and Classical Antiquities of Volos*)

Museums' Educational Books: Are they just Worksheets or Tools for Museums' Management on Exhibits and Ancient Monuments? The Case of Volos "Athanasakeion" Archaeological Museum and the Archaeological Site of Sesklo.

Modern museums' orientations follow the same path with the developments in Education and Social Sciences, such as the need for lifelong learning, the recognition of the contribution of informal to formal education and the social pressure to museums to act for social inclusion against exclusion. The increasing interest of school groups to visit a museum, either during an educational tour or an educational program is the result of this two-way effort to jointly approach museums and schools.

In such cases, school museum visits are usually seen by teachers as a typical school activity, aiming mainly to the fulfillment of a specific task, such as the completion of worksheets, without which they believe that children would not be guided properly or employed creatively.

But, is this really the role of museum educational worksheets and in what contexts are they usually created? And, finally, what are the criteria, methodology, targeting and their functional role during school visits to museums? Answers to these questions will be sought through the presentation of the educational worksheets which are systematically designed and edited by the 13th Ephorate of Prehistoric and Classical Antiquities of Volos and used during educational programs at Volos "Athanasakeion" Archaeological Museum and the Archaeological Site of Sesklo.

Aimilia Kalogianni studied Archaeology at the University of Ioannina. In **2010 she obtained a M.Ed. degree** from the Department of Preschool Education / University of Thessaly. From 1998 to 2006 she worked as an archaeologist in the excavations conducted by the 13th Ephorate of Prehistoric and Classical Antiquities of Volos. Since 2006 she has been working in the same position, under private law contracts of indefinite duration. Her service tasks include electronic documentation of archaeological material and designing, implementing and evaluating educational programs conducted on a regular or periodic basis at "Volos" Athassanakeion Archaeological Museum.

She has participated in several conferences mainly with papers on issues of contemporary museum education and on archaeological matters.

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Evaggelia Stamelou studied Archaeology at the Department of History, Archaeology and Arts History of the University of Athens. From 1998 to 2006 she worked as an **archaeologist** in the excavations conducted by the 13th Ephorate of Prehistoric and Classical Antiquities of Volos, as well as for the new exhibition and the expansion of the Archaeological Museum of Volos. Since 2006, she has been working in the same position. Her service tasks include management of the Archaeological Site of Sesklo, participation to research programmes, electronic documentation of archaeological material, etc. She has participated in several conferences with papers on archaeological matters and issues concerning the implementation of educational programmes.

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42. Dr. Tzina Kalogirou (*Faculty of Primary Education, National and Kapodistrian University of Athens, Greece*)

Grecian Urns Revisited: Representations of Children through Spatial Forms in Modern Poetry

The analogy of poetry with painting is persistent and long honored in literary criticism and in Aesthetics. It is also permanently associated with the discursive strategy known as *ekphrasis* as well as with the entire *ut pictura poesis* tradition, and the Renaissance notion of the *paragone*, the debate about the alleged superiority of one art form over another. Although the *ut pictura poesis* doctrine survived well into the nineteenth century, it received a powerful challenge from the German theorist G. E. Lessing in *Laokoön: an Essay on the Limits of Painting and Poetry* (1766). Lessing sought radically to undermine the sisterly relation between the arts and the theory of their mutual contact by highlighting the idea that they belonged to totally distinct spheres. His central argument that literature is an art of time, and painting an art of space, remained central to all theoretical manifestations in the field of the analogy between the arts. The spatial/temporal polarity is also the basic tenor of Joseph Frank's theory of the *spatial form* in modern literature (1945). Frank acknowledges Lessing as his model and draws upon the spatial/temporal distinction to describe a quality of modern literature which he terms "spatial form". The term in itself might remind us the notion of the *image*, which according to Ezra Pound's oft-used definition, is that which presents an intellectual and emotional complex in an instant of time.

What I would try to attempt here is to apply the notion of the "spatial form" in the analysis of several modern poems whose substantial and self-sustainable subject is the figure of the child. The spatial metaphor with all its possible ramifications will be explored, and its validity will be demonstrated in specific analysis of discrete poetic contexts.

Tzina Kalogirou is **Professor** of *Modern Greek Literature and Literature Teaching* in the Faculty of Primary Education at the National and Kapodistrian University of Athens in Greece. She collaborated with the Faculty of Philosophy at the Université Libre de Bruxelles and as a Temporary Senior Research Visiting Fellow with King's College London. She coordinates student and staff mobility Erasmus Programmes in several European Universities. She is the **author, editor or co-editor** of 14 academic books and more than 150 papers (in Greek, English and French) in international and national refereed journals and conference proceedings. She has participated with announcements in numerous national and international conferences. One of her most recent publications is a coedited volume on Literature Teaching entitled *The power of Literature* (2013).

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43. Dr. Tzina Kalogirou (*Faculty of Primary Education, National and Kapodistrian University of Athens, Greece*) & Dr. Vasso Economopoulou (*National and Kapodistrian University of Athens, Aristotle University of Thessaloniki, Greece*)

Transformations of a "Sleeping Beauty" Heroine: the Development of a Young Female from Childhood to Adulthood

The *female novel of development* or the *novel of awakening* recounts the attempts of a sensitive protagonist to gain insight into the world and to acquire her own philosophy of life through love and marriage. The protagonist's growth comes with the realization that, for a woman, the awakening is a movement inwards, toward greater self-knowledge. These elements of the novel of awakening are illustrated in a

novel of a best-selling and eminent contemporary Greek author of adult and children's literature as well, namely Eugenia Fakinou. *The Method of Orleans* (Kastaniotis 2005) describes Aretha's growth from the time of her childhood till maturity, signaled by her union with a young man. During her childhood and puberty the heroine denies the immediate experience of external life by falling asleep for several days every time she confronts danger. This peculiar characteristic of Aretha will indicate her imprisonment into the house after her aunt's decision. This story evokes intertextual relations with the fairytale of Sleeping Beauty as it portrays sleep and quiescence as a progressive withdrawal into the symbolic landscapes of the innermost self. The female sleep is interrupted by the arrival of the "prince" who awakens the heroine to adulthood that is marriage, a reentry into external involvement and social activity. This particular reading of Fakinou's novel is embedded in a strong historical artistic and intertextual context. This paper investigates the novel's allusions to the fairy-tale, the nineteenth-century novel of awakening, and also to various representations of female awakening in Art. Fakinou's story emphasizes rural life and folk elements of Greek culture, while in the same time represents the way that young women were raised at the beginning of the 20th century. Although society was matriarchal young females were enclosed and frightened of people's malevolence. Women were trained in the arts of domestic management and genteel accomplishments, reminding us of the image of "angel in the house", a figure venerated yet isolated from the main currents of social and political life.

Tzina Kalogirou is **Professor of Modern Greek Literature and Literature Teaching** in the Faculty of Primary Education at the National and Kapodistrian University of Athens in Greece. She collaborated with the Faculty of Philosophy at the Université Libre de Bruxelles and as a Temporary Senior Research Visiting Fellow with King's College London. She coordinates student and staff mobility Erasmus Programmes in several European Universities. She is the **author, editor or co-editor** of 14 academic books and more than 150 papers (in Greek, English and French) in international and national refereed journals and conference proceedings. She has participated with announcements in numerous national and international conferences. One of her most recent publications is a coedited volume on Literature Teaching entitled *The power of Literature* (2013).

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Vasso Economopoulou studied Pedagogics and Modern Greek Philology at the National and Kapodistrian University of Athens (Greece). **She holds an MA in Literature and a PHD in Modern Greek Literature and the Poetics of Fantasy** from the same University. She is a **Postdoctoral Research Fellow** at the Aristotle University of Thessaloniki (Greece). She is the author of the book *I. M. Panayiotopoulos. Chronology of his Life and Works* (2006) and the editor of the book *Children's Literature: The magic ward of Education* (2003). She has also written numerous articles on Children's Literature and Modern Greek Literature that have been published in academic journals, edited volumes and international conference proceedings. **She teaches courses at the Postgraduate Programme** of the Faculty of Primary Education in UoA. **vassoec@gmail.com**

44. Dr. Nicholas A. E. Kalospyros (*Department of Philosophy and History of Science, National and Kapodistrian University of Athens, Greece*)

Reading Echo's Sounds: Interpreting the Metaphors of a Poetic Soundscape

Since the examination of Aristotle, De an. 2, 8, 420a28-b4, Archytas (cited by Porphyry, in Harm. 56, 21-57, 14) and of Ptolemy, Harm. 1, 3, indicating much of the words' significance in acoustic contexts grounded in a concrete sense of metaphor, thus creating an acoustic argument setting forth a connection depending on the apprehension of these metaphors, it seems highly important for the attestation of soundscape in ancient Greek literature and culture as well as for the integrating of sound in the poetic discourse to highlight the role of echo in the poetic texts dealing with it; even as a personification with mythological parameters or as the usual beloved of Pan, echo provided its unrequited love with pictorial representations and textual references which are very enchanting towards the interpretation of an ancient sound culture. Moreover, our humble ambition to fulfill such bibliographical references and documentation follows another challenge: to discuss more complicated issues arising out of the appearances of echo in

textual identities or entities and to locate its point in the continuing history of the perception of soundscapes in classical society and scholarship.

Nicholas A.E. Kalospyros (**M.A., Ph.D.** Athens University) is currently teaching classics and literature as an **Adjunct Professor** at the National and Kapodistrian University of Athens (Greece) in the Department of Philosophy and History of Science (MITHE). His scientific interests and publications include –among others– the History and Philosophy of Textual Criticism, the History of Classical Scholarship in Modern Europe, the Graeco-Judaean Literature, Ancient Literary Theory, and Polybius the Historian. He has recently published an edition of Demetrius *On Style* (ed. Daedalus).

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45. Dr. Meni Kanatsouli (*School of Education, Aristotle University of Thessaloniki, Greece*)

Painful Memory in Children's Literature

This paper discusses how the “painful” memory, how painful events experienced collectively by a group of people (race, nation, e.t.c.) are transcribed in literary books for children. My basic assumptions are, first, that the memory and even the painful concerns and interests mainly adults, but they in turn consider it necessary to pass it to children. My second and main hypothesis -which is also the main question of this paper- is how it is possible to reconcile the presentation of painful events with the nature of children's books which are optimistic and forward looking. I will organize my basic rationale with a material of books that focuses on literary representation of the historical past for children. This does not mean that I will confine myself to historical novels for children, but also I will discuss either autobiographical narratives or novels of morals and ironic historical narratives that involve, in one way or another, the painful memory.

Meni Kanatsouli was a **Professor** at the University of Athens (Greece) and now at the Aristotle University of Thessaloniki in Greece where she teaches children's literature. She has published a number of studies and articles in international periodicals (Bookbird, Children's Literature, Children's Literature Association-Quarterly, PARA.DOXA, Dia-keimena/Inter-textes, Nous voulons lire, Neohelicon), collective volumes as well as papers in the proceedings of various congresses.

She is the **author of many books** (published in Greek) such as *The Long Walk of Laughter. Humor in Children's Literature* (1993), *Introduction to the Theory and Criticism of Children's Literature* (1997, 2002), *Women in Children's Literature: Aspects and Opinions* (1997), *Ideological Dimensions of Children's Literature* (2000), *The Ambivalence of Children's Literature: Between Greekness and Multiculturalism* (2002), *The hero and the heroine with a thousand faces. New aspects about gender in Children's Literature* (2008).

She has been also co-author of *the Folktales from Greece. A Treasure of Delights* (2002, Libraries Unlimited, in English). She is co-editor of the books *TEPAE. Modern Pedagogical Approaches to Preschool Education* (2010) and *Modern Young Adult Literature* (2010).

She has **participated in National and European Programs** such as *the Only Connect Project, European Picture Book Collection* (www.ncrcl.ac.uk/eset/books.asp), *A.L.I.C.E. Adults Learning for Intergenerational Creative Experiences* (<http://www.alice-llp.eu/virtualspace/login/index.php>)

She is **member of the committee** of the Greek e-journal *Keimena* (<http://keimena.ece.uth.gr>). **Member (vice-president and president, respectively) of the state award committee for children's books in Greece and Cyprus.** Member of the working group on revising and writing of the curriculum (literature) in primary education in Cyprus.

Her last research deals with the issue of the Greek identity and its relationship to multiculturalism in Greek children's books as well as with the gender in literary texts.

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46. Maria Karagianni (*National and Kapodistrian University of Athens, Greece*)

Does White Fade Over Time? Examining the Rhetoric of Whiteness as “Social Amnesia’ and Spatial Privilege in Children's Literature

From a critical multiculturalism perspective, children's literature is a historical and cultural product that has a dual function: it reflects the power relations within a particular time and place and it offers concrete

reading subject positions that privilege dominant group over others, perpetuating the dominant value system. This paper intends to examine whiteness as a literary concept and expose the ways racial barriers are represented within children's books, reinforcing the historical and social invented notion of white supremacy. The basic purpose of this paper is to make visible the functions of whiteness as spatial privilege and 'social amnesia', based on its strategic rhetoric of colorblind ideology. This literary strategy of overlooking the presence of white privilege through promoting the idea of racial harmony and homogenization of memory and space is identified within many contemporary multicultural children's books that address issues of race and racism. A central argument of this essay is that critical reading of whiteness is an effective approach of addressing the historical and spatial implications of white privilege in children's literature and it offers color consciousness reading positions. A short list of questions that guide a critical reading of white privilege in contemporary children's books classified as multicultural is suggested in this paper. The framework for the proposed critical reading of whiteness relies on literature in whiteness studies and critical race theory, two theoretical perspectives extended in the field of critical postmodern multiculturalism since they provide insight into the ideological functions of white privilege representations that repress historical memory and supports racial erasure.

Maria Karagianni has received her Bachelor's degree in Early Childhood Education and **Master's degree** in Teaching Language, Literature, Drama and Education, specializing in Children's Literature, both with Honors, from the National and Kapodistrian University of Athens. She is currently a **PhD candidate** at the Faculty of Primary Education, having been awarded the Alexander S. Onassis Foundation Scholarship for her PhD research on analyzing the representations of white racial identity in contemporary literature for children and developing a theoretical and pedagogical approach for a critical reading of whiteness. From 2011 she serves as permanent teaching staff at a public intercultural nursery school in Athens. karagianni.m@gmail.com

47. Dr. Katerina Karatasou (*Frederick University, Cyprus*)

Nightmares Compared. Figures of Emergence and Regression in Young Adult and Adult Political Fiction

Dystopias, postapocalyptic narratives, alternative histories and a few more genres of political fiction for young adult and adult audiences thrive over the last three decades (Hintz & Ostry, 2003; Bullen & Parsons, 2007; Bradford, Mallam, Stephens & McCallum, 2007; Papantonakis, 2011; Butler & O' Donovan, 2012). Challenging the way that we remember the past, envision the future, "meditate the impossible" (Jameson, 2005), and understand the present, they build –at least some of them– possible, counterfactual or "origin" worlds (Curtis, 2012) that question social and personal history as a teleological narrative and emphasize its constructed character (Hellekson, 2000). Different (and multimodal) as texts belonging to these genres are, they commonly illustrate an impressive figural gamut for the scrutiny of modern and postmodern political fears. A nightmarish gallery of such dark visions and scripts can be imagined and structured according to the way they figuratively relate private and public, personal and social time/spaces. But are there distinctive fears that haunt young adult political fiction? We believe that we can discuss this question, if we assume that young adult political fiction displays analogies and interacts with adult political fiction without losing its separate thematic stakes –especially the interest in conditions and/or institutions delaying or fostering the coming of age of the young person, her/his emergence as a historical being (Bakhtin, 1986/1979; Bakhtin, 1981/1975; Moretti, 2000/1987), in distinction to conditions and/or institutions that disrupt the adult status in adult political fiction. As a way to proceed with such a "comparative" study we focus on chronotopes of emergence and/or regression, and their expression in concrete images and scripts of awareness of and control over space/time (: figures of visibility and privacy, the real and the staged, chaos and order, remembering and loss of memory, direction, and of movement along the spectrum of human/posthuman or hybrid/animal/plant/inanimate life) referring to a restricted number of selected texts for adult and young adult audiences and studying in detail Beth Revis' trilogy (*Across the Universe*, 2011; *A Million Suns*, 2012; *Shades of Earth*, 2013).

Katerina Karatasou holds a B.A. in Philology from the University of Crete, a Master in Modern Greek Literature from the same University and a PhD in Modern Greek Literature from the University of Cyprus. She is an **Assistant Professor** of Modern Greek Literature in Frederick University. Her research interests

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48. Dr. Katerina Karatasou, (*Frederick University, Cyprus*) & Dr. Tasoula Tsilimeni, (*University of Thessaly, Greece*)

Towards a classification of the (intricate) relations between actual and mythological worlds in Modern Greek novels for juvenile reading audiences

Modern Greek literature displays an impressive gamut of adaptations of Greek mythology for children and juvenile reading audiences that has attracted considerable critical attention. Besides this broad textual field one can distinguish a category of fiction of a "hypertextual" (more specifically "transpositional") and/or "metatextual" disposition (Genette, 1982) that deals with Greek mythology in a complex way as far as the plotting of time/space is concerned. Texts such as *Ta δάκρυα της Περσεφόνης* (Litsa Psarafti, 1995), *Το αγόρι που ζωγράφιζε καηκάντζαρους* (Cristos Boulotis, 2004), *Ο γυρισμός της Μινοδώρας* (Chrisi Yiantsiou, 2005), *Το καλοκαίρι με τη Μέδουσα* (Lambrina Marangkou, 2009), *Οι αργοναύτες του χρόνου* (Anna Kouppanou, 2009) –to mention just a few– narrate stories of children belonging to the textually defined as actual world as they encounter the world of mythological heroes and heroines in multifarious ways and –aware or unaware– relate to them. Stories and/or adventures of coming to age (Bakhtin, 1986/1979; Bakhtin, 1981/1975; Moretti, 2000/ 1987), they are at the same time saturated by myth and they are defined by the co-presence of two (at least) space/time zones, one of them the "textual reference world" and the other the "textual alternative possible world" of mythology (Ryan, 1991). More than often their time/space plotting is further stratified by figures and scripts drawn from other major cultural sources –including Modern Greek lore, various European and non- European mythological traditions, classic and/or popular juvenile and young adult fiction (literary and/or cinematic) and Orthodox Christian narratives. In this paper we develop a classification of the ways that the two defining time/space zones (the "textual reference world" and the "textual alternative possible world") join together. This classification reflects the generic possibilities the double zone plotting creates and may facilitate the study of the multiple and often ambiguous uses of Greek mythology for the figuration and scrutiny of intricate concepts and puzzling processes such as the construction or the discovery of identity, cultural memory, history and acting in present, actual worlds, possible worlds and the meanings and values of their convergence or merging. We illustrate the proposed classification referring to Modern Greek novels of the last two decades.

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49. Eleni Karpouza, Aikaterini Zampanioti & Dr. Andreas Karakitsios,
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Children's Books in Education: Teachers' and Students' Selection Criteria

This article examines the ways children's books are used in the primary school classroom as well as their selection criteria by teachers and students.

The key research questions were: How teachers and students choose books? Are their selection criteria similar? In fact, are there specific criteria (and which) or is the selection always random, especially for children? As far as the teachers are concerned, do they select books for use in the classroom only in order to meet the pedagogical needs or are there other factors that affect their choices?

The examination is based on semi-structured interviews of the teachers and students that took part in the study. On a first stage, after making a list of 15 representative short Greek children's books of different genres ("classic" authors, fairy tales, picture story books, non-fiction or informational books, children's poetry, comic books), 10 teachers were asked to choose three to five of them, to justify their selections and to suggest ways of using them in their classroom. On a second stage, the same books were taken in a 3rd grade class and, through a game of puzzles; the children were also encouraged to choose one of them justifying their choice. The thematic analysis of these interviews enabled us to evaluate the impact of attitudes and different approaches concerning teachers' and students' relationship with the children's book. In general, the teachers' selection criteria are different, but not excessively, compared to those of children. Both emphasize on the content, which is nonetheless affected by the illustrations, the author and the title. However, children's selection criteria seem to be much more superficial, as they tend to choose books in a completely random way, usually seizing upon a single –frequently– secondary feature, such as the presence of animals, a picture or a known name.

I have studied psychology and philology in the University of Thessaloniki, as well as in the University of Social Studies and in the Department of Literature in Strasbourg. I have specialized in issues of children's literature and culture and published various articles and books in Greek magazines.

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My research interests lie in the fields of filanagnosia (social literacy), creative writing, contemporary children's micro-narration, young readers' literary comprehension, the relationship between children's literature and the cinema, and also in the field of figurative and textual representations of otherness in children's books (illustrated and non-illustrated).

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50. Dimitrios Kassis (*Roehampton University UK, Faculty of English Studies, National and Kapodistrian University of Athens, Greece*)

Peeps at Many Lands: Iceland by Disney Leith

This essay concentrates on the travel narrative *Peeps at Many Lands: Iceland* produced by the Victorian travel writer Disney Leith in 1908. The paper discusses the view of Iceland as the cradle of the Nordic civilisation. The purpose of this discussion is to prove that the overall aim of this woman writer is to introduce British children to the prominent cultural theory of Anglo-Saxonism which emerged in the 1850s. In particular, it will focus on the way in which the Victorian writer reflects on the role of the sagas in the amalgamation of Britishness during the nineteenth century in the light of the Herderian notion of the *Volksgeist*. The emphasis will be on the shift observed in Iceland's depiction from a savage island to a Northern utopia. The paper also argues that Leith's contemplation of the island as a utopian locus coincides with the mid-nineteenth century efforts of the Victorians to associate their racial and cultural background with the Old Norse literary production. Moreover, I wish to prove that, in juxtaposition with the early nineteenth-century travel canon, in which Iceland was overwhelmingly regarded as the epitome of backwardness and idolatry, in Leith's travelogue Icelandic people are not viewed as a savage nation but are rather praised for the meticulous preservation of their literary accomplishments, despite the sequestered position of the island. Through her idealistic representation of the country, Leith succeeds in conveying to her young readers her ideas on the cultural bonds shared between Britain and Iceland.

Dimitrios Kassis holds a BA from the Faculty of English Studies at the University of Athens (Greece) as well as a BA from the Faculty of French Studies at the University of Athens. **He has received a Master's degree** in Translation Studies from the Interuniversity Interdepartmental Postgraduate Programme of Studies in Translation and Translation Theory (Athens). In addition, he holds a Master's degree in Education Studies (with Distinction) from Roehampton University in London. Currently he is a **PhD candidate** at the Faculty of English Studies and his research concentrates on the Representations of the North in Victorian travel literature.

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51. Dr. George Katsadoros & Dr. Panagiota Feggerou (*University of the Aegean, Greece*)

The Social Context in Aesopic Fables: Utopias and Dystopias

Aesopic fables constitute an important case in popular literature. This genre went through various stages of development; its plasticity, pedagogical dimension and mainly its ability to convey messages through an indirect and pleasant way prompted many to take interest in it, reading, adapting or even creating new fables. As a result, fables became a favorite topic in Literature and, especially, Children's Literature through many and various adaptations, translations and metanarratives.

The main feature of these fables was the (symbolic) personification of human traits in the form of animals, as was often depicted in short, hilarious scenes. Depicting society's callings on the one hand and writers' personal views and urges on the other, and especially though the usage of *epimythia*, fables became a 'voice' for many, sometimes even contradictory, points of view. The context appearing in many fables could be examined under the scope of speculative utopias or dystopias, since social and political messages are conveyed through the utilization of an imaginary society of animals.

In this article, considering fables as an early form of utopic/dystopic discourse, we aim to demonstrate some cases of such references through examples taken from the corpus of Aesopic fables.

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Panagiota Feggerou teaches in public kindergartens; **she has received her PhD in Children's Literature** under the title of "*Classics Illustrated* and the Historical Novel. Myth and Reality". Her research interests

focus on children's literature and, specifically, on the intertextual transformations of folk and classic literary tales and novels into modern illustrated forms. She has presented her work in many conferences in Greece.
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52. Dr. Spyros Kiosses (*Department of Primary Education, University of Thessaly, Greece*)

"I don't know what's going on here, but it's probably not for good: The Function of Simultaneous Narration in Greek Literature for Adolescents"

A fundamental aspect of narration, one that has obvious implications in the construction of meaning, the reception of the text and the composition of interpretation, on the part of the reader, is the manipulation of narrative time. The concept of time, in the well-known Genettian distinction into story time and discourse time, has been studied by numerous works in literary theory and criticism, particularly in the field of narratology. The proposed paper seeks to examine the use of the so-called simultaneous narration in selected Greek literary works for adolescents. Particular emphasis is thus laid on homodiegetic narrative texts, in which the story unfolds during its very narration. What is of special interest is the use of Present tense (on the whole of the narrative or in a large part of it), in combination with the employment of the first person narrator (Present Tense, First Person narration), a narrative device that has become considerably popular in modern literature, in general. In these texts, the temporal distance between the narration and the story vanishes, projecting the impression of complete identification between the narrating and the experiential self. The aim of the paper is to study the function of the above narrative choice in the frame of plot development and character presentation, as well as its probable impact on the building of interpretations by young readers, despite the, apparently, problematic nature, as far as the narrative logic is concerned. The theoretic framework of the paper draws on recent work in the field of narrative theory and criticism, and, in particular, on works on narrative time and 'unnatural' narratology.

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53. Evangelia Kiriakidou (*Department of English Studies, National and Kapodistrian University of Athens, Greece*)

Spaces for Learning in the Contemporary American Adolescent Novel: the Boarding School

In the current paper, I intend to discuss four boarding school young adult novels under the light of space theory in order to deconstruct the interaction between built space and human activity. My focus will be the interlacing spatial modality of the American boarding school on human activity as shown in various modern young adult novels set in boarding schools. That is, I do not intend to write about the American boarding school simply as a microcosm of American society, but look closely in the interaction of the built and non-built environment of the school on its characters. In my presentation I intend to talk about *Old School* by Tobias Wolff, *Bullyville* by Francine Prose, *Looking for Alaska* by John Greene and *Prep* by Curtis Sittenfeld analyzing the unraveling of the plot as well as the identity formation of the adolescent characters through their boarding school setting. In all four young adult novels the plot is set in the confines of a boarding school with all the rules and regulations that inevitably follow. Although parental supervision is eliminated, adolescent characters are called to form their identities and interpersonal relationships under the constant surveillance of the boarding school that acts in loco parentis. Thus, boarding schools become heterotopias of crisis in adolescent literature. The analytical tools I will be using to "read" these novels will be the work of space theorists such as Michel Foucault, Henri Lefebvre and Michel De Certeau.

Evangelia Kiriakidou, born in Athens in 1981, studied English Literature and Culture at the School of English University of Athens. She graduated in 2004 and obtained the I.K.Y. (Greek State Scholarships

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54. Elpida Konia (*University of the Aegean, Greece*)

The "Transparent Minds" of Self-Narrating Characters in Recent Greek Adolescent Novels

This essay discusses the narrative techniques which appear in contemporary adolescent self-narration novels and demonstrates the direct reflection of the self-narrator's inner life as a recent development in Greek juvenile literature.

The ever growing number of children's novels using first-person child perspective indicates modern writers' incentive to "lend out their voices" to children who cannot make their own voices heard. As regards self-narration, two options are possible: either to use a retrospective (extradiegetic narrator: an adult telling the story of his or her childhood) or to use an autodiegetic child narrator, which is most widely adopted in children's literature.

The discrepancy between the adult author and the child narrator makes the narrative mode of self-narration a greater challenge for the adult author, since he/she must completely abandon his/her adult subjectivity and skillfully imitate the perception of the young character-narrator. Of course, a talented author will know how to adopt the subjectivity of another person; therefore, many successful attempts have been made to bridge the cognitive gap between the adult author and the child autodiegetic narrator.

Drawing on Dorrit Cohn's categories for representing human consciousness, this essay briefly discusses the following forms of self-narration that occur in children's fiction: diary and epistolary novel, dissonant retrospective self-narration, consonant retrospective self-narration, autonomous monologue. Then, this essay focuses on the presence of the two latter techniques in two recent Greek juvenile novels and illustrates how they bring the reader closer to the character's mind than any other form of self-narration. Such narratives involve a relatively short lapse of time between the events and the narrative act so that the narrator is still cognitively closer to the character than to the adult writer. Furthermore, special narrative and linguistic strategies eliminate the detachment between narrating-self and experiencing-self, thereby allowing a genuine view of the young protagonist's inner life.

Elpida Konia is a **Phd Student** at the University of the Aegean. She holds a B.A. in Linguistics from University of Athens (Greece), an M.A. in Language Studies from Lancaster University (UK) and an M.A. in Children's Book and Educational Material from University of the Aegean (Rhodes, Greece). Since 1998 she has been working in secondary education as a teacher of Greek Language and Literature. Her research interests lie in the fields of narrative theory, young adult fiction, theory of children's literature and stylistics. The subject of her PhD thesis is "Depiction of consciousness in contemporary Greek young adult fiction".
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55. Dr. Aggeliki Kordellou (*Université Paris IV-Sorbonne, France, Superior Technological Educational Institute of Ionian Islands, Greece*)

Transforming... the Fairytale: from John Berger's "One bear" to the Multimedia Spectacle for Children of A. Frantzis and G. Koumentakis "The Silent Step of the Bear".

The present paper aims at demonstrating the transformative strategies applied to John Berger's literary fairytale from his novel *Keeping a rendezvous* entitled "One bear", in order to form out of it a spectacle including theatrical acting, costumes, settings, music, projections and video-art. The modern writing of Berger with its surrealistic essence, a non-linear narration of the meeting between a human and a bear, with discrepancies in time, memory and place-schemes, pose certain difficulties to its transformation to a musical-theatrical play destined to children. The team of the artists involved in this project tried on a first level to restore the narration's temporal coherence by means of incorporating metanarrative schemas. These schemas also provide several fictional memories of childhood related to the subject, that is, the

bear, awakening thus experiences and memories of the young audience and stimulating its energetic participation. The visual part (video, projections), the costumes and the settings, beyond their theatrical-scenery function, tend to insinuate more than represent - the multiple and sometimes sudden spatial transitions. As far as music is concerned, Berger's text focuses on the symbolic dance procedure between the main characters, so music –a time-related art- is to express the tension of this long-lasting relationship between the Individual and the Strange turning to conflict, a crucial dramaturgical point. Nevertheless, music is also to create "genuine sentimental ways" throughout the spectacle, accordingly to the composer G. Koumentakis, ways that do not necessarily "derive from the textual content but lay in the world of fantasy". Moreover, music and sound become the tool of interaction for children within the context of the play, since children are encouraged to participate with their own sounds, voices and words in the dramaturgical plot.

Aggeliki Kordellou Studied piano, singing and music theory at the Hellenic and the P. Nakas Conservatory, and received a Bachelor degree in Musical Studies from the National and Kapodistriako University. After earning a Master degree from the University Paris IV-Sorbonne, where she wrote a thesis on the musical theatre pursued her doctoral studies **obtaining a PhD** in music analysis. She has taught at Institutes of professional formation and the Superior Technological Educational Institute of Ionian Islands. She has participated in music conferences in Greece and abroad, published several studies of musicological and pedagogical interest and being teaching at the primary education since 2009.
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56. Dr. Triantafyllos H. Kotopoulos & Eva K. Batsara (*University of Western Macedonia, Greece*)
Humor, Laughter and Absurdity in the Contemporary Greek School Textbooks of Children's Literature: Travelling in Time and Space Through the Creative Writing of Humorous Texts.

["I can see nothing" – Alice

"My, you must have good eyes" – Cheshire Cat (from *Alice in Wonderland*)]

This paper tries to assess to what extent humor and laughter are allowed to be chosen and exercised creatively in the Greek contemporary teaching process as well as the involvement of the absurdity as a means of humor and laughter in the Greek textbooks of children's literature. Are the Greek Curricula of children's literature in the Preschool and Elementary Greek Education aiming at indicating humor and laughter as an educational tool? This research attempts to underline the seriousness with which humor is faced in modern "school" literary reality through the practice of creative writing, according to which each student is treated as a young artist, released from the fetters of a pretentious interpretative approach of literary works. Moreover, acting in the best interest of the student, the guidelines of creative writing impose the child's involvement in a creative language laboratory and his collaboration with his classmates and teacher, so we consider it a way to ameliorate it due teaching process in our educational system.

Triantafyllos H. Kotopoulos is an **Assistant Professor** in Greek Literature with an emphasis on Children's Literature in the Department of Preschool Education of the University of Western Macedonia. He is also the Scientific Director of the Postgraduate Programme in Creative Writing of the same establishment. He earned his BA and PhD in Philology in the School of Philosophy of the University of Ioannina. His literary works and research interests focus on the study and teaching of Literature, Theory of Literature and Creative Writing. He has published seven (7) scientific studies: the monographs *Thessaloniki in the works of authors coming from Thessaloniki* (Kodikas 2006) and *Modern Greek Literature and Social Marginalisation* (Epikentro 2013); the treatises *Setting – Character – Plot* (Ion 2011) and *Eterothali (Half-siblings). Studies on Children's, Young Adults' and Adults' Literature* (Ion 2012) in collaboration with G. Papantonakis, *Creative Writing in Kindergarten* in collaboration with A. Vakali and M. Zografou and *Adjustment of the Curriculum of Greek Language in High School. Cross-curricular context and teaching plans. Volume A'. Supporting Material. Volume B'* in collaboration with S. Chatzisavvidis and E. Anagnostopoulou. He **has also published three collections of poems**: *Portolanos* (Paratiritis 1999), *Edwards and Alfreds* (Mandragoras 2012) and *Semi colons and such* (Mandragoras 2013). His articles have been included in collective

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Eva K. Batsara became an alumnus of the English and French Language and Literature Department in Aristoteleio University of Thessaloniki in 2004 and works as a teacher of foreign languages in the junior high school and private education.

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In 2011 she graduated magna cum laude from the Department of Preschool Education of the University of Western Macedonia as a kindergarten teacher and became a **PhD Candidate** in Children's Literature. Her research interests focus on the study of Greek and Children's Literature, Theory of Literature and Creative Writing. She has presented several papers at International Conferences and Congresses, and has been involved with the literary diligence of volumes and scientific journals. She plays the accordion and takes part in several cultural institutions and dance troupes. Last but not least, she is a member of the Voluntary Association of Dyslexic Children.

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57. Dr. Kotopoulos H. Triantafyllos (*University of Western Macedonia, Greece*)
 & Nanou Vassiliki (*University of Western Macedonia, Greece*)

A Synergy of Digital Era and Children's Books: Chronotopic Transformations of Children's Literary Worlds

Contemporary children's literature has been steadily unfolding beyond the letters and words on a page. Emerging technologies, new and ever-changing forms of communication, audiovisual designing have all contributed into creating various transformed modes of representation, enhanced with visual, narrative and verbal characteristics, that children interact and connect with: e-books, hypertexts, virtual gaming worlds etc. This unique combination of textual, visual and verbal elements presents an expansive and rather challenging field of representation and interpretation for creators as well as a new way of experiencing and "living through" a story (or multiple stories) for the "readers". Thus, the written, handheld book becomes a digital copy with images and sounds or a virtual world with narration and dialogues in simultaneity with the action, where the reader-player becomes the hero (or the villain etc.) and creates his own storyline. In that way, the variability, interactivity and open-endedness of these literary worlds may produce variable instances of place and time, altering several times the initial chronotopy of a children's literary text. The present article begins by exploring the interactive, hyper-textual, immersive elements of children's literature as they are presented in various examples and then continues to trace the transformative elements of time and space that exist into them. Moreover, it attempts to answer the question of how the new technologies and their synergy with children's books can enrich children's literary experience, thus offering an active world of imagination, creativity and learning.

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Vassiliki Nanou is a **sophomore student** in the Postgraduate Programme in Creative Writing of the University of Western Macedonia. She graduated from the Department of Cultural Technology and Communication of the University of the Aegean and has pursued Postgraduate studies in New Technologies and Education. Her main research fields are technological convergence and its potential applications into Literature and Creative Writing, Technology, ICT and Education, as well as Children's Literature and Creative Writing.
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58. Ioanna Kouki (*National and Kapodistrian University of Athens, Greece*)

Self and Reflection: Metafictive Spaces in the *Mirror*

Suzy Lee, an eminent Korean illustrator of children's books, in her book entitled *Mirror* conveys a unique sensation of the relationship between the real self and its reflection, a relationship that can last only for some minutes but is crucial for the realization of identity.

This innovative picturebook is going to be analyzed in the frame of two different theoretical discourses: the first one is referred to J. Lacan's theory on the 'mirror stage' in children's evolution towards a totally integrated icon of themselves. The girl in Lee's *Mirror* passes through the three stages that Lacan located: i) suspicion upon the "other" child of the mirror, ii) recognition of it as a simple icon and iii) identification with herself. Her final rupture with her reflection symbolizes the perplexity between her 'Ego' and her 'Superego'.

A second level of analysis leads us to the dramatized reading process of the book in itself. *Mirror* is a great example of narcissistic narrative or metafiction since it refers to itself and dramatizes the actual process of reading. The child - protagonist passes from fear for his idol in the identification with it in the same time that the child – reader, through the actual reading of book itself is reflecting herself in its pages. Each page with its vast white spaces stands simultaneously for the "real" world of the child-protagonist, her image in the mirror, and the actual paper page of the book. Child-protagonist and child-reader are eventually mixed up in a fantastic metafictional game.

Ioanna Kouki was born in Athens in 1989. She studied Pedagogy in the Faculty of Primary Education at the National and Kapodistrian University of Athens, Greece. During her studies she participated to the Erasmus Exchange Students' Programme and she followed classes in Escola Superior de Educação in Coimbra, Portugal. After her graduation she worked as a **primary teacher** in the private sector. She is currently an **MA student** in Literature Studies, at her home institution, UoA. She attends seminars of creative writing and she enjoys getting in touch with literature from other countries.
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59. Dr. Chryssa Kouraki (*University of Ioannina, Greece*)

Ideological Significations in Sally's Gardner Dystopian Fiction *Maggot Moon*

Dystopia as a literary genre is not something new in the field of adult literature nor in literature for teenagers. However in recent years dystopia in literature aimed at teenagers is in bloom, since readers are attracted to the characters' morale and courage, to the destruction setting, to issues that cause

concern in the present but also to the hope of avoiding such a situation in a future society.

In dystopia, the contradictions of the author's society are overemphasized in order to highlight a pessimistic view of the future where a hierarchical society dominates with unbreakable distinctions between the higher, middle and lower social class. Propaganda and educational system aim to preserve these social castes by abolishing individuality through constant surveillance by police or military state authorities and constant technological, bureaucratic philosophical, religious or political control over society. Imagination rules, but at the same time it touches the edge of realism as associations are caused by citing facts in an imaginary, excessive frame.

Thus, in my view, dystopia as a genre already contains an ideological shade, which is interested by the author's ideology as well. In this paper, a presentation will be attempted of how Sally Gardner in her work *Maggot Moon*, through the topic, the narrative styles, the characters, the plot and the selection of specific historical implicatures, signifies her fiction ideologically, through her personal attitudes and experiences. Experiences which must be significantly interesting, taking into consideration that she suffers from a serious form of dyslexia, which determined her life and stigmatized her childhood.

Chrysa Kouraki studied at the Primary Education Department of the University of Ioannina, where she also carried out her research for her PhD thesis *Narration and literature characters: the fictional figures in the novels of Zorzi Sari (1969-1995)*, published by Patakis Editions. She has been working in the Greek Primary Education with first priority the promotion of literature reading to students. She was a trainer in the programme "Innovative actions of reinforcing student's literature reading" (National Book Centre and Ministry of Education). She has taken part in seminars and conferences regarding children's literature and cultural themes, in conferences papers editions as well as in presentations about Zorzi Sari's books. Since 2012 she has been **Coordinator of Cultural Programmes** of the Directorate of East Attica Primary Education sector.

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60. Theodora Koutziakoutzidou (*University of Ioannina, Greece*)

"Some(where)...Some(how)...Some(time)". Detecting how through Analyzing Time and Space of the Narrative, we can Identify Elements of Racist Ideology.

The purpose of this presentation is an analysis of time and space narration in two illustrated books entitled: 'A special friend' and 'The most beautiful painting of Marina'. In the texts of children's literature, the determination of space and time constitutes an important parameter, since it affects essentially the function of recruitment of small reader.

Our paper, first, verge on theoretical and secondly in terms of analysis the importance of time and space, using a combination of methodological tools. We will examine and record the narrative techniques found in the texts, according to the theory of Genette, focusing on the time of narration, the sequence of events and the relationship between the time of history to the time of narration. More specifically, we will examine the degree of mystification of the historical and narrative time. Moreover, we will use the methodology proposed by the theory of Cultural Iconology, which we adapted on the requirements of our analysis. In particular, we focused on the field of investigating the space of the "other".

Our goal is to identify and to study the contrasts which are into the description between the 'familiar' space and the space of the 'other'. It is about detecting those routes where the ideological interpretation of the experience of space can be an analytical tool to detect evidence of racist ideology. This clarification helps in deciphering stereotypical images and familiarizes the child positive with the world of 'different'. Illustrated books considered as a very important average treatment which plays a decisive role in shaping the child's personality. By expressing the personal ideology of their authors, directly or indirectly, consciously or unconsciously, are carriers of ideas and positions.

Koutziakoutzidou Theodora, born and raised in Kozani in 1986. She graduated from the Pedagogical Department of pre-school education of the University of Ioannina. She is a **Ph.D candidate** in the Department of early childhood education of the University of Ioannina, in the field of children's literature. She has worked as a kindergarten teacher in the context of the practice of exercise and also in a private kinder-

garten. She has a mother tongue level: English (1. Certificate of Proficiency in English, 2. City & Guilds Level 3 Certificate in ESOL International, Mastery C2). She has participated a total of 19 congresses and symposia, as convener and as rapporteur. She has also taken part in 4 seminars and has been a member of organizing committees and secretarial support.

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61. Dr. Karen A. Krasny (*Faculty of Education, York University, Toronto, Canada*)

Engaging 'Vigilant Memory': Middle School Students Write the Holocaust for YA Readers

Holocaust texts written for a young adult audience contribute to an educational imaginary focused on social justice and a belief in literature's potential to animate moral action. Much has been written about the problem of ascribing meaning and significance to the Holocaust in YA literature (Kertzer, 1999; author, 2012; Rosenfeld, 2004, 2011). In particular, critical attention has focused on the ways in which these narratives, mitigated by the adult desire to educate and protect, commemorate through coherent and hopeful narratives that may leave little room for ethical engagement beyond the admonition, "Never again." Paradoxically, resistance to cultural and psychological resolutions in Holocaust literature may generate hope in the perpetual invocation of an ethical acknowledgement for whom one mourns (author; Rosenfeld, 2004; Spargo, 2006). While critical studies may reveal much about the texts themselves, little research exists as to how young adults readers actually receive the Holocaust. Through a close reading of middle school students' writing in a co-edited anthology marketed internationally for a YA audience, I investigated how, in response to literary and media texts, these students write to make meaning from atrocity and negotiate the imaginative distance between art and history. The selected writings were among more than 200 submissions from Canada, the United States, Australia and Italy. Drawing on R. Clifton Spargo's (2006) notion of "vigilant memory," his unique reformulation of Levinasian ethics into terms of mourning, I demonstrate how a number of these middle school writers defied the structured expectations of commemorative narratives and employed fiction and creative non-fiction to ethically engage with history and with what Elie Wiesel names as our obligation owed to the dead to bear witness. Problems associated with the aesthetic transformation of the Holocaust (Adorno, 1965; Langer, 1975; Young, 2000; Wiesel, 1975, 1978) are also considered.

Karen A. Krasny, **PhD, is Associate Dean in the Faculty of Graduate Studies and Associate Professor of Language and Literacy** in the Faculty of Education at York University, Toronto, Canada where she teaches a graduate seminar in adolescent and children's literature. A longtime educator, Dr. Krasny previously worked as a teacher and curriculum coordinator in the fields of English and French language arts during which time, she published *Collection Imagination—18 French language children's picture books* with Addison-Wesley. She recently collaborated with YA author Kathy Kacer and three Toronto educators to co-edit a volume of students' writing titled *We Are Their Voice: Young People Respond to the Holocaust* which is now in its fifth printing. She is the author of *Gender and Literacy: A Handbook for Educators and Parents* published with Praeger Press in 2013. Her scholarly work appears in *Oral History Forum*, *Journal of Curriculum Studies*, *Canadian Modern Language Review*, *Review of Educational Research*, *Curriculum Inquiry*, and *Language and Literacy: A Canadian Educational E-Journal*.

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62. Gabrielle Kristjanson (*School of Culture and Communication, University of Melbourne, Australia*)

The Productivity of Danger: Education, Power and the Child in Peril

Considering Neil Gaiman's *The Graveyard Book* (2008) and Margaret Mahy's *The Changeover: A Supernatural Romance* (1984) together, my paper interrogates the marginalized positioning of these novel's respective protagonists as a means of acquiring power and self-awareness. While many YA texts engage in similar themes, what is unique about *The Graveyard Book* and *The Changeover* is that the growth of these child-characters is instigated by the threat of an adult predatory character, the child predator.

In *The Graveyard Book*, an infant narrowly escapes the murderous knife of an assassin sent to kill him and his family, escaping to the marginalized grounds of a forgotten cemetery where ghosts take him in, give him a name and agree to protect and raise him. The book spans the life of the child, following along

as he grows and masters ghostly powers and special knowledge of the dead. *The Changeover*, in contrast, spans a period of months, and the predator threaten the life of the protagonist's little brother, rather than the teen herself. Already marginalized by poverty, this character must seek out a family on the outskirts of town, who will change her into a witch through a re-birthing process and teach her to wield magic. Both novels end with a confrontation where the teen uses the powers acquired through his or her marginalized position to defeat the predator.

Each text presents male and female (sexual) power through its child protagonists. Yet, problematically, each also presents how closely this power brings the child to the attitudes and objectives of the predator. The predator, conversely, is a character type filled with ambivalence: a force of destruction as well as one of productivity which initiates the growth and development of each child protagonist. With these novels published across time and location—Mahy's text is published and set in New Zealand and Gaiman's in the UK—considering them jointly reveals common anxieties and concerns about child education and adult-child power hierarchies.

Originally hailing from Canada, Gabrielle Kristjanson is a **PhD candidate** in the School of Culture and Communication at the University of Melbourne, Australia. Her research is interested in criminal monstrosity, and she is undertaking a study of fictional representations of the figure of the child predator in children's and adult fictions and films. She has found that this character type is often represented ambivalently, acting as a destructive and productive force in many of the narratives. Her dissertation interrogates this ambivalence and aims to determine its significance in terms of the pedagogical potential of this character type.

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63. Karol Kwiatek (*Cracow University of Economics, Poland*)

360° Memory

Charles Causley (1917-2003) was one of England's most popular twentieth-century poets. Charles Causley did not regard himself as primarily a children's poet, he is widely admired and loved for the large number of verses he wrote for children in the second half of his career. His famous poem *Timothy Winters* is known throughout the UK since its publication in 1957 and may be lodged in memory of contemporary readers in various ways.

*Timothy Winters comes to school
With eyes as wide as a football pool,
Ears like bombs and teeth like splinters:
A blitz of a boy is Timothy Winters.*

Although verses from Causley's poems are deeply rooted in readers' memories, memory of the author needs to be cultivated so that the readers can understand links between Causley's poetry and his life. His poems refer to local stories and legends and use various objects both in his house and in the town of Launceston (England), e.g. paintings on the walls of his house or sculptures of eagles in the gate of the Eagle House Hotel and Zig Zag stairways.

This paper explores four main issues. First of all, there are many references that link Causley's poetry to objects and locations that can be uncovered in his town and in his house in order to understand his poems. Secondly, through the re-discovery of his native town in ballads and poems, children can explore both the town itself and artefacts that were the inspiration for his poetry. Thirdly, topographical poetry, based on the Launceston area, linked with topographical non-linear narrative can be explored. Finally, this project investigates the application of panoramic photography and panoramic videography as visualisation techniques, not only for documentation of the current state of architecture or landscape, but also for showing the position and mutual relation of artefacts in the space. The author created a multimedia panoramic presentation based on 360-degree panoramas and 360-degree video panoramas which aims to discipline memory and prepare young people for reading and speaking of poetry.

Karol Kwiatek - **an interdisciplinary researcher of multimedia and immersion**; he did his undergraduate studies (2000-2005) in Poland, and postgraduate studies in Germany (2004-2005) and the United Kingdom (2007-2013). **He specializes in creating multimedia panoramic presentations with the application of**

interactive narratives. He published a number of articles about the interactive visualisation of children's poetry using immersive environments (e.g. "How to preserve inspirational environments that once surrounded a poet? Immersive 360° video and the cultural memory of Charles Causley's poetry" which was presented in Milan (2012) and "Let me understand the poetry: embedding interactive storytelling within panoramic virtual environments" presented in London (2010)). Currently, he is the **research assistant** at Cracow University of Economics in Poland.
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64. Krystallia Kyritsi (*University of Edinburgh, UK*)

Imaginary Spaces, Fantasy Realms: Creative Responses to Literature by Making a Community of Young Writers in our Classroom.

The central aim of this presentation is to contribute to children's involvement with literature via the enhancement of their creative writing potential. This presentation suggests that giving to children the space and the time to produce their own literary stuff, motivates them to improve their writing skills in order to express their thoughts and imagination in public. Furthermore, this activity brings the children closer to literature and helps them to build their own imaginary spaces of self-expression. These learning activities begin with the attainment of general targets, such as: cognitive flexibility, novelty of thought, the ability of analysis and synthesis, practical ability and the ability of transformation. Then, the targets become more specific in the context of creative writing techniques. Some of the creative writing techniques that are going to be presented are the following: brainstorming, word association, creative mistakes, lime-ricks, inspiration by using well – known fairytales, "what would happen if..." playing with the letters (such as: alphabet stories, vowel then consonant ...) etc. Storytelling is inspirational to the children and enables them to create their own paths to literature. In addition to this, this kind of collaborative process helps to blur boundaries between the children, creating a space that provides the necessary conditions (such as equality of opportunities, acceptance of children's perspective and opinion, more space beyond the normal restriction of the curriculum, no wrong answers during the children's self – expression process, a friendly and comfortable space) within which the children's involvement with literature can flourish.

Krystallia Kyritsi received a BA in Primary Education and a **MSc** in Applied Pedagogy from the University of Athens (grade 9,18 and 9,22 respectively). During her studies she was involved in university projects (conducted in two private schools). She worked as a Primary School teacher in "Ellinogermaniki Agogi" from 2011 to 2013. Now, she is a **PhD student** in Education at the University of Edinburgh. Her research focuses on creativity and social justice in Education. Krystallia has distinctions in poetic, choir and athletic competitions and one fairy-tale of her was published in an educational magazine.
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65. Dr. Georgia Ladogianni (*University of Ioannina, Greece*)

Primitivism and Literature. Menelaos Lountemi's Novel *A Child Counts the Stars* (1956)

Menelaos Lountemi's novel *A child counts the stars* (1956, Trnsl. in German: *Eine Kinder erzählt die Sterne*) was one of the best sellers in the sixties and seventies. In our days there is a growing interest in this novel and a new readership is being created, as shown the new edition (2012) by the Athenian newspaper *To Vima*. The novel is the story of a poor, orphan child, who loves books and has the passion to be educated. The child tries to realize his vision of life in a hard, hostile social environment, which is represented by the formal school and by the conservative ideology of the teachers and the wealthy. At the level of the content, education is the critical point of the social difference and this difference, at the aesthetic level, takes the form of a contrast between the primitivism of the lower and the degeneration of the upper social classes. In this study we focus on imagery and on the constructions mechanisms of this imagery. The majority of these images belong to the characters of the lower class and express a primitive way of understanding the world and also express a culture "without writing" as well. We use the anthropological views of E.B. Tylor (1871) –especial about *animism*- and of Claude Levi-Strauss - especial about *mythical* and *scientific* thought, culture *without writing*, *totemism* and the *logic of the particular*.

Georgia Ladogianni is **Professor of Modern Greek Literature** in the University of Ioannina, Greece. Her research has been published in 8 books and in scientific Annals, literary journals, Proceedings etc. She has been invited by Departments of Greek Language and Literature in European countries, the USA and Latin America.

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66. Nikolaos Magouliotis (*NTUA, School of Architecture, Greece*) & Dr. Apostolos Magouliotis (*Department of Early Childhood Education, University of Thessaly, Greece*)

The House as a Shelter through the Adaptations of a Fairy-tale:

The Three Little Pigs

The Purpose of this research was to investigate whether literature, through the adaptations of a fairy-tale, is able to describe different spaces and how they satisfy various human needs.

The Theoretical Outline of this was a semiotic reading of architecture and the ability of literature for spatial descriptions, within a historical perspective.

The Sample was a selection of sequential adaptations of the story of the "Three Little Pigs" and the way in which they narrate the construction and use of different spaces.

The Questions for this inquiry were defined through a critical analysis of the content and the language of the fairy-tale, concerning: (1) its narrative characteristics (titles, beginning and end of content, spatial and chronological actions of the protagonists, incidents and relations of different characters) and (2) the epoch and context of each adaptation, according to their current ideals of creating and utilizing space. It was noted that the titles, beginnings and endings of the adaptations don't differentiate significantly. Additionally, the notion of what is the correct method of constructing a place of accommodation is relatively stable. Nevertheless the social conditions seem to change the common perception of different materials and their use. Of course these changes are sometimes conscious choices of the protagonists, but they can also be imposed on them by the conditions of each adaptation. Consequently, the changes in the construction of the houses often re-signify the seemingly static episodes and relations between the protagonists.

Conclusively, a fairy-tale, as a literary artwork, can describe the methods and intentions for the creation of different spaces, as well as thoroughly depict them through their utilization. Moreover, the adaptations of a fairy tale can maintain their basic characteristics and simultaneously, through small changes, manage to express the different spatial needs of each era and society.

Nikolaos Magouliotis studied Architecture at the National Technical University of Athens and The Oslo School of Architecture and Design. **He is currently attending the Inter-Departmental Postgraduate Programme: Architectural Design - Space - Culture at NTUA.** He has worked for Point Supreme Architects and has also been as a **Stage Designer for a series of theatre shows.** He is interested in architectural theory and history and is currently working on the publication of a series of articles, both in Greece and abroad.

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Apostolos Magouliotis is an **Associate Professor** in the University of Thessaly, Department of Early Childhood Education and teaches courses on Visual Arts and Puppet Theatre. His research and artistic interests relate to activities aiming at the investigation of factors that provoke creativity and especially the discovery of values and possibilities of materials and techniques. His work aims at the formation of different means for Visual Arts and Puppet Theatre expression and creativity that can serve as tools for teaching in the area of education.

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67. Dr. Konstantinos Malafantis & Dr. Evangelia Moula
(*National and Kapodistrian University of Athens, Greece*)

Inscriptions of History in the Body of Comics' Retellings of Homer's *Odyssey*: How Time, Contemporary Trends and Cultural Milieu are Reflected on Them

In this paper we focus on the field of alternative comic books' retellings of Homer's *Odyssey*, on its intertextual dissemination, thematic fission, as well as on its embedded status in other stories, contextualized

in each historical and cultural milieu. To achieve this, we follow the course of both ancient classic and comic books' reception as decisive factors for the changes within the field under discussion. In addition to these two trajectories, we examine how adaptations' studies, which were empowered by the emergence of cultural studies and post-modernism, intersected and influenced the above mentioned fields, leading gradually to the legitimization of all kinds of adaptations as self-standing cultural and aesthetic entities, regardless of their fidelity to the original text. Although the transcriptions, adaptations or transubstantiations of Homer's raw material into new stories emanate from the firm belief of the ancient texts' supremacy, uncontested significance and guaranteed popularity, at the same time they reflect the moment of their creation.

The Odyssey, being one of the cornerstones of Western civilization, taught in almost all educational systems and partaking in the basics of cultural literacy worldwide, produces a great fascination in the Western culture. In these retellings overt fidelity to the original is usually combined with covert compliance with the dominant ideological discourse, resulting in conventional versions. Divergent or subversive adaptations generate a counter-hegemonic discourse, which is related to the evolution of the genre and the cultural context of their production. Moreover, the visual language exhibits a progressive maturation in accordance with the medium's recent artistic self-containment.

Leaving aside the educational-driven transpositions which are loyal to the original and comply with the dominant ideological discourse, we focus on alternative versions of Odysseus' adventures in comics, which do far more than just recounting his amazing exploits. We follow Odysseus into the heart of each culture that celebrates him.

Konstantinos D. Malafantis is an **Associate Professor** of Education in the School of Education, Faculty of Primary Education, National and Kapodistrian University of Athens. Since 1998 he teaches the subject of Pedagogy of Literature and other related subjects. He is **President of the Hellenic Educational Society**, Vice-President of the Hellenic Institute of Applied Pedagogy and Education, Director of the Laboratory "Biophysical Environment: Neurosciences and Learning", and Member of the Management Board of the Marasleio Didaskaleio of Primary Education. His theoretical and research interests center around the pedagogical dimension of literature, children's relationship with reading, the cultivation and development of the love of reading, the folktale, the history of Modern Greek Education, and the Modern Greek Enlightenment. He has published nine books, and many of his articles and studies have been published in Greek and international educational and literary journals.

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Evangelia Moula is a philologist, with **Med** in pedagogy and **PhD** in children's literature. She is responsible for the Innovative Activities of the Secondary education in Dodecanese. She has written two books, participated in numerous collective volumes and international conferences, and has published numerable articles in scientific journals.

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68. Dionisia Margariti (*University of Ioannina, Greece*)

Recalling the Past: "The Voice of Objects" in Three Short Stories for Young Readers written by Angeliki Varella

"How much do we love these lifeless (are they really lifeless?) objects which keep us company in daily life..." says the narrator in one of Angeliki Varella's stories in *Ten sandwiches with stories*. This love for objects belonging to the past has been connected to the journey to the past and has also emerged as a recurrent theme in some of Angeliki Varella's works. From the beginning of her career in Literature for Children, she felt able to travel in time and space using her memory with simplicity and lyricism, without lacking humor or subtle irony.

In my paper I will examine how three objects of the past in three different short stories for young adults, provide the narrator with the opportunity to travel back in time and to meet persons of the past. In these three autobiographical short stories memory is central, while hints of nostalgia and sorrow for the lost past are not absent.

Firstly, I will concisely provide analysis about how memory works in autobiographical short stories, including Angeliki Varella's works. As mentioned before, the authoress relishes in recalling the past in other works too, but we will focus on:

"Fluri konstantinato", ("A Golden byzantine coin", 1998)

"Kobe kore", ("Κόμπε Κόρε", 1999)

"The sounds of the gramophone", ("Στους ήχους του γραμμόφωνου", 2006)

My objective in this paper is to trace the journey of memory in these three short stories and to explore how objects function as vehicles for the narrator's journey. A golden coin (fluri) brought by a refugee from Asia Minor in "Fluri konstatinato", a bakiri –a cup for bringing porridge in "Kobe Kore", an old gramophone in "The sounds of the gramophone", all these things of another epoch exist simultaneously in the present, not only as decorative objects, but also as a reminder of the childhood. The past becomes alive through memory, and memory continues recalling, as things of the past are still there, having their own voices. The role of objects, the confrontation with figures of the past, the titles in each story will therefore be compared and contrasted.

I also hope to show the aspects of the articulation of time and space through narrative modes in these three short stories.

Dionisia Margariti studied History and Archaeology (1990-1994) at the University of Athens and English Language and Literature at the Aristotle University of Thessaloniki (1998-2000). She taught English in the Elementary School (2004) and in the High School (2005) of Metsovo. From 2009 to 2014 she has been working as a **teacher of Greek Language, Literature and History**. In the school year 2011-12 she worked in (Pilot) High school of Messaria (Thira) and she attended the two seminars in Athens about (pilot) digital school organized by the Ministry of Education. Her research interests lie in the area of Literature for children and young adults. She is currently a **PhD student** focusing on the works of Angeliki Varella. She is also interested in the narration of tales and in novel writing. She is a native Vlach speaker (Latin dialect). She also speaks or understands English, German, Italian and Arabic.

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69. Dr. Agatha Markati (*National and Kapodistrian University of Athens, Greece*)
& Elli Papadopoulou (*University of Edinburgh, UK*)

Cassandra and the Wolf: Fairytale and Personal Mythology

Cassandra and the Wolf, a novel by Margarita Karapanou (1946, Margarita Lyberaki's daughter), is not a book for children. It is for adults who mean to remember, with both tenderness and toughness, what was engraved in their memory during their childhood. And what was, later on, transformed by their adulthood with humor and imagination, with enchantment and nostalgia. Cassandra describes all these with unexpected literary techniques, being herself in-between child and adult, as if between utopia and dystopia... It is obvious, also, that Karapanou's childhood, apart from sensuality, was filled with the emotional intelligence of psychoanalytic self-awareness.

On a theoretical level we will examine how children's representations and memories are shaped; how the external world of 'phenomena' (according to Kant) is represented; how the latter is inscribed on the child along with the concomitant feeling (Freud's "memory traces" in Lacanian theory) and how Memory singles out those elements that reflect the deeper Being of Existence (Bergsonian theory of everyday Remembrance and deeper Memory). Moreover, we will attempt to critically discuss Bergon's theory on the function of the Psychological 'Duration' of the experienced time.

A detailed analysis will follow on the space and time of Cassandra's childhood which hilariously and frighteningly convey the critical attitude of the adult; alongside the painful coming of age.

The proposed approach encompasses a variety of different characters, themes and ideas of the novel, such as the osmosis of time, space and memory, the dismissive mother, the absent father and the commanding grandmother, the religious ideas and the idea of God, the entanglements of intellectuals, the moral values of the rich and the poor, the obsession with Political and Civil War, the game among youngsters and among adults, fear and death, the interconnections between body awakening, pain and illness, School and other forms of "education", psychoanalysis and the surrealistic recast of the world.

Agatha Markati studied Philosophy at Athens University (Department of Philosophy, Psychology and Pedagogical Studies), holds a **Postgraduate Degree** in Pedagogical Studies from the University of Montreal ('Methodes d' Animation et Techniques Educatives') and a **PhD** on the joint subject of Philosophy and Literature (Philosophical and Interpretive approach on Kazantzaki's *Ασκητική*) from UoA. She participated as a speaker in Greek and International Conferences. Her articles and studies have been published in Greek and French literature journals.

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Elli Papadopoulou studied Social Anthropology at Athens 'Panteion' University. She participated as a speaker in three international Conferences and **she is currently pursuing an MSc** in Human Geography at the University of Edinburgh.

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70. Veronika Martenova Charles (*York University, Canada*)

Making Traditional Tales Relevant to Contemporary Children

Are old fairy tales still relevant to contemporary children? Our social mores and values have changed and we have become an increasingly visual society, operating at a much faster speed than previously, leaving us with less time and patience to bother with traditional stories that are text heavy and seem archaic. Could children appropriate those tales and make them meaningful for themselves in today's world? This paper will describe a study that investigated whether children could liberate folktales from their fixed narratives and recreate them. Over 1000 boys and girls aged 7-8 in ten primary schools, situated in different communities in Ontario, Canada, crossing diverse racial and socio-economic backgrounds, participated. The method used in the study built upon Vladimir Propp's structural system as well as incorporating the theories of Bruno Bettelheim, André Favat, Gianni Rodari, and C.G. Jung. Pictographic maps of the tales' structures guided interactive one-hour classroom sessions. Data came from tape recordings of the class-created stories, children's drawings, and recollections. In all sessions, original and different stories were created that reflected the children's personal lives, the places they lived, and their knowledge of the world. The results of the study proved that contemporary children took ownership of folktales when provided with permission, opportunity, and guidance. There is an indication that the method may work with children everywhere and that other tale types could be used for creating stories as well. The study also demonstrated that it is the structure of traditional tales rather than their exterior appearance that makes them timeless.

Veronika Martenova Charles is an **award winning children's author and PhD student** at the Faculty of Education at York University in Toronto, Ontario, Canada. She was born in Czechoslovakia and steeped in traditional fairy tales from an early age. Her books include a book for educators, *Fairy Tales in the Classroom: Teaching Students to Create Stories with Meaning through Traditional Tales* (Fitzhenry & Whiteside, 2006), as well as over 30 children's books. **5 books from her series for beginning readers, Easy-to-Read Wonder Tales (Tundra Books, 2013), were recipients of 2013 Aesop Award Accolade from the American Folklore Society.** Her current scholarly research focus is on children's embodied learning through multimodal storytelling in the primary classroom.

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71. Dr. Patricia Martín Ortiz (*University of Salamanca, Spain*)

My Cat Likes to Hide in Boxes by Eve Sutton or Travelling through the Eyes of a Cat.

My proposal may be framed in a programme of educative innovation in the University of Salamanca. From my subject, Literature and Literacy in Early English Language Education and with the students of the English Studies of the School of Tourism and Education in Ávila, we have carried out a project in a Primary school around a travelling book in English looking for a double aim. On the one hand, promotion of reading and children's literature and on the other hand the learning of English language, travelling with a series of cats that live in different countries in Europe.

Students have told a story, based upon the book *My Cat Likes to Hide in Boxes* by Eve Sutton where each

one performed the role of a different cat doing the different activities which were narrated such as playing the violin or flying an airplane and afterwards, in a second reading of the tale, the children acted.

It is a play simple enough so as children can understand the story and at the same time interesting enough so as it can capture the attention of the different groups of 2nd, 3rd and 4th course of Primary Education. The purpose of my writing is to show that *My Cat Likes to Hide in Boxes* is an ideal book to be exploited in the English class in Primary due to the fact that it helps to make open minds, presenting us different countries, different cultures, different ways of seeing reality; it favours creativity, showing us new realities which helps to the birth of original thoughts; it takes us far from our daily life and let us pass through the walls of our bedroom and our class.

Patricia Martín Ortiz **holds a PhD** by the University of Salamanca. She has followed courses in Cambridge University. She is the author of several publications in the area of teaching English - *Language Teaching, English and American Literature. A Practical Approach, Guía de unidades didácticas en la especialidad de Inglés* - and teaching of children's literature - *The Golden Tree of Nineteenth and Early Twentieth Century Children's Literature in English* -. Her research is mainly focused on Anglo-Saxon children's literature.

She is **Assistant Professor** in the Department of English Philology in the University of Salamanca and teaches in the School of Education and Tourism in Ávila.

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72. Dr. Wanda Matras-Mastalerz (*Pedagogical University of Cracow, Poland*)

The Role of National Legends in the Process of Shaping Identity of the Child.

In her speech, the author will present the results of the research on the impact of traditional national legends on shaping the social and regional identity of the children and youth. The legends have been passed on verbally or in written forms for centuries and comprise a cultural heritage of the country, region or city. Thanks to the legends, the past can find a place in present-days.

For centuries the legends strengthened the spirit of communities that were related to each other or lived together and shared the same customs and traditions. The reason why these stories are timeless is that we can continue passing them on to children, with them being a real cultural heritage, a source of knowledge and values that are essential in the didactic-educational process. The legends, however full of fairy-tale illusion, answer the questions of the origins of certain community. They provide a sense of security and continuity, in a way, making the children feel responsible for the fate and image of their neighborhood in the future.

Traditional Polish legends have been modified in many ways over the centuries. They became a fundament to many *neolegends* and so called urban legends created later on. Encouraging the children to create their own forms of *neolegends* – stories or artistic acts (e.g. paintings, plays) may help them to carefully observe their region and increase their creativity. Therefore legends, that are chosen accordingly to child's age, may not only educate, but also promote noble values.

Wanda Matras-Mastalerz **Ph.D. Assistant Professor** in the Institute of Scientific Information and Library Science of the Pedagogical University of Cracow (Poland), Ph.D. in humanistic arts, specialty of literary science. The author of 46 publications in the fields of history of literature and press for children, readership, cultural therapy, bibliotherapy, the rules of publishing market, new media development and advantages of their use in education.

A member of The Polish Bibliotherapy Society in Wrocław, chairman of Bibliotherapy Circle in Cracow, organizer of student internships. Professional interests include: children's and youth literature and its development over the centuries, therapeutic and educational functions of the book, readership, cultural animation and media studies.

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73. Dr. Dorota Michułka (*Faculty of Philology, Institute of Polish Philology, Centre for Methodology of Polish Literature and Language Teaching University of Wrocław, Poland*) & Dr. Bogumiła Staniów (*Institut of Information and Library Science, University of Wrocław, Poland*)

"Adventures of Little Adam in the Wonderland" within the Historical Discourse of the Martial Law Period in Poland. Wroniec by Jacek Dukaj.

Jacek Dukaj's *Wroniec* (meaning Crowman), published in 2009, is a phantasmagoric tale about the Martial Law in Poland as seen by a child. It's a richly illustrated book, stylized as magical fable. The protagonist is a boy wandering throughout a city plunged in darkness. His goal to find his father, who has been kidnapped by a black bird (the title's Crowman). Time, space, and memory are the three distinct elements that bind the tale together.

One particular historical moment is crucial for the book. Namely the Martial Law, which was introduced on Sunday morning, December 13, 1981 by the Military Council for National Salvation (Polish acronym, WRON, resembles the word *Wroniec* - Crowman). For many years, the Martial Law was depicted in the "Polish literary memory" in a romantic and messianic manner. However, it wouldn't appear in literature for children. Dukaj, when the Martial law was introduced, was 7. Therefore, we can assume an analogy between the author and the little Adam, who – like Carroll's Alice – does his best to make sense of the world of adults and its rules.

The book's interpretation can be divided into two contradictory lines. The first one sees *Wroniec* as a simple allegory of the fate of Poland and Poles during the Martial Law period. The author depicts, thus, people and institutions connected to the communist regime like negative characters from a horror or a dark fairy-tale, purpose of which is to emphasize the "martyrologic" vision of the nation. The other interpretative line assumes that the fantastical creation of the historical world (remade into a pop-cultural image) is in fact a critique of the memory mechanism – even despite the fact that the author clearly tries to organize various icons and symbols of the past. The martyrologic narration, in the form of a nightmare, comes here from a child, whose memory has been molded by tales about knights, dragons, and pirates – these inspirations are visible also in the grotesque and farcical illustrations.

Literature:

David Thelen, "A participatory historical culture", in: D. Thelen, R. Rosenzweig (eds.), *The Presence of the Past. Popular Uses of History in American Life*, New York:1998.

Dorota Michułka is a historian and a scholar of Polish studies. Since her graduation, that is 1986, she has served for the Centre for Methodology of Polish Literature and Language Teaching at the University of Wrocław. There, she has been an **Assistant Professor** since 1996. Since that year, she has also been a lecturer at the School of Polish Language and Culture for Foreigners. From 2000 to 2005 she was a teacher of Polish and a lecturer of Polish literature and culture in Finland at the University of Tampere (Slavonic Philology).

Michułka is a member of the International Research Society for Children's Literature and the **academic editorial committee of the magazine "Filoteknos. Children's Literature - Cultural Mediation – Anthropology of Childhood"** (Wrocław). The studies of history were an inspiration for her new academic interest: the literature of the 2nd half of the 19th century and its reception in education. In time, however, she also included the contemporary literature as viewed from the perspective of didactics and the needs of school education. A significant part of Michułka's research are publications resulted from international collaborations. Numerous scholarship travels, academic queries, internships, and conferences in years 1997 - 2012 led to over a dozen articles in foreign magazines and post-conference anthologies. She has participated with papers to many international conferences

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Bogumiła Staniów is **Associate Professor** of information and library science. She is involved in school librarians' education and teachers' training, mainly in pedagogic work, information literacy, books for children and young adults. Her doctor's thesis were about American books in Poland, post-PhD dissertation described Polish literature for children all over the world in 1945-1989. The author of over 100 articles

about school libraries, children's literature, contemporary librarianship. She is mainly interested in non-fiction books and translations. Her last book is: "School library today" (ed. 2012).

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74. Dr. Olga O. Mikhaylova (*Historian of Russian literature, researcher*)

Mythopoetical Time and Space in V. Dragunskiy's "The Stories of Denis": What is Hidden from the Real Reader?

V.U. Dragunskiy, one of the most recognized Soviet authors of thaw period was regarded as a humorous writer during his lifetime. However his "Stories of Denis" contain cultural codes, expressed through time and space, but not limited thereto, which allows to consider these texts as addressed to adults and particularly to the author's childhood memory. Autobiographical indicators transform traditional for thaw children literature first-person narrative into the form of artistic message from father to his son in the text, particularly when taking into consideration that the prototype of the main hero was the author's son. The presentation deals with the mythopoetic sources of the first publications of the "Stories of Denis". The aim is to analyse the role of ancient and author's lifetime myth in arranging age-related stories' addressing and to determine the code that allows to distinguish between "real" and "implicit" reader in the text. Moreover the aspects of chronotope transform realistic short story about future of Soviet Cosmonautics (the story "Am Amazing Day") into traditional Russian fairy tale with typical motifs and heroes. The result of reconstructing the details of cultural code expressed through the temporal and spacial indicators and mythopoetical model of addressing in certain stories of Dragunskiy showed that there exists a special audience for reading the texts – close friends of the author (the story "Motorcycle Racing on the Upright Wall").

Olga Olegovna Mikhaylova: born 1986, Moscow, Russian Federation. In 2009 graduated from Moscow State Pedagogical University (MSPU), specialization – philologist (Russian language and literature). During 2009-2013 continued postgraduate studies in MSPU under scientific supervision of Professor Irina N. Arzamastseva, PHD. At the same period worked as a head teacher at the Chair of Russian literature and journalistic of XX-XXI cent. in the philological Department of MSPU. The main courses: Russian literature (1910-1920), Soviet literature, Modern Russian literature, Children's literature, Literary education of preschool children.

In 2013 **obtained PhD** for her thesis *Forms of expressing age-related addressing in "The Stories of Denis" by V.U. Dragunskiy*. At present she lives and works in Munich, Germany and continue scientific research at International Youth Library.

Field of scientific interest: aesthetic of reception and poetics in books for children, interaction of text and picture in books for preschool children, thaw period of Soviet children's literature: plots, heroes, genres. She has published articles in the field of children's literature in reviewed Russian magazines.

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75. Dr. Xavier Mínguez-López, Rafael Fernández-Maximiano, Ana María Botella-Nicolás & Sylvia Martínez-Galleo (*University of València, Griemal Group, Spain*)

From Opera to Animation: Didactic Proposals for an Interdisciplinary Work in Artistic Education

Arts (literature, music, visual arts and corporal expression) are one of the fields where the isolation of its disciplines is most evident. This artificial disconnection started some centuries ago in order to include them in the academia. This supposed, on the one hand, the study of the different arts in isolated academic spaces without any relation between them, and, on the other hand, depriving the students of seeing art as a whole. As a consequence, showing the different disciplines as a unique way of human creativity has been neglected. In our opinion, the new approach built on the basic competences suggested by the European Commission and implemented in the EU, opens a way to the use of interdisciplinary methodology. In this paper, we would like to show an interdisciplinary approach to the study of literature, music, audio-visual and body arts using opera and animation as example of "total arts". To that end, we compare two very well known works (Rossini's *La Cenerentola* and Disney's *Cinderella*) in order to show the possibilities of working with teachers of different subjects together. We suggest two different kinds of work. The first one is the creation of a musical show and the second one an interactive web page about the tale of Cinderella and its adaptations.

Dr. Xavier Mínguez-Lopez is **Lecturer** in the Department of Didactics of Language and Literature at the University of Valencia. He conducted his Phd on Interculturality in Catalan Literature for Children and Young People. He was **Researcher at Yokohama National University in Japan** where he carried on a research on comprehension of Japanese animation. His lines of research are Children's Literature, Literary Education and Animation. **He has published a dozen of books for children.**

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76. Dr. Marianna Missiou & Dr. Diamanti Anagnostopoulou (*University of the Aegean, Greece*)

Challenging Time and Space in Wordless Books

Recently wordless books have developed into highly sophisticated books that appeal to both children and adults. By their nature, wordless narratives impose specific demands to both the reader and the creator. In the absence of words, the drawing needs a complicated and laborious effort from the creator in order to ensure the lucid flow of the narration. Equally, the reader must look carefully for all the information contained within the image and the page to be able to adequately follow the story. The reader's ability to handle the story on his own is seemingly presupposed by the creator, resulting in a strong interdependent relationship between them. Furthermore, although it is largely accepted that time is enhanced by words, while space is by images, the ability of the image itself to represent time and space, as well as thoughts and intentions, is arguably absolutely powerful and efficient.

This presentation will explore time and space in wordless books of eminent creators, involved in this kind of works, such as David Weisner, Shaun Tan, Barbara Lehman and others. The focus will be firstly centered on the various instances of temporality in relation to spatiality:

- time and place as both essential and supportive elements of the story
- time as a frozen, immobile instant, and time as flux, in relation to the diversity and complexity of space
- successiveness and simultaneity in time and space

The presentation will then explore how the depiction of time and space, often stretched to the limits, creates a blending of genres. More specifically, the boundaries between comic books and wordless picturebooks are blurred by the use of format and technique experimentations, such as multiple framing, shapes of the panels, and pacing of the visual narration on the page. The resulting sophisticated graphics, strengthened with multiple layers and symbols, question the status of the implied reader; the initial target of an infant readership becomes the pretext for the adult to read and enjoy wordless books.

Marianna Missiou works currently in the secondary education (Rhodes, Greece) and **teaches** the course "Children's Picture Books" **at the master's program** "Children Book and Pedagogical Material" of the University of the Aegean/ School of Humanities/ Department of Pre-School Education and Educational Design (Rhodes, Greece). **Her doctoral dissertation** is titled "René Goscinny: the reception of his work in Greece and its integration in Greek education." Her book, "Comics, from the newsstands to classroom...analysing Goscinny - theoretical, hermeneutical and educational aspects," has been published by Kapsimi Publications (2010, Athens). Her interests are focused in the field of graphic literatures, such as picturebooks and comics, as well as in alternative ways of approaching literature in the classroom through visual narrations.

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Diamanti Anagnostopoulou, **Professor** of Modern and Contemporary Literature, Aegean University, **Director of the Postgraduate Programme** "Children's book and pedagogic material". She has published articles in Greek, English and French language in scientific and literary journals, edited volumes and conference proceedings. She has published four books, a monograph entitled *The Poetics of love on the work of Andreas Empirikos*, the studies *Literary Reception in Preschool and Primary Education*, *Representations of Women in Literature*, and [in association with Th. Tzavaras], the study *Psychoanalytic Approaches of the work of Andreas Empirikos*. She has participated in the volume: D. Anagnostopoulou, T. Kalogirou, V. Patsiou, *Literary Books in Preschool Education*. Research interests: interwar poetry and prose, women in Greek and French surrealism, Young Adult novel, autobiographical writing, children's literature and literary response.

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77. Vera Mystaka and Emmanouela Tisizi (*University of Oxford, UK*)

The Management of Memory and Time in the Novel of Alki Zei, *Wildcat Under Glass*

In this paper the novel of the eminent Greek children's author, Alki Zei (Αἰκὴ Ζέη), entitled *To καπλάνι τῆς Βιτρίνας* (*Wildcat under Glass*) is going to be presented and analyzed from two different perspectives: time and memory. This aims to demonstrate that this novel, apart from belonging to the genre of children's literature, or literature for young adults, also speaks about the Greek national past and formulates a collective memory of historical events. Specifically, this paper aims to analyse the various stages of representations of memory evident in the storyline. These include: a) Fictional stories of ancient Greece narrated by the voice of the grandfather as means to stage historical knowledge in a way that shapes cultural history. b) Events of the 1936-1941 dictatorship of Ioannis Metaxas, which are possibly recalled through personal memories of Αἰκὴ Ζέη. Time and memory, according to writers such as Paul Ricoer and the Collective Memory Studies theorists, stand in very close connection to each other; in fact memory is crucial for the reception and the structure of historical time. Therefore, the crucial role that memory plays in the life of the characters will be emphasized, as well as how memories -fictional or not- can even formulate the audience's reception of historical events. In this sense memories can structure a collective national identity. Particularly central to this paper will be the consideration of time management in terms of representing a political and cultural history through memory or fictional memories. Last but not least, this paper will also address the positive aspects of the novel's commercialization when it was transformed into a TV-series, contributing to the cultural education of the audience.

Varvara Mystaka studied History of Art in the Arts and Humanities Department of the Open University (UK) and is **currently an MPhil student** in the Modern Greek course, Department of Medieval and Modern Languages of the University of Oxford, working in a research group on the archival politics concerning the Modern art and literature produced during the Greek crisis. She has attended conferences in Athens, Oxford, and London and has been a volunteer organizer in conferences held in Oxford, as well as cultural events, concerts and exhibitions held in Athens. **She has led a research project on paintings by Anselm Kiefer (Tate Gallery)** and has participated in art exhibitions. Ranked 5th couple in the UK national Dance sport circuit (2013), she has made around 100 performances, in festivals and events all over the UK and the south of France and has been awarded with the highest distinction for athletes by Oxford University ("Blue"). She was a member of the Greek Youth Competitive team in Archery, represented Greece in European and World youth championships, and was awarded highest Greek distinctions for multiple wins in archery. **In 2004 she was a substitute member of the Olympic Archery team of Greece.**

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Emmanouela Tisizi studied Medieval and Modern Greek Literature in the School of Philosophy of the National and Kapodistrian University of Athens, and is currently a **postgraduate student** in the Modern Greek course, Department of Medieval and Modern Languages of the University of Oxford. She is an Onassis Foundation scholarship holder. She has participated in seminars concerning creative writing (Open University, UK), academic writing and evaluation of learning difficulties (American College of Greece, Deree). She has attended conferences in Athens and Salonika. **She has been awarded with 1st Prize for Best Speaker and Best Team** in the 1st and the 5th Greek Universities Debating Championships and Best Editor for the American College of Greece school magazine *Days of Light*. As a volunteer in the Athens Municipality Volunteering Scheme she has taught Modern Greek Literature to students from disadvantaged families facing poverty and social exclusion.

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78. Dr. Athanassios Nakas & Nefeli Gkatsou (*National and Kapodistrian University of Athens, Greece*)

O suprême beauté de L'Enfant innocent: Representations of Childhood as Eden in the Poetry of Victor Hugo

If Helen Vendler's claim, that the poem embodies the poet's elaborate and precise meditation is true, then we may infer from the reading of the poems by Victor Marie Hugo (1802-1885) that in his poetry this leading figure of European Romanticism foregrounds his poetic sensibility and spontaneous feeling.

The emotional motivation that compelled the poet Hugo into speech and produced the poetic utterance is the experience of being a *grand-père* -as the very title of his poetic collection indicates (*L'art d'être grand-père /The Art of Being a Grandfather*), originally published in 1877, in a time of personal turmoil and suffering of Hugo. The declining poet who has suffered the utterly pain of losing most of his children turns into the poetic vision of childhood as a garden of Eden or a blissful, benevolent place full of fancy and make-believe. The two grandchildren of the poet, namely George and Jeanne, are the privileged recipients of the delights in abundance of this pre-lapsarian cosmos.

In this paper we treat figurative language of the poems under discussion as a crucial element not only of style or disposition but also of meaning production. Hugo's figurative language has the power to dignify and lend brilliance to style, and to make it more varied and superfluous, whilst simultaneously gives vividness to the expression of feeling and lends power to subject matter.

Drawing upon theories of classic and modern rhetoric, we examine the poetic articulation of childhood through form and diction. The poetic language which indulges particularly in wordplay and sound play, making ingenious use of alliteration, assonance, rhyme, and many versions of schemes such as repetition, anaphora, antithesis, and chiasmus, produces a heightened sense of meaning.

Athanassios Nakas is **Professor** of Linguistics in the Faculty of Primary Education at the National and Kapodistrian University of Athens in Greece. He is the author of 13 books on Applied Linguistics, Rhetoric, and Language Teaching, and more than 135 articles published in journals, conference proceedings, etc. He has presented papers at numerous scholarly and literary conferences both in Greece and abroad. He is a **founding member of the Greek General and Comparative Literature Association**. He speaks French, German and English. He received an honorary medal, awarded by the President of the French Parliament, for his translation and promotion in Greece of the work of Montaigne.
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Nefeli Gkatsou is an **assistant teacher** at Hellenic American Educational Foundation. She is a graduate of the Faculty of Primary Education at the National and Kapodistrian University of Athens in Greece and a **post-graduate student** in the Master Programme of the same university, entitled "Teaching Language, Literature, Theatre and Education – Direction: Teaching Language". She has participated in European programmes as a student and as a researcher in European educational systems three times, in Portugal, Czech Republic and Hungary. She speaks or understands English, French, Czech, Portuguese and Italian. She has attended numerous conferences or seminars, both as a speaker and a listener.
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79. Dr. Vassiliki Nika (*National and Kapodistrian University of Athens, Greece*)

The Translator as a Co-creator, or How the Translator becomes the "Net" of a "Literature Ping-pong" Between two Authors.

A translator's job is often referred to as a "lonely job" and it maybe so. Actually, most of the times this is the case: a translator spends hours isolated in his office, among dictionaries, books, and a computer screen.

All these can happen when the translator gets an already completed text and works on transferring it from the source language to the target language, when he/she acts as an inspired artist who recreates the original work.

However, how can the translator's role be transformed when he/she plays an active role during the writing of a text and he/she is also asked to offer his/her translation tools to the constant changes between the languages translating sometimes in one and other times in the other language faithfully serving two authors who do not know each other or speak each other's language but, still, decide to write a book together? Then, the translator's role is transformed into the role of the primary creator who acts as the "net" on the table where a "literature ping-pong" game is evolving. Is he/she possibly the one who sets the rules of the game? How does he/she manage to solve the translation problems that arise? By avoiding them? By transforming them? What are the limits and which of them does he/she surpass?

This announcement will describe the experience of the first – possibly – children's book written by two

authors – Luciano Comida from Italy and Vaggelis Iliopoulos from Greece – who wrote a letter-form novel via emails, as their heroes had chosen to communicate, and the translator was translating while the story was “coming into being”.

Vassiliki Nika holds a B.A. in Pedagogy and Italian Literature, an M.A. in Translation and Interpretation, and a Ph.D. in Social Psychology from the University of Athens. She works as an educator in the primary school level. She has translated numerous books, mainly from Italian to Greek. **Her Greek translation of Roberto Piumini's *Mathew and his Grandfather* entered the 2006 IBBY Honour List. In 2007, she received an award for her translation of Francesco D'Adamo's *Iqbal*.** She is the author of educational books for children and editor of two literary book series for primary school children.

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80. Dr. Elpiniki Nikoloudaki-Souris (*University of Crete, Greece*)

Time, Space and Memory in Susan Collins' Novels *Hunger Games* (2008)

Susan Collins' *Hunger Games* is a dystopian science fiction. The plot takes part in a post apocalyptic nation of Panem in America. The “Capitol”, a futuristic nightmarish city, controls the rest nation and demands from the 13 districts an every year sacrifice as a punishment for their revolution against the Capitol during the *Dark Days*. “Hunger Games” are an annual event in which one boy and one girl aged 12-18 from each of the 13 impoverished districts, surrounding the Capitol, are selected by lottery to compete in a televised battle to death. Before starting the selection of the children, Katniss, the heroine, in an ironic first person narrative, informs us about the Hunger Games, the crucial and hard target of the plot. It looks like a “donation”, a spectacle reminding the Roman wild entertainment of arena: “The Treaty of Treason gave us new laws to guarantee peace and, as our reminder that the *Dark Days* must never be repeated, gave us the Hunger Games.” (Collins: 2009, 21).

According to the writer *Hunger Games* has classical and contemporary influences. The ancient Greek myth of Theseus “served as a major basis of the story” and Katniss, the heroine, is presented as a “futuristic Theseus”. In addition to this evidence, Katniss is presented as a hybrid person, being enriched by Amazon's activities and Jean d' Arc mentality.

In this paper I investigate the ways by which Suzanne Collins connects the layers of mythical and linear time with the utopian and dystopian place. The three main characters of the novel, Katniss, Gale and Petta are in a “crossing space” where the important memories of their childhood are emerging during the difficult and dangerous times and enforcing their resistance against the Capitol rules.

Dr Elpiniki Nikoloudaki-Souris is **Associate Professor** at the University of Crete and teaches European, Modern Greek Literature and Children's Literature in the Department of Primary Education at the Faculty of Education. Before coming to the University of Crete she taught Ancient Greek, Latin, Modern Greek Language and Literature in the Secondary Schools in Dodecanese Islands and abroad.

Her Research Interests are a) History's reception by the Modern Greek Prose, b) semiotic approach of the literary texts, c) folktales and fairy tales, d) Literature of Greek Diaspora.

Recent publications:

a) *Kretan folktales* (edited in Collaboration with N.E. Papadogiannakis, Emeritus Professor of the University of Crete).

b) *Antonios Giannaris' Correspondance* (edited in Collaboration with N.E. Papadogiannakis)

c) ...και ξαναγυρίζω προσδοκώντας... *Essays on Modern Greek Literature*

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81. Dr. Emiliya Ohar (*Editing & Publishing Department of Ukrainian Publishing & Printing Academy, Ukraine*)

“Time-Space” in the Modern Ukrainian Fantasy for Adolescents

New Ukrainian literary and media discourse is experiencing a real “fantasy boom”. It is a manifestation of the so-called esthetic rebellion against the canons of social realism, an attempt to break free from the totalitarian past and create a new polyphonic literary canon. The considerable attention to the genre fantasy is also a response to the information needs of the new generation, the 21st century youth char-

acterized by a particular mental maturity and the desire to contribute to the sacred march of history not only as reflected in their personal life, but also nationally and globally. They get this opportunity along with fictional characters, i.e. the world of Ukrainian fantasy constructed by modern authors can be claimed to create a space for self-realization of the new Ukrainian generation.

The novel-metaphor *Wild Energy. Lana* by famous Ukrainian authors Dyachenkos (Marina and Sergij) who successfully work in the genre is devoted to topical problems universal and cross-cultural nature (freedom in a totalitarian environment, maintenance of self-identity in the context of globalization, consequences of technocracy, urbanization and informatization of the modern society, etc.).

In the context of the problem raised, this novel interests me primarily as a transmitter of chronotope of modern Ukrainian teenage fantasy. The genre and generic distinctions of literary work are defined by the chronotope (N. Bakhtin). This concept used in literary theory as a formally constitutive category also determines to a significant degree the image of new hero of modern literature for youth. The image of hero is always intrinsically chronotopic. The problem "chronotop and new hero" attracts deep interest first of all taking into account the background of total demythologization and "deheroization", when the old value system is falling apart and a new one is being painfully constructed.

Professor Emiliya Ohar Editing & Publishing Department of Ukrainian Publishing & Printing Academy (Ukraine, Lviv). **Author** of more than 70 scientific papers devoted to different issues of the effective writing, editing, publishing children's books; authorial curriculum and textbook "The Children's Book: Issues of Publishing" monograph "Children's Book in Ukrainian Society: Experience of Transitional Period" (2012); editor of paper collection "Children's Book and Reading Promotion in Eastern Europe (2011); member of the Committee of National Competition "The Best Children's Book of Year", member of IRSCL. **ohar@litech.lviv.ua**

82. Evgenia Pagani (*Faculty of Primary Education, National and Kapodistrian University of Athens, Greece*)

Adaptations of a Classic Text for Children in Printed, Mechanical (pop-up) and Electronic Book

Books are widely ubiquitous in children's lives and are considered as important mediums for storing and presenting information. Since John Newberry first published the earliest illustrated storybook marketed as pleasure reading for children, at the mid-18th century, publishers are struggling making the children's reading experience more enriching, satisfying, and fun by entertaining. Shortly, a new genre of children's book was introduced including manipulative features ("pop-ups") that gave children a way to truly become involved with what they are reading. Nowadays, the development of electronic technologies has led to the evolution of the concept of the electronic book which may be a simple digitized or a highly interactive version of a printed book.

The research takes the different types of book as its main theme, putting particular emphasis on their relevance to children. The classic text of a children's well-known fairy tale, namely H. C. Andersen's *The Snow Queen*, is examined as it is presented in three different book types: printed [1], mechanical (pop-up) [2] and electronic [3] book. The research focuses on moral messages that are supported by the classic text and how are communicated with the young reader in every type of book. The different book types are also examined from their aesthetic and technical perspectives and is analyzed what the current book adaptations have to offer to young readers of the digital era.

The conclusion is reached that mechanical and electronic books should look like ordinary books incorporating features from non-print media with elements of the printed book in order children gain an increasing awareness of the classic texts. It was also concluded that mechanical and electronic versions of books will complement rather than eradicate the printed book and they will still be published alongside one another as long as every book type has its own place and audience in the children's book publishing market.

Reference

- [1] Andersen, H. C. 2013. *The Snow Queen*. New York: Harper Collins.
- [2] Andersen, H. C. 2013. *The Snow Queen: A Pop-Up Adaption of a Classic Fairytale*. Ohio: Jumping Jack Press.
- [3] Andersen, H. C. 2012. *Snow Queen: An interactive Fairy Tale*. Kiev: A-BA-BA-HA-LA-MA-HA Publishers.

Evgenia Pagani is a **Graphic Arts Technologist and holds a Master of Arts degree** in Publishing from the Oxford Brookes University, United Kingdom.

She has received many scholarships and prizes, including an annual scholarship for master studies abroad from the Greek State Scholarships Foundation (I.K.Y.) and the Major Project Cambridge University Press Award for the major project "The Graphic Arts Pop-up Book".

She was working as a Production Manager in a Greek Publishing House, until 2011. Since 2010, she is Laboratory Collaborator at Technological Institute of Athens at the field of Graphic Arts Technology, teaching the courses "Image Processing", "Digital Typography", "Prepress" and "E-Publishing". She joined the Faculty of Primary Education, National and Kapodistrian University of Athens, as a **PhD student** in 2013.

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83. Dr. Smaragda Papadopoulou (*University of Ioannina, Greece*)

The Scents of the Child, Memory and the Scents of the Book: Three Different Perspectives of Language and Teaching Methodology.

This study reflects on theories and practices of scented/smelly books as a fact which could give new perspectives in writing for children and creating children's books. Scented books as a teaching strategy and a methodological tool reveal how children can represent memories and express themselves effectively in a language class with the help of using smelly books. In our study we expected children to remember the main or essential points as a bottom-line of story plots when scents were involved between the child and the book. Perfume literacy in children's book and the e-book industry refer as theoretical components in our study and are described in detail.

In our example we also study the scents traditional fairy tales in discourse analysis as a permanent memory representation in language of children's books and its reflection in a child's language.

In our study with students of primary Education at the age of 8-10 years old, we searched scents' description in tales, we put real scents in language teaching of these tales in class and we took into account categories of children's favorite scents through a questionnaire. Children's descriptions of favorite scents seem to have many common language characteristics with their descriptions of stories.

It is also clear that scents are important for children in order to demonstrate what happened in a story and remember person, plot, places or time incidents. Although, it is not clear how gender and children's previous engagement in scent issues influence their language communication while representing a smelly story it is clear that they prefer smelly story- books rather than non smelly and they are more involved in stories that denote or express scents in storytelling or writing for children.

Smaragda Papadopoulou was born in Thessaloniki in Greece. She studied in the United States at SEHNAP of New York University in the USA (M.A. in Teaching and Learning and a specialization for writing for children and Language) and at the Aristotle University of Thessaloniki (Undergraduate studies in Primary Education and **Ph.D.** in Creative writing with Children through methods of Whole Language Approach). At the age of 25 years **she published her poetic proze and fiction books** under the pen name Smaragda Mandathaki (Armos Publishing Ltd). **She also published children's books** (Armos, Kastaniotis). Today she is an **Associate Professor** at the Department of Primary Education at the University of Ioannina, in Greece with the specialization of Teaching Modern Greek Language. She has published scientific books in the Publications of Gutenberg-Typotheito/ Dardanos and the Metaixmio Publishing House in Greece. Her articles and studies have also been published to international conferences proceedings and scientific journals. Her interests are in language arts and teaching methodology, multicultural literature, bibliotherapy, Orthography, figurative language, fairy tales and storytelling, argumentation discourse analysis and rhetoric art.

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84. Dr. Smaragda Papadopoulou & Dr. Nikoletta Tsitsanoudis – Mallidis

(*University of Ioannina, Greece*)

Narrative Modes and Discourse in Language Acquisition of Traditional Greek Fairy/Folk tales Books and Children's Mental Frameworks: of Time, Space and/or Memory

The adoption of conceptual metaphor in discourse contributes to cohesion and coherence in a discourse

and makes it easier for the child to understand (as a reader or as a speaker). The purpose of this study is to apply insights from the contemporary theory of conceptual metaphor to the analysis of cohesive and coherent functions of conceptual metaphor in discourse studies through the example of fairy tales. In other words, they are mental frameworks for the organization of information about the world. It can thus be assumed that a text is not always one because the existence of coherence is not always a given. On the contrary, coherence is relevant because of its dependence upon each individual's content and formal schemata. Coherence is what makes a story plot meaningful in terms of time space and/or memory. In our case, it is especially dealt with in the tales or other children's book language text. Coherence is studied here through syntactical features such as the use of "deictic," anaphoric" and "cataphoric" elements or a logical tense structure, as well as story implications, reader's presuppositions connected to general world knowledge. Traditional Greek Fairy Tales' cohesion of time, space and memory belong to a global proposition and a heuristic frame, which governs and controls the generation of other metaphors between participants of a conversation about the story; as well as a set of metaphorical expressions (For example: water,, rings, caves or proverbs about certain elements of a tale as figurative language,. Language at this case leads the information flow of the text (Story plots) by structural mapping of concepts which are all critical in children's acquisition of language and thought. There are different perspectives among scholars and scientists about the presence of metaphor and metonymy in children's literature. Options of conceptualizing time, space and memory can be critical from a very early age of children in understanding these concepts. Encouraging the natural ability of figurative language as it appears in Greek Fairy and folk tales could help in an enriched vocabulary and language acquisition such as in syntax and grammar. Our study examines if classical Greek fairy and folk tales can be used as an innovative teaching method to -language articulation of time and space through Narrative modes, Retellings and Metanarratives as strategies from the point of Teaching Language Arts or other that connects the book and the child.

Smaragda Papadopoulou was born in Thessaloniki in Greece. She studied in the United States at SEHNAP of New York University in the USA (M.A. in Teaching and Learning and a specialization for writing for children and Language) and at the Aristotle University of Thessaloniki (Undergraduate studies in Primary Education and Ph.D. in Creative writing with Children through methods of Whole Language Approach). At the age of 25 years **she published her poetic prose and fiction books** with the pen name Smargada Mandathaki (Armos Publishing Ltd). She **also published children's books** (Armos, Kastaniotis). Today she is an **Associate Professor** at the Department of Primary Education at the University of Ioannina, in Greece with the specialization of Teaching Modern Greek Language. She has published scientific books in the Publications of Gutenberg-Typotheito/ Dardanos and the Metaixmio Publishing House in Greece. Her articles and studies have also been published to international conferences proceedings and scientific journals. Her interests are in language arts and teaching methodology, multicultural literature, bibliotherapy, Orthography, figurative language, fairy tales and storytelling, argumentation discourse analysis and rhetoric art.
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Nikoletta Tsitsanoudis – Mallidis has been elected as an **Assistant Professor** of Greek Language and Linguistics at University of Ioannina. He has taught undergraduate and graduate programs at the Universities of Thessaloniki, Ioannina and Thessaly. She is **associate editor of the International Journal of TESOL** and reviewer in scientific journals. She is a member of the Association of European Journalists and academic responsible for Greek language learning programs in the Language Centre 'Stavros Niarchos'. She is the author of 12 books, several of which are used as textbooks. She is awarded by the "Untested Ideas Research Center", etc. She is married to Mr. G. Mallidis and has two children.
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85. Dr. Photini Papariga (*Aristotle University of Thessaloniki, Greece*)

Children in Agony and Heterotopia

The acquaintance of children with works of art is a decisive factor in their development. A novel, a film, even a painting, have a transformative power that all educational systems would envy. The works of art are powerful life narratives that cause a chink in our conscience, reveal the unseen and are therefore en-

shrined over the years. Some of them bear a humanistic wisdom and a philosophical depth that arouse the children's psychokinetic abilities and motivate them to make progress, in order not to become alienated persons, but effective and useful to society. All of the above depend on the civilization in which one belongs, the priority that the products of this civilization take, as well as the questions asked.

A work of art, literary or not, that has to do with children, is a priori a heterotopia. It usually is a spot of sensibility.

The above conclusion is excluded by the art works of the past, as well as the modern ones. We should not leave aside older works of art that has to do with children, because those works bear timeless life "structures". This deconstruction (in the sense of an extraction of structures) is a high-quality intellectual task, to which the educational system should aim, especially nowadays, when the constant flow of information abolishes critical thinking, as well as the children's ability to think.

Andrei Tarkovsky's film "Ivan's childhood" is an example of memory and heterotopia. We will try to study the case of children in agony. Child pain does not regard only young human beings in harsh conditions, such as war or immigration. It is a timeless truth from the moment a child enters the world of grown-ups, a world that usually does not leave room for the weak and the defenseless.

Fotini Papariga has a first-class degree in French and German from the National University of Athens and a Master of Arts in Translation and Translatology.

In 2012, **she earned her PhD** from Aristotle University of Thessaloniki on the theme "Nanos Valaoritis: Un médiateur d'impacts." ("Nanos Valaoritis: an impact mediator"). Since 2002 she has been working as a French teacher in the public secondary education. **She is currently involved in translation and literature review.** She has worked with various publishing houses (Kedros, Sokolis, Mandragoras, and Govostis). Her reviews have been published in diverse magazines ("Mandragoras", "DIA-KEIMENA", "Piitiki", "Themata Logotechnias", "Eneken", and "Poetix").

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86. Dr. Monica A. Papas (*University of Ioannina, National and Kapodistrian University of Athens, Greece*)
The Plum Tree by B. Brecht: A Poem over Time. Analysis and Critical Consideration of its Morals for Children

In this presentation the poem by B. Brecht "The Plum Tree" is analyzed in the perspective of some of his morals for children, teenagers and adults. While the vivid sun of freedom is required for all children in order for them to blossom and be productive, the existing system is strictly binding and marginalizes everyone that opposes to its will. This arouses a controversy, but the teenagers' refusal and dispute for established ideas should also be approached with understanding.

Children and youngsters expect equality and mutuality among teacher and student, when adults fight against theories which derive from the society and create feelings of superiority or interiority. Barriers and "fences" around them are undesirable. Equally unwanted is also the fence which encloses the plum tree. The decay of ethics and politics will not allow people of every age to create and yell: "The imagination in authority".

Brecht's poem "The plum tree" is an everlasting poem of high morality and perennial ideas, aspects of the poem which will be highlighted in this presentation.

Monica A. Papas graduated from the Faculty of Philology, School of Philosophy at the National and Kapodistrian University of Athens, Greece. **She received two PhDs** from the Universities of Ioannina and Athens, respectively. She works as a teacher in the Greek Public Education. Her academic interests include Curriculum Studies, Language Teaching and Contemporary Didactics, as well as Adults and Lifelong Education and Learning. Her published work consists of monographs, lectures in conferences and articles in scientific magazines.

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87. Dr. Vicky Patsiou (*Faculty of Primary Education, National and Kapodistrian University of Athens, Greece*)
(Re) constructing National Memory through Novels: The Case of Alki Zei

For the past decades memory has become a main case of study for social and human sciences. The ascertainment

that memory is not just a means to the recreation of the past, as it really came to pass, but also a 'construct' ensuring the admittance of the one who 'remembers' into a collective community, could be linked to fictional recital as a narration connected to the process of past administration. The rich fictional work of Alki Zei, referring to the Second World War and its ideological polarizations, could become the object of productive processing for both of its different consisting kinds of speech, the historical and the fictional, as artistic creation is closely connected to the ideological shaping of collective and social identity.

Vicky Patsiou is a **Professor of Modern Greek Literature** at the Department of Primary Education of the University of Athens. She has studied Modern Greek Literature at the Faculty of Literature of the University of Thessaloniki (Department of Medieval and Modern Greek Studies) and has received her **PhD from the University of Sorbonne** (Université de Paris I Panthéon-Sorbonne, title of dissertation: *Réalité historique et transcription littéraire: le cas de C.Théotokis*, Paris 1987). Since 1988, she has worked, in collaboration with the Institute for Neohellenic Research of the National Hellenic Research Foundation, in research programs towards the translation and history of Modern Greek education (18th-19th century), and has presented many speeches in scientific congresses in Greece and abroad. She has published, among others, complete works, articles in collective volumes and congress proceedings, as well as articles in newspapers and scientific or literary magazines (Kathimerini, Eranistis, Leksi, Diavazo, Periplous, Porfiras, etc.). She has also published the books: *Η Βιβλιοθήκη του Γυμνασίου Σύρου. Κατάλογος εντύπων (1526-1920)* [The Library of the Gymnasium of Syros. A Catalogue (1526-1920)]; *Ηγνώ (1907-1908). Ποιητική Έκδοση (1913-1914)* [Hegesio (1907-1908) Poetical Print (1913-1914)]; *Η Διάπλασι των παιδων (1879-1922). Το πρότυπο και η συγκρότησή του* [Children's Edification (1879-1922). The Model and its Formation] and she has edited with Eleni Politou-Marmarinou the volume *Ο Νατουραλισμός στην Ελλάδα. Διαστάσεις - Μετασχηματισμοί - Όρια* [Naturalism in Greece. Dimensions – Transformations – Boundaries].

Research interests:

Translation and history of Modern Greek education (18th-19th century), History of printed magazines (19th-20th century), Modern Greek prose (19th-20th century), Literature for children and young adults.
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88. Dr. Ramón Pérez Parejo & Dr. José Soto Vázquez (*University of Extremadura, Spain*)

The Problem of Folk Tales Adaptation. The Case of the Collection "The Peak of the Stork".

The Research Group "Literature for Children and Young Adults" at the University of Extremadura (Spain), in collaboration with the County Council of Cáceres, has launched a new collection of Literature for Children and Young Adults called "The Peak of the Stork. Illustrated folktales from Extremadura." In the first volume of the collection three stories —"The Dragon", "The Flower Lililón" and "The poor man's pouch" —are listed. This book is the first of six scheduled for the next three years, at the rate of two per year. The aim of this collection is to rescue Extremenian popular traditional stories from oblivion and edit them for the first time, accompanied by elegant illustrations by prominent cartoonists.

The aim of this study is to explain the criteria followed to select these stories and especially the adaptation thereof. It is known that, from remote sources, numerous accounts of this type have been told from generation to generation through different versions in European oral tradition. This collection intends to adapt versions collected at the time by some of the most prestigious Spanish folklorists: Merchán Curiel Hernández de Soto, Rodríguez Pastor, etc.

The question of adapting folktales is one of the most controversial issues in Literature for Children. Can any traditional story be retold or its vision of the world is no longer significant? Is it advisable to adapt to standard language a version full of dialectal features? Is it appropriate to summarize the content? Must the new version be adapted to contemporary children's psychology? Must macabre or too frightening passages be removed? Should we give priority to illustrations over text? Our study tries to answer to these and other questions about the selection and adaptation of traditional stories.

Ramón Pérez Parejo is **PhD** in Hispanic Studies from the University of Extremadura and Master in Spanish Language by Antonio de Nebrija University in Madrid. He is a **Professor** in the Department of Didactics of Language and Literature at the University of Extremadura (Spain).

He has conducted research and teaching visits to Portugal, Italy, Germany and Brazil. He forms part of the research group "Literature for Children and Young Adults" from the Uex. He has published several books and articles. With regard to Literature for Children and Young Adults, he is co-author of the collection "The Peak of the Stork" published by Cáceres County Council.
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José Soto Vázquez is **PhD** in Hispanic Studies from the University of Extremadura. He is a **Professor** in the Department of Didactics of Language and Literature at the University of Extremadura (Spain). He has conducted research and teaching visits to Portugal, Italy and Brazil. He forms part of the research group "Literature for Children and Young Adults" from the Uex. He has published several books and articles. With regard to Literature for Children and Young Adults, he is co-author of the collection "The Peak of the Stork" published by Cáceres County Council.
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89. Maria Pirgerou (*Department of English Language and Literature, National and Kapodistrian University of Athens*)

Us and the Victorians: A-bridging Time and Space

In my presentation I will argue that teaching Victorian realist texts to teenage learners and adults abridges time and space allowing for interplay of signification which erases chronological as well as topological boundaries. Furthermore, I intend to demonstrate that Victorian realist texts such as Charles Dickens's *A Christmas Carol* (1843) or *Oliver Twist* (1837) function as a Lacanian Mirror in which the present is reflected as an inverted image of the past and vice versa. Creating temporal and spatial illusions and allusions, Victorian texts, I contend, confront learners with cultural and social realities which span time and space. Literature, thus, becomes a medium for creating *topoi* of cultural proximity erasing social, temporal and spatial difference. The methodological framework of my analysis will be based on Jacques Lacan's psychoanalytic theory and Slavoj Žižek's socio-political adaptations of Lacanian concepts. In the broader context of globalization, I will claim, Literature, in general, and Victorian realist texts, in particular, abridge cultural diversity familiarizing students with difference as *differance*. In a foreign language classroom which aims to transcend cultural boundaries, I propose that Victorian realism, even if culturally alienating, is a temporal and spatial reflection of the present, especially in its stark, often ominous representation of social reality.

Maria Pirgerou holds a BA degree in English Language and Literature from the English Department of the National and Kapodistrian University of Athens. Mrs Pirgerou also holds an **M.A.** degree in English Literature and Culture from the English Department of UoA. **She is currently finalizing her Ph. D.** thesis with regard to the construction and representation of bachelor identities in Victorian fiction following Jacques Lacan's psychoanalysis and Judith Butler's theory of gender performativity. She has worked as a full-time teacher of English in both the private and public sector of Primary and Secondary Education and was seconded to the English Department of UOA from September 2003 until August 2010. Mrs Pirgerou has presented papers on both domestic and international conferences and has published book reviews and articles in international journals.
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90. Georgia Polizoï (*Faculty of Primary Education, National and Kapodistrian University of Athens, Greece*)

Small Corners and Immaculate Public Spaces: Young Readers Responding to Spatial Poetry (C. P. Cavafy - Theodore Roethke)

Constantine P. Cavafy is a poet widely read by young readers, despite the oddity in his language and his eccentric style. In his poems, he depicts the establishment of a paradox and personal dystopia with a subtle cynicism and ironic controversy. He stands alone and watches closely, trying to describe his contemporary settings, vague and enclosed spaces and city streets. His memories and visions provide an imperfect cosmos, personal and imaginative in character, but simultaneously, almost real in a prophetic way.

On the other hand, Theodore Roethke is an eccentric and nonconformist writer with striking thoughts and images of elaborate precision. His subjective focus on personal experience is making use of suggestive symbols, while expressing fleeting impressions and rather pessimistic feelings. Mainly, given this type of psychological social control, the poet expresses his world perspective that is transferred to his mind through all sensations.

Both of them treat the words and images of despair and grief with a peculiar response to their contemporary or past realities. This sets up the questions if students can understand and think critically about the poetic devices or how they feel and respond to them. In this research, two poems have been chosen in order to trigger imagination and discuss the empathic state that children enter into. The first one is the poem "The city" by C. P. Cavafy. The second one is "Dolor" by T. Roethke. These two poems, equally distinguished, raise the experiences, the feelings and phantasies of the reader and become the heart of the lessons, providing the value of real life.

Georgia Polizoi was born in Athens, where she lives and works as a teacher in Compulsory Education. **She has a Master's degree** in Applied Pedagogy and now is a **PhD candidate** in Faculty of Primary Education in the National and Kapodistrian University of Athens. For many years, she has drafted and worked out projects in Literature, Cultural Activities, Environmental Education etc. and has taught foreign pupils. Her main topics are various contemporary teaching approaches and relevant subjects have been edited or presented at conferences and seminars for teachers.

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91. Dr. Catherine R. Posey (*Shasta College and Azusa Pacific Online University, U.S.A.*)

A Divine Timeline: The Spirituality of Time Travel in Some Children's and Young Adult Literature

Traveling through time is a motif that has been present in children's and young adult literature for some time, and now, is more prevalent than ever. Authors are fascinated with the treatment of time in fiction, and imagine worlds where time travel is possible—where people can change or not change the past, where people can fall in love with those born in a different time, and where people are confronted with the inevitability of time and its passage. This paper is specifically concerned with the idea that the expression of time travel in children's and young adult fiction is spiritual, and/or that responses to such books may also result in spiritual discourse. Within this analysis, spirituality is defined broadly, but specific enough to encompass connectedness to the past and relational consciousness. As Linda Hall states, in some of these time travel texts, "...time becomes the focus for intuitions about the changeless, timeless matters of human existence and for fears of the loss of such necessary continuities" (224).

Using theories about time and time travel from Stephen Kern (1983), Linda Hall (2001), and Carole Scott (1996), I examine three works of children's literature and three works of young adult literature. By analyzing them in terms of these theories, I highlight how children's and young adult literature differ from one another in the way they reflect aspects of spirituality. While the children's texts illuminate spirituality through their attention to the importance of a deep connectedness with the past, the young adult titles reveal a spiritual geography heavily focused on relational consciousness and connection. In this way, the stories reflect how texts are implicitly engaging the spirituality of their projected readers in different ways using the motif of time travel.

Primary Texts:

A Stitch in Time (1976) by Penelope Lively

The Children of Green Knowe (1958) by Lucy Boston

The Devil's Arithmetic (1988) by Jane Yolen

Ruby Red (2011) by Kerstin Gier

Time Between Us (2012) by Tamara Ireland Stone

All Our Yesterdays (2013) by Cristin Terrill

Catherine Posey, **a recent Ph.D.**, currently teaches online in the area of children's literature and writing. An Executive Committee member of the Association for Children's Spirituality, she researches the topic of children's literature and spirituality, and also develops curriculum in language arts for elementary and

middle school. She spends most of her time reading children's and young adult literature, dreaming about England, and she also reviews books on the blog, Spirit of Children's Literature.
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92. Dr. Ana Margarida Ramos (*Aveiro University, Portugal*)

Childhood nostalgia in Portuguese Children's Literature: Remembering Special Times and Places

The purpose of this study is to analyse the representations of childhood in a corpus of contemporary Portuguese children's and young adults' narratives by authors such as António Mota, Alice Vieira, Carla Maia de Almeida and Isabel Minhós Martins. Contemporary literature frequently portrays childhood either through an association between the child and a certain mythical image of paradise lost, idealizing childhood as a golden happy age, or through a more realistic image, of at times a period of great suffering and pain, as happens with at-risk or victimized children. In both cases, these images allow a nostalgic depiction of childhood as a topos (or even a chronotope) resulting from an adult retrospective view of childhood, which is recreated from memory and clearly different from reality.

Ana Margarida Ramos (PhD), **Professor of Literature and Children's Literature at Aveiro University, Portugal. Member of the Research Centre for Didactics and Technology in Trainers Education (CIDTFF) (Univ. of Aveiro).**

Member and participant of the following projects and associations: Portuguese Section of IBBY; LIJMI – Literaturas infantis e juvenis do marco ibérico (Children's and Adolescent Iberian Literatures); Gulbenkian – Casa da Leitura (Reading House) [www.casadaleitura.org].

Relevant publications (selection)

Books:

2007. *Livros de Palmo e Meio – Reflexões sobre Literatura para a infância.* Lisboa: Caminho (*Pint-sized Books – Reflections on Children's Literature*).

2010. *Literatura para a Infância e Ilustração: leituras em diálogo.* Porto: Tropelias & Companhia (*Children's Literature and Illustration: cross readings*)

2012. *Tendências contemporâneas da literatura portuguesa para a infância e juventude.* Porto: Tropelias & Companhia (*Contemporary Portuguese Children's Literature: new approaches*)

International Journal articles (in English and Spanish):

2009. «Literatura infantil portuguesa – autores, obras y tendencias», *Anuario de investigación en literatura infantil y juvenil*, 7 (2), pp. 99-116 (ISSN 1578-6072)

2010. «Recent Portuguese Children's Literature: From Dictatorship to Freedom», *Bookbird: A Journal of International Children's Literature* - Volume 48, Number 4, October 2010, pp. 28-34 (ISSN: 0006-7377)

2011. Ramos, Ana Margarida & Ramos, Rui (2011). «Ecoliteracy through Imagery: A Close Reading of Two Wordless Picture Books». *Children's Literature in Education*, 42:4, pp. 325-339 DOI 10.1007/s10583-011-9142-3

2012. "Learning to read before you walk: Portuguese libraries for babies and toddlers", *IFLA Journal*, vol. 38 no. 1, March 2012, pp. 78-85 doi: 10.1177/0340035211435396

2012. Ramos, Ana Margarida e Rui Ramos (2012). "Urban and rural landscapes in Portuguese picture story books: reification and perceptions", *AILIJ (Anuario de Investigación en Literatura Infantil y Juvenil)* 10, pp. 105-120. ISSN 1578-6072

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93. Dr. Sara Reis da Silva (*Institute of Education - University of Minho Braga, Portugal*)

True and Re-Presented: The Memory of Second World War in Contemporary Picturebooks

Historical matter and, particularly, Second World War and Holocaust are relevant literary themes and objects of fictionalisation. Several publications in children's literature depict these subjects.

After a succinct analysis of some Portuguese books with the referred historic context, mainly Campos de Lágrimas [Fields of Tears] (2000) and Mouschi, o Gato de Anne Frank [Mouschi, Anne Frank's Cat] (2002), both by José Jorge Letria, and O Caderno do Avô Heinrich [The Notebook of Grandfather Heinrich] (2012), by Conceição Dinis Tomé, this essay aims to analyse a set of picturebooks, mostly published in

Portugal, which, recurring to an expressive combination of verbal and visual texts, deal with the issue of holocaust.

Understood as a strategy of “presentification” of the past in children’s literature, the discursive construction that mimics the autobiography and/or memoir reporting features, even if differently, mark the selected picturebooks: *A História de Erika* [Erika’s Story], by Ruth Vander Zee and Roberto Innocenti (2003; 2007); *Fumo* [Smoke], by Antón Fortes and Joanna Consejo (2008); and *Otto*, The Autobiography of a Teddy Bear, by Tomi Ungerer (1999; 2010). In these literary works, picturing History is a challenging and ambivalent way of blending self and world, life and fiction, objectivity and subjectivity. These narratives are developed around a “me” who, revealing its interiority, is showed as a being painfully “steeped in the world”, as a figure who ultimately takes on an important testimonial role. Other literary choices – for example, a vivid narration from a war survivor, as in *A História de Erika*, or a child-narrator protagonist, as in *Fumo* –, are particularly effective ways of engage the young readers in the story (and in History). None of the three verbal and visual discourses attempts to soften the dramatism of the historical moment that is its literary matrix. Truth and realism arise enshrined, not only from words, but also from illustrations that holds recreating factual elements close to the scene of war, for example (as seen in *Otto*), as well as subtle and symbolic details.

Sara Reis da Silva has a **PhD** on Children’s Literature and is a **Professor** in the Institute of Education at the University of Minho (Braga, Portugal). Her teaching and investigation are in the area of literary studies, particularly children’s literature. She is a member of the research project “Children’s literature in the iberic context” – LIJMI (University of Santiago de Compostela, Spain). She is also part of the project Gulbenkian/Casa da Leitura (www.casadaleitura.org). She is a member of the Portuguese section of IBBY, and of ELOS, a Portuguese-Galaic research association of literature for children and young adults. She has participated in several national and international conferences and has published widely on children’s literature children. She published, among others, *Dez Réis de Gente... e de Livros Notas sobre Literatura Infantil* (2005), *Encontros e Reencontros. Estudos sobre Literatura Infantil e Juvenil* (2010) and *De Capuz, Chapelinho ou Gorro: Recriações de O Capuchinho Vermelho na Literatura Portuguesa para a Infância* (2012). She is a regular contributor to the children’s literature magazine *Malasartes*.

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94. Dr. Catherine (Kate) Riley (*University of Trento, Italy*)

Getting the Picture: How Young Children Learn to Fill the Spaces to Build the Narrative in Picture Books.

It is often underestimated how even very young children are able to use complex cognitive processes to understand the limited input (visual and verbal) in children’s picture books (Hunt 2009). From a relatively brief text and frequently stylized drawings, children can construct intended meaning, whether explicit or implicit, socio-cultural or historical. Moreover, children are able to understand symbolic meaning, from a very early age. Indeed, the very best picture books foster the great satisfaction, or in Barthes words the *jouissance*, very young children derive from creating this meaning. Children positively delight in ‘filling the cognitive gaps’ which pervade many of the most popular picture books, from Roger Hargreaves to Babette Cole, Tony Ross to Julia Donaldson (Riley 2012). Humorous picture books demand even more sophisticated cognitive skills, requiring children to draw on ‘knowledge resources’ (Attardo 2006) to achieve ‘resolution’ (Hempleman & Attardo 2011). Post modern picture books in particular, with their pervasive ambiguity, irony and intertextual referencing are at once challenging, stimulating and satisfying for both young readers and the enabling adult (Cheetham 2013).

Anticipation, be it of what is coming next in the text (finishing off sentences utterances), narrative (what’s going to happen when we turn the page), or how the story is going to end, is equally important. Indeed, the interaction between the adult enabler reading the text aloud (dozens of times), the young ‘reader’ and the text itself is part of the narrative creation process. On a second, tenth or fiftieth reading, the suspense may be on the wane, but the anticipation element increases often heightening the child’s enjoyment as he/she is able to recreate the narrative alone. This paper discusses how ‘reading’ picture books has a fundamental role to play in developing children’s cognitive skills, in particular with regard to space and time, and not least displacement. Moreover, the crucial importance of training translators of young

children's literature to be aware of this role so that they are not tempted to 'fill the gaps', a tendency which continues to mark the translations of even the most popular authors (Riley 2011).

Catherine (Kate) Riley is a **fully tenured adjunct professor** of English Language and Translation at the University of Trento. She is currently Head of Foreign Languages at the post graduate School of International Studies and is also coordinator of all English language teaching at the university.

While her 'day job' is mainly to do with language learning and teaching, in particular CLIL, Quality Assurance in language teaching and teacher training, her great passion is children's literature, in particular humour in children's literature. She has presented papers at several international conferences on this theme.

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95. Dr. Angeliki Sakellariou (*University of Western Macedonia*)

Space and Time in Traditional Folk Tales and in Modern Fairy Tales: a Comparison.

Folk tales are characterized by the absence of reference to a concrete space and time, while in the modern fairy tales space and time are concrete and close to the modern reality.

In this paper the expression of time and space in these two subgenres will be examined thoroughly, in order to find out their similarities and their differences and to discover, if possible, the degree of influence of the first on the second.

Concerning space, space expressions will be examined, in order to see how they differ from one subgenre to the other. Are they really so vague in the folk tale and so specified in the modern fairy tale?

Concerning space, the examined parameters will be much more varied. First of all the use of tenses will be considered. More specifically we will consider the use of aorist, as the principal tense of narrative and its alternation with present tense. We will also examine present tense's uses as simple present and as historical (or narrative) present. We expect to find extensive use of simple present in dialogues in both subgenres. As far as the historical present is concerned, we will investigate whether it appears in critical turning points in the plot, as it happens in oral narratives. Past continuous, on the other hand, is used in narratives in order to mark the background of the action. We will see how extensive its use is, and which elements are placed in the background.

Additionally, the expressions of time (adverbials and other) will be examined. Since the succession of the events is connected to several reasons, the use of causal expressions will also be examined.

Finally, the succession of events itself will be of interest, as well as any eventual anachronism.

Angeliki Sakellariou has studied Linguistics in the University of Athens (degree: Excellent) and did her **DEA and doctorate degree in Semantics with Oswald Ducrot as supervisor in the École des Hautes Études en Sciences Sociales in Paris** (degree: Excellent with distinction) as a beneficiary of a Greek State Scholarship. She did her **post-doc research** in Applied Linguistics in the University of Athens, also with a State Scholarship. She has taught Greek as a foreign language for five years in the University of Athens; she has also taught Linguistics in the University of Athens, Thessaloniki, Aegean, and Western Macedonia. She has worked as a Regular Researcher in the Centre for the Greek Language in Thessaloniki for eight years. Since 2009 she is working in the Teacher Education Department of the University of Western Macedonia where she is now an **Assistant Professor**. She teaches grammar, vocabulary, language teaching and literacy, where her interests mainly lie. Apart from her PhD Thesis, which was published in France, she has published books and various articles in International and Greek Journals; she has also participated in many Greek and International congresses.

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96. Dr. Ture Schwabs (*Bergen University College, Norway*)

Numberlys: The Interplay between History, Urban Life and Technology in a Children Story App

The presentation will explore narrative, intertextual and ideological aspects of the app *The Numberlys* (<http://www.numberlys.com/>). *The Numberlys* is a fanciful tale about the origin of the alphabet. The story is set in a futuristic cityscape inspired by the German-Austrian filmmaker Fritz Lang's landmark 1927 silent film *Metropolis*. *The Numberlys*, produced by Moonbot Studios and released in 2012, received an American Annie award for excellence in the field of animation in 2013.

In a world where ways of organization and communication are based on numbers and nobody has a name, only a number, five friends decide to build the alphabet by transforming numbers into letters. By inventing the alphabet the five protagonists let the inhabitants acquire a personal name. Thus the app raises existential questions concerning construction of identity and our needs of recognition. The Numberlys includes intertextual references to ABC books, German expressionism, popular early fantasy epics like King Kong, Flash Gordon and Superman, and more. Thus the app seems to address both children and adults.

The tale is worked out as a hybrid of a sequential film and an interactive game. Constructing a media rich mixture of linear story telling and nonlinear user driven components, the app challenges conceptions of narration, game activity and reader response.

By referring to the sci-fi universe of Metropolis, depicting an urban dystopia, The Numberlys may be understood as a critical commentary to a contemporary metanarrative: Technology as a manifestation of and a result of progress. Consequently traditional notions of history and nature are questioned in an unusual way. The app problematizes nature and the "natural" as unambiguous favorable values in children's popular culture.

Ture Schwebs is **Associate Professor** in the Faculty of Education at Bergen University College in Norway. He teaches Norwegian Literature and Media Studies. His research interests focus on various text and technology relations, digital media text forms and genres, and children's and students' use of information technology. He has written several text books on multimodal texts in traditional and new media and has published a number of articles and research reports on children, ICT and learning.

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97. MariaElena Scotti (*Milano-Bicocca University, Italy*)

Fathers' Travelling Through Space and Time

Usually we say that reading makes you travel through space and time: it is true if you refer to personal reading, however we want to observe how this travel can happen also in the experience of fathers who read aloud children books to their sons and daughters.

This paper is based on biographical interviews to Italian fathers about their habits of reading aloud to their 3 to 6 year old children.

The daily reading practice has its own time and space restrictions: the time is short, about twenty minutes before sleeping, and the space is small, generally the children's bedroom. However, the features of this particular experience allow fathers to shift the boundaries of space and time.

At first there is a spatial travel, because the evening reading leads fathers to discover libraries, bookshops, bookfairs, reading aloud events. The reading habit gives fathers a new perspective through which they can explore their town.

Then there is a time travel: the fathers, as they read, remember their childhood, rediscover forgotten tales and offer their memories to their children, through their old books or their favourite stories. Sharing tales and books makes fathers travel in their past, even with the aim of transmitting their memories to future.

At the end, there is a symbolic travel: the reading moment represents both a space where they can stay with their children without the mother's presence, and a time when they can create a close relationship with their sons and daughters. From interviewees' words we understand that the reading practice is a time and a space precisely dedicated to structure and establish their fatherhood (Stramaglia, 2009).

In conclusion, we state that reading aloud practice makes even fathers travel through space and time; this is not a fantastic travel but a metaphorical journey to discover aspects of their identity as fathers.

MariaElena Scotti has a degree in Philosophy and she is now **Ph.D. student** in Educational Sciences at Milan-Bicocca University.

Her research is about the symbolic meanings in the experience of fathers who read aloud to their 3 to 6 year old children.

She works in project of early reading promotion, conducting workshops with parents.

Her other research interests include the role of the reading in Jewish culture and the silent books.

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98. Dr. Mois s Selfa Sastre (*Faculty of Educational Sciences, University of Lleida, Spain*)

The Pass of Time and Death in Contemporary Spanish Literature for Children:

Some Important Considerations

The treatment of death in literature for children is associated, no doubt, with the passage of time in the life of each one of the characters who in various stories for children reach the end of their lives and die. The aim of our paper is to show how in the current Spanish literature there are a set of stories and short stories for children in which the underlying message is to explain to the child -reader that the passage of time is part of the life of any human being and that the death is a natural fact to the man. Reading stories about death is a very effective means to explain the pass of time to young readers.

Dr. Mois s Selfa Sastre, **Professor Dr.** in the Faculty of Educational Sciences, University of Lleida, Spain. Director of the Degree of Master of Early Childhood Education at this University. Author of recent articles published in journals of impact as *Ocnos. Revista de Lectura* (2013), *Did ctica. Lengua y Literatura* (2013) and *Anuario de Literatura Infantil y Juvenil* (2013). Reviewer of scientific papers and **editor of educational journals** as *Investigaciones sobre la Lectura* (ISSN 2340-8586).

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99. Dr. Labrini Th. Skoura (*Faculty of Primary Education, National and Kapodistrian University of Athens, Greece*) & Dr. Georgios Pappas (*Hellenic Open University, Language Center, National and Kapodistrian University of Athens, Greece*)

Promoting Children's Oral Skills in Second Language Acquisition through Drama

Teaching and learning languages has become a subject of great importance lately, since we live in a period of constant changes and the need of further communication with people from other countries has become increasingly crucial. Moreover, a number of reasons, such as distance or e-learning, professional demands etc. reinforce the idea of learning foreign languages, which thus, has become an essential issue in education and professional development. The aim of learning foreign languages in the era of globalization primarily refers to increasing the children's competence in engaging with communicative events.

The study focuses on the contribution of drama and role-playing processes to the advancement of the communicative event in second/foreign language (L2) on the one hand, and on the other, to their impact on the simultaneous growth of language development and the children's inner self. It is known that drama and theater in general, constitutes a primary educational tool in the area of education. Even since the period of Delmouzos and Kountouras, theater has been considered a crucial factor within the framework of school life.

Specifically, as an educational tool, the use of drama fosters the social, intellectual and the linguistic development of the children, since it releases their imagination and energy. It also encourages them to exercise their sensitivity and thus makes learning more realistic and meaningful. Many dramatic activities can take place and may seem a time-consuming luxury in an overcrowded syllabus. However, the possibility of gaining some real insight into the communicative process would seem to make them worthwhile. Yet, activities that children could not or would not want to do in their own languages, must be avoided by any means. If so, they will relax and concentrate on achieving meaningful communication in the given context. Thus, gaining practice will prepare them for the unknown features of communication outside the classroom.

Labrini Th. Skoura is **Assistant Professor** at the Faculty of Primary Education of National and Kapodistrian University of Athens. She has written the books: *Educational Policy in Teachers' Training during the 20th century (Philosophy - Institutions)*, Athens 2001: N.K.U.A. Editions, *The Primary School at Pyles on Karpathos: a modern cell of education and culture*, Athens 2004, *General First and Second Degree Education in Greece (1862-1910). Institutions, Perceptions, Inequalities, A historical – sociological approach*, Athens 2014: Gutenberg Editions.

She has also written many articles and studies on the history of Educators' Training and on the history of Women Education, which have been published in reliable academic journals and collective volumes.

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Georgios Pappas holds a **PhD** in Education from the National and Kapodistrian University of Athens. He teaches Linguistics at the Hellenic Open University and English as a foreign language at the Language Center, National and Kapodistrian University of Athens. His research interests focus on the field of foreign language teaching and Applied Linguistics. He participates in International Conferences and publishes articles and studies in peer Reviewed Journals.

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100. Dr. Mariana Spanaki (*University of Ioannina, Greece*)

Moving across the Universe in Fiction and Graphic Novel: *A Wrinkle in Time* by Madeleine L'Engle

The paper will focus on the fantasy and science fiction *A Wrinkle in Time* by Madeleine L'Engle, first published in 1962 and thereafter reprinted several times. It will investigate notions of space memory and time by examining the thematic development of genre and family in the fiction and the weaving of various literary intertexts. In particular it will investigate how the fiction responded to a wider context and in specific the technological and scientific considerations of the decade of the sixties and how it combined them with religious explorations regarding the universe resulting in a form of mythopoiia that gave prominence to good and evil, intuition and the child's imagination. Madeleine L'Engle author of sixty books was trained in Humanities and early on in her career worked in the theatre. She volunteered as a librarian for Saint John the Divine Cathedral in New York and received several awards during her long distinguished career as a children's author. Her interests in quantum physics and Albert Einstein influenced her writing the book *A Wrinkle in Time*. She was also influenced by George MacDonald myth making stories and his views. The paper will discuss the children's fiction by connecting it to fantasy and science fiction. The notion of time travel will be further explored. The paper will discuss the significance of the text in opening the child reader to the interpolations of science and imagination. It will also discuss the employment of the Greek wording in the course of the text (tesseract) for creating imagery and building on characters and plot. The role of the celestial helper who can guide the child to manage things in its quest will be a point of analysis. The visual landscapes of the fiction did not lead from earlier on to a major film production and it was only in 2004 that a TV production was shown by ABC. The miniseries film is by Director John Kent Harrison, and in 2003 when premiered in Toronto at the International Film Festival it won the Best Feature Film Award). In more recent years just after the 50th anniversary of the book *A Wrinkle in Time* in 2013 Hope Larson's graphic novel appeared in publication. (Farrar, Straus and Giroux) The continuous interest in this contemporary fantasy and science classic fiction for children has led to several reprints. The production of the fiction in the graphic novel form poses a number of interesting questions regarding particular elements of the text and their attributes in the graphic form, such as the extensive use of the dialogues and the anthropomorphic potential of the notional. The paper will compare and contrast the adaptation of the text to the graphic novel by Hope Larson. (2003). It will explore the religious, scientific, and technological subthemes of the fiction and their graphic novelization for contemporary readers.

Dr. Mariana Spanaki holds a **PhD from the University of Birmingham, UK (1993)**. She is currently **Assistant Professor** teaching children's literature studies at The University of Ioannina, Greece. Her research interests include gender and translation studies, children's and young adults' comparative literature, and historical fiction. Her more recent book is on Nikos Kazantzakis and children's literature (2011)

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101. Dr. Ekaterina P. Stavrou (*University of Ioannina, Special Educator, Kindergarten teacher*)

Determining cultural identity of the child, through folklore literature

The concept of someone's cultural identity has many dimensions and is being investigated in several studies of culture and many social theories. That cultural identity is recognized and determined through the composition of different cultural identification-elements such as location, language, ethnicity, myths, religious culture, history, art and traditions that compose the national cultural heritage. Therefore, the basis upon which is built this cultural identity is the existence of a common and longstanding tradition. The folk literature is a prime scientific area through which the child could develop his identity and phys-

ogonomy, as it brings out the diversity of things during the pedagogical process. This fact shall be taken into account by the educators in order to guide substantially and effectively the children to find the real truth and knowledge and at the same time to see their real selves through tradition. Therefore, tradition, which involves the cultural heritage of centuries, has the power to consciously or unconsciously permeate into the soul of the child who is at the immature stage of shaping his identity in general.

As we know from developmental psychology, the way that young children approach the knowledge - except the stubborn way of logical correlations - is the way of emotional intelligence. Through this way, when the child's imagination is supplementary, the knowledge is gained far faster and it is well established in mind (in regard to the other way) because this way is more vibrant. Consequently, emotional intelligence correlates the data received - which symbolize a reality or recall her memory- and considers them as fact, within a timeless framework along with the lack of connection: cause - effect.

Our intervention focuses on folk tales, folk songs, proverbs, myths and legends.

Dr. Ekaterina P. Stavrou: I was born and raised in Ioannina (Greece). I graduated from the Department of Pre-school Education at the University of Athens. I specialized in Special Education at the University of Ioannina for two years. **I completed my doctoral dissertation** at the same University, on the use of popular literature in Special Education. I have participated in multiple Greek and International Conferences involving that focuses on Special Education and the Narratology.

I collaborate in teaching and practice with the assistant professor Ms. If. Triantou - Kapsomenou the course "Literature and Narrative in Kindergarten" at the Department of Preschool Education / University of Ioannina. Also, **I teach "Special Education" at Technological Educational Institute of Epirus / Department of Preschool Education.**

My research interests lie in the field of special education and narratology.

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102. Dr. Ifigeneia Triantou-Kapsomenou (*Department of Early Childhood Education University of Ioannina, Greece*)

At the Crossroads of Time Perception between Folk and Modern Narration

This paper examines the distinct qualities of traditional folk and modern narration by focusing on their socially differentiated concepts of time, corresponding to two distinct cultural models.

On the one hand, folk storytelling has been produced within the frame of a cultural system which produces "stereotypes", while on the other hand, modern storytelling narratives are -to a large extend- characterized by novelty. Within modern storytelling narratives there is a field for the study of the intercross between those distinct cultural qualities, as they maintain the structure of folk storytelling while introducing novelties, by reversing some of its elements.

What are the consequences of this narrative intercross?

Ifigeneia Triantou-Kapsomenou is an **Associate Professor** at the Department of Early Childhood Education of Ioannina University in Greece. She teaches Theory of Literature, Narratology, and Greek Literature. Her **postgraduate studies in the University of Sorbonne** (Paris IV), are on the field of Greek literature in relation to Narratology: ("Narrative techniques in the work of Dimitris Hatzis"). She has participated in many congresses in Greece and abroad.

In her studies she combines the knowledge of Greek literature to modern theoretical approaches.

Books: *From Theory to Interpretation of Literature, Studies on Early Greek Prose, Tradition and Novelty: Studies on Twentieth Century Greek Literature.*

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103. Tsilimeni Tasoula (*University of Thessaly*) & Panaou Petros, (*Boise State University, School of Education, USA*)

Texts Crossing Time and Space to Reach Children and Youth in Greece

A Comparative Contact and Transfer Study through Interviews to Greek Publishers and Translators

In her seminal text *Comparative Children's Literature*, Emer O'Sullivan calls for more contact and transfer

studies. And Anthony Pym observes that “[t]he English nominalization ‘translation’ is derived from *trans-latus*, past participle of the Latin verb *transferre*, ‘to carry over or across’” (2010: 16). Pym purports that “transfer” is an important element in translation, since “translation can be seen as a special kind of response to things that have been transferred or are meant to be transferred” (17). After all, “[i]f someone is translating or has translated, then something has moved or is meant to move” (19).

It is this movement that we would like to explore in our presentation. The proposed paper, rather than focussing on the representation of time and space in children’s books, chooses to focus on the time and space crossed by “foreign” children’s and youth texts that are translated/ transferred to Greek/ Greece. We collect and analyse relevant data, interviewing prominent children’s publishers and translators in Greece, and trying to answer the following central questions:

- What genres and kinds of children’s texts have been traditionally transferred to Greece? From which geographical/cultural/linguistic spaces do they come from? Why?
- What are the current trends in the movement of texts from other cultures/languages to Greek literature for children and youth? Why?
- How have they been and/or are currently received by the public?
- What factors/criteria are the most important for a Greek publisher to choose to publish a translation?
- What are the processes/journeys followed by these texts before they finally arrive into the hands of children and youth in Greece?
- Which of these texts seem to influence the production of Greek children’s and youth literature?
- How is the transfer of children’s and youth texts expected to evolve in Greece during the coming years?

Tasoula Tsilimeni is an **Associate Professor** at the Department of Preschool Education, University of Thessaly, teaching issues in Children’s Literature (Narration and Fiction). Her interests focus on the theory and the teaching methodology of children’s literature, with an emphasis on Preschool Education. Her views and studies have been reported upon in relevant conventions. She has published works in journals, collective volumes and individual books. She is involved in writing children’s literary books and theoretical studies for adults. **She edits the electronic journal KEIMENA**, on issues in children’s literature (www.keimena.ece.uth.gr). She is a member of the Laboratory of Language and Culture (area: Children’s Literature), University of Thessaly. She is also a member of the Circle of Greek Children’s Book and of Women’s Literary Association. Since 2004 she has also been a member of the editing committee of the journal *Diadromes*. **A founding member and Secretary of the Boarding Committee of P.O.F.A.** (Panhellenic Society of the Friends of Narration)

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Petros Panaou (**petrospanaou@boisestate.edu**) is **Assistant Professor at Boise State University**, School of Education, where he teaches and directs a literacy research and development center. His research interests focus on literacy and children’s literature, with an emphasis on Comparative Children’s Literature, Reading Promotion, picture books and children’s literature for intercultural education. He coordinates and participates in relevant research and development projects. He has published several academic articles and a book and he has translated two academic volumes.

104. Dr. Nikoletta Tsitsanoudis – Mallidis & Dr. Smaragda Papadopoulou
(*University of Ioannina, Greece*)

Visual Literacy and Commercialization of Children’s Literature - Case Study of a Fairytale about Road Safety

The commercialization of cultural goods does not concern only the media, but also children’s books, which incorporate commercial products and specific brands in their stories. Millions of editions have now as starring characters associated with vested commercial labels. This phenomenon is constantly expanding by ways as: a. publishers and authors pay companies in order to have the license to use exploitable goods in their books and b. authors and publishers seek financial sponsorship from companies in order to ensure the publishment of a fairy tale or other literacy books. Given even the economic crisis plaguing the Greek society in recent years and the impressive reduction of children’s book publishing, commercialization finds fertile ground for the expansion in Greek territory.

The paper examines the case of a fairy tale about road safety. Its publisher and author chooses to incorporate in the story beverage companies, tires, motorcycles and scooters industries, oil companies, car accessories, travel items, a washing motorcycles machine etc. The brands of products illustrated in almost every picture that accompanies the text, in the frame of the power of icon and images.

The revelation of degrees of commercialization, which is promoted by the vehicle of literary language for children, highlights how important and appropriate is the cultivation of visual literacy and media literacy. A large percentage of social responsibility must be taken by the consumers themselves. They have to leave away the role of culturally inert mass and deepen critical literacy. The reduction of the swelling of the commercialization and linguistic hegemonism is linked to the strength of the receiver in order to operate as an active reader of the texts and the language of the images. Such encouragement can start from the stage of preschool age and is associated with dynamic teaching methods in the classroom.

Nikoletta Tsitsanoudis – Mallidis has been elected as an **Assistant Professor** of Greek Language and Linguistics at University of Ioannina. He has taught undergraduate and graduate programs at the Universities of Thessaloniki, Ioannina and Thessaly. She is **associate editor of the International Journal of TESOL** and reviewer in scientific journals. She is a member of the Association of European Journalists and academic responsible for Greek language Learning programs in the Language Centre 'Stavros Niarchos'. She is the author of 12 books, several of which are used as textbooks. She is awarded by the "Untested Ideas Research Center", etc. She is married to Mr. G. Mallidis and has two children.

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Smaragda Papadopoulou was born in Thessaloniki in Greece. She studied in the United States at SEHNAP of New York University in the USA (**M.A.** in Teaching and Learning and a specialization for writing for children and Language) and at the Aristotle University of Thessaloniki (Undergraduate studies in Primary Education and **Ph.D.** in Creative writing with Children through methods of Whole Language Approach). At the age of 25 years **she published her poetic prose and fiction books** under the pen name Smaragda Mandathaki (Armos Publishing Ltd). She **also published children's books** (Armos, Kastaniotis). Today she is an **Associate Professor** at the department of Primary Education at the University of Ioannina, in Greece with the specialization of Teaching Modern Greek Language. She has published scientific books in the Publications of Gutenberg-Typothito/ Dardanos and the Metaixmio Publishing House in Greece. Her articles and studies have also been published to international conferences proceedings and scientific journals. Her interests are in language arts and teaching methodology, multicultural literature, bibliotherapy, Orthography, figurative language, fairy tales and storytelling, argumentation discourse analysis and rhetoric art.

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105. Dr. Aliko Tsotsorou (*Modern Greek Language Teaching Centre, National and Kapodistrian University of Athens*)

History, Space and Time in the Novel of George Sari *The Treasure of Vaghia*

Space as revealed in the novel of George Sari *The Treasure of Vaghia* (1969), comprises an inseparable element of narration, action and involvement of characters in the scenes of the novel. In parallel, space also functions as landscape description, inspired by traveling experience. Moreover, space can also be interpreted as part of a topographic description, in the meaning applied to the term topographic in Archaeology, since the plot of the novel takes place in particular places of the island of Aegina, like the Temple of Afaea and the Altar of Ellanius Zeus, sites which carry special archaeological interest. The novel reveals and points out to its reader the historical, archaeological and cultural meaning of the particular space of the island of Aegina. This process is achieved through the continuous mixing of multiple levels of time. The level of the present time always prevails and is linked to the group of the novel's young heroes. The level of the immediate past keeps an important part in the novel, in past decades of the 20th century, during the period of the Second World War and the German Occupation. The very deep past of the classical era, the Doric city of ancient Aegina is revealed to the heroes of the novel through their search for a time past. The "treasure" of Vaghia does not only coincide with the precious coins, which the young heroes are searching for, but also with the discovery and the enchantment of ancient art.

Aliki Tsotsorou studied Byzantine and Modern Greek Literature in the National and Kapodistrian University of Athens. She did postgraduate studies in King's College, London and she is a **PhD holder** of the School of Philosophy of the University of Athens. Since 1991 she is a **tutor in the Modern Greek Language Teaching Centre of the University of Athens**. Her papers on Modern Greek Literature and the Teaching of Modern Greek Language and Literature have been published in the periodicals *Χάρτης, Γράμματα και Τέχνες, Σύγκριση, Πάπυροι, Λογοτεχνικά Θέματα*. She has participated in many Greek, European and International conferences and her papers have been included in their Proceedings. She has participated in the writing of four books for the Teaching of Greek as Foreign Language and **has translated four books from English into Modern Greek**, on educational, historical, philosophical and art topics. Her poems have been included in the periodicals *Γράμματα και Τέχνες, Δώμα, Ομηρέλ्ला, Αιτωλικά*, and *Πόρφυρας*; since 2004 **she has published two poetic collections**, *Φωνή αιωρούμενη* and *Στο Μεσοδρόγυ*.
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106. Eirini Tzitzili (*University of Ioannina, Greece*)

From The Wizard of Oz to The Wizard that "Woz" (Was): Transforming, Adapting the Fairy Tale in Greece.

The Wonderful Wizard of Oz, the children's novel, which was first written in 1900 by L. Frank Baum and illustrated by W. W. Denslow, it has been since then reprinted numerous times, most often under the name *The Wizard of Oz*. After the well-known 1902 Broadway musical and the 1939 film adaptation the popularity of this book was skyrocketed. Since the tale's first appearance, there have been countless written and illustrated versions for children all over the world. It is remarkable the fact that this book, 100 years afterwards withstanding not only in time but also subject to new treatments. Moreover, it becomes a source of inspiration organizational information systems for developing interactive systems more user-friendly. One way to achieve this goal is through the methodology of the so-called "Wizard of (W) Oz studies". This essay examines two contemporary adaptations that were written in Greek for young children the last years in contrast to the "pretext", that is Baum's original work. My aim is to attempt a comparative narrative analysis and through the intertextuality to investigate the ways in which the story have changed and have developed at various illustrative types. I will endeavor to determine in which way the alterations and adjustments that the original text has undergone thereby to be adjusted as closely as possible to the Greek public/ audience in a better way and how the procedure of the adaptation is influenced and associated with the cultural, social and ideological components of the era that the under discussion books were written.

Tzitzili Eirini is graduated of the Department of Early Childhood Education in Ioannina. She is a **PhD candidate** in the field of Children's Literature of the University of Ioannina. She is working in primary education as a special educator. She participated as rapporteur to the workshop Educational Research Methods and Techniques: Theory and Practice entitled "Gardner's Theory in Preschool Learning Environments through action research". She has done a post on Special Education Topics magazine entitled "A Didactic Approach of Inclusion of Pupils with Special Educational Needs – The Contribution of Fairy tales as a Learning tool in a Multicultural Classroom".

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107. Dr. Luis S. Villaca as de Castro (*Department of Didàctica de la llengua i la literatura, Facultat de Magisteri, València Spain*)

Literature for Young Adults at the Centre of a University Syllabus: Pedagogical Knowledge in Nikki Grimes' *Bronx Masquerade*

The aim of this presentation is to share my experience as a teacher-researcher in a university module I taught during the 2012-2013 academic year within the 'Language and literature education department' of the Faculty of Education, at the University of Valencia (Spain). My initial goal was to place literature for young adults at the center of the syllabus, and to rely on it as the leitmotiv which would give coherence to the practical and theoretical-pedagogical aspects of the module. The course was "English as a foreign language I." All the students were in the third year of their Degree in Primary Education, to become Primary teachers of EFL. The book chosen was *Bronx Masquerade* by Nikki Grimes. Socio-constructivist and transformative

pedagogical orientations were adopted in four workshops through which students were able to internalize the pedagogical knowledge and the linguistic richness of the book. They wrote a general essay on education, a poem, organized group presentations around an episode of the black history of the US, and finally wrote another essay specifically dealing with Nikki Grimes' book, in which they had the chance to make explicit the connections drawn throughout the module. By the end of the year, not only had the book provided them with sound pedagogical knowledge—through the character of Mr. Ward, the teacher all students speak about in the novel, but who never gets to speak himself, and whose practice we dissected—; in addition to this, *Bronx Masquerade* allowed us to reflect on the situation of urban black youth in the US, provided us with a group-ideal towards which to progress as a class, and also gave a linguistic-aesthetic model for my students to meet the most difficult challenge in the module: writing a poem.

Luis S. Villacañas de Castro is an **Assistant Professor** in the Language and literature education department at the University of Valencia, Spain, where he also obtained a **Ph.D.** in Philosophy. In 2012 he co-organized the 1st International Conference: Teaching Literature in English for Young Learners, and co-edited *Thinking through Children's Literature in the Classroom* (2014, Cambridge Scholars). His academic interests lie in critical pedagogy, EFL, literacy, and educational action research.

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108. Kati Voigt (*University of Leipzig, Germany*)

"Time and Space are Only Forms of Thought": Time, Space and Memory in Time Travel Fantasies for Children and Young Adults

I argue that time, space and memory are not only fundamental elements in time travel fantasies for children and young adults but they can also be seen as separate stages in the evolution of this genre. In Edith Nesbit's *The Story of the Amulet* (1906), the Psammead explains to the children that "time and space are only forms of thought." Thus, it is not surprising that the siblings travel through time and space. Although both elements are the features that make this story a classic in children's literature it seems that especially the travel to exotic, mysterious and far-away places are of importance. However, time travel also allows for temporal shifts which do not involve any spatial movement. Philippa Pearce's *Tom's Midnight Garden* (1958), Tom travels to earlier points in time but always stays in the same garden. Linda Hall observes that such time-slip stories after the Second World War seem to be especially concerned with the "sense of identity and of personal and cultural inheritance," addressing the continuity and discontinuity of communities and specific places. To pursue this idea, it can be argued that memory and processes of recollection are the main feature in these stories. With the turn of the century, time travel fantasies for children and young adults seem to have become more popular than ever before. In an age in which global travel has become accessible to a growing number of people, especially in the Northern hemisphere, 'space travel' stories seem to have become less intriguing than they were 100 years ago. Travels through time, however, are continuously fascinating. Stories like Eoin Colfer's *Artemis Fowl and the Time Paradox* (2008), J.K. Rowling's *Harry Potter and the Prisoner of Azkaban* (1999) and Keith Mansfield's *Johnny Mackintosh and the Spirit of London* (2008) are not solely concerned with going on an adventure in time but also with the consequences and paradoxes of time travel. Time itself has now become the major concern in those stories. This paper will explore the fundamental importance of Time, Space and Memory in fantastic literature for children and young adults and will discuss both its relevance to narratives of personal development as well as topical and stylistic shifts and changes in the genre.

Kati Voigt is a **PhD student** of English Literature and British Cultural Studies. She studied Mathematics and English at the University of Leipzig and finished her Teacher Training Programme for Grammar School and Magister's degree in 2010. Since then she has been a Research Assistant and Lecturer for English Literature and Cultural Studies at the University of Leipzig. Her special interest lies with the fourth dimension (time and space), mathematics in literature and children's fiction. The working title of her PhD thesis is "The Science in Time Fantasies for Children and Young Adults." Currently, she is co-organizing the conference "The Common Denominator".

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109. Dr. Angela Yannicopoulou (*Faculty of Early School Education, School of Education, National and Kapodistrian University of Athens, Greece*)

History as Illustrated Stories in Books for Young Children

This paper studies how the past is presented in historical illustrated books for young children. It examines only the fiction-books that currently circulate in Greek publishing market, both originally written in Greek and translated into Greek. It is obvious that under the umbrella-term historical illustrated book, a series of different texts accumulates: historical fiction that refers both to fictitious events which took place in the past (e.g. *A Girl is fluttering above Kerameikos*), to real or presented as real historical facts (e.g. *Hiroshima no Pika*), biographies of historical persons (e.g. Kanaris, Papadopoulos publications) and historical narratives, such as the battles of Marathon and Salamis in *Stories the War told*.

This study will be confined to two parameters that concern the above books:

First: How harsh historical events, like the dropping of the first atomic bomb or the Holocaust, that evolve great violence, pain and despair, become words and images in books for young children and how atrocities and trauma are transformed into stories for innocent readers-viewers. The issue is related to the theoretical criticism on realism in children's literature and reveals how contemporary society conceives the notion of child and constructs childhood.

Second: How the past is presented in today's books addressed to tomorrow's citizens. In other words, how the inherent difficulty of the simultaneous co-existence of three temporal phases is solved and how the past mirrored in the narrated events is reconciled with the present of the narration and the future represented by the child-reader. The issue is related to the construction of the past and strongly implicates ideological issues, e.g. the formulation of national identities. An interesting example consists of the various biographies of the very same historical person (see Alexander the Great). These build a series of different stories and ideological points in an attempt to (re)create a past through the 'otherness' of the present and with the 'responsibility' of talking to the future generation.

Angela Yannicopoulou is an **Associate Professor** of Children's Literature at the Faculty of Early School Education of University of Athens, Greece. Among her research interests are children's literature (especially picturebook) and literacy (especially visual literacy and multiliteracies). Among her books are: *Aesopic Fables and Children: Form and Function* (Liverpool: Manutius Press, 1993, in English), *Towards Reading* (Athens: Kastaniotis, 2005, in Greek), *Playing with Phonemes* (Rhodes: Aegean University, 2006, in Greek), *Literacy in Preschool Education* (Athens: Kastaniotis, 2005, in Greek) and *In the Colourland: The Contemporary Picturebook* (Papadopoulos, 2008, in Greek).

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110. Dr. Alexandra Zervou (*University of Crete, Greece*)

Alternating Space and Time. The Management of Historical Memory from the 19th to the 21st Century: Young Heroines and Young Readers

In 2013 the centenary of the union Crete with Greece was celebrated. On the occasion of the anniversary, Galateia Kazantzakis' novel "A Little Heroine", which refers to the massacre in the Arkadi monastery, was studied in many schools. Today's reading in school was used to cultivate historical knowledge and national consciousness. However, the intentions of the author were wider, as the work is not without a disguised spirit of cosmopolitanism and pacifism. Through the story of the Cretan girl Lenio the events are described with relative historical accuracy, interwoven with interesting facets of Cretan folklore.

Although it is not declared anywhere, the work is anything but original. It cleaves faithfully to and often paraphrases the story of J. Stahl's little heroine, "Maroussia", a Ukrainian girl who is not afraid of the Russian conquerors of her homeland. The book had been sent to the pupils in Alsace at the time the province was under German occupation. Thus, it proposes a skillful and allusive management of the historical material, endeavouring to cultivate a "by analogy" love of fatherland and to create French national consciousness, without speaking explicitly about this. The highly renowned French author and successful (economically too) publisher of the works of Jules Verne, was fully aware of how to bypass political censorship.

However, the French work too is a version of the homonymous book (Marusia) by the Ukrainian literary

figure Maria Vilinska- Markorych. The spatial-temporal transformations of these texts, as well as their characteristic differentiations, are particularly fascinating. The corresponding heroine is modelled differently by the left-wing feminist Galateia, the French moderate socialist Stahl, the militant Ukrainian author committed to his homeland's struggle for liberation. Indeed, because these books are published also today, they are illustrated and perceived in different ways. In my paper I try to follow the journey of the young heroine in space and time, and to detect the way in which the game of perception and (re)creation is played.

Dr. Alexandra Zervou is **Professor of Classical and Children's Literature** at the University of Crete and **Workshop Director for the Study of Literature.Studies: Philosophy School of Athens University. / Maitrise and D.E.A. of Comparative Philology, Paris IV/, D.E.A. of Classical Philology, Paris X/ Doctor of Classical Philology. Paris X (Prof. F. Vian director).**Books : *Ironie et Parodie; le comique chez Homère*, Bibliothèque I. Th. Kakridis, Hestia 1990./ *Censorship and forms of resistance in the classics of our childhood*, Odysseas, 1997, 5th ed. 2012./ *In Wonder Country - The juvenile book as a meeting spot of children and adults*, Patakis, 1997, 5th ed., 2013./ *The Game of Poetic Creation in the Iliad and Odyssey*, Book Institute, 2004./ *Homeric translations, an addendum to the Odyssey*, Maistros, 2005.**She has published a great number of articles in English, French, and German journals and has contributed to collective volumes.**The focus of her current research is on the reception of classics and of historical Past in Children's Literature, as well as in the representation of contemporary problems.
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WORKSHOPS

1. Anita Boesmans (*Department of Teacher Education KHLim, Belgium*),
Lecturer and Erasmus Coordinator

Kamishibai and its Use in Primary School/ Kami-shibai (Paper-Drama/Play/Theatre)

1. Background

Kamishibai was a popular form of street- storytelling in Japan from the 1920's till the 1950's. Due to the bad economic situation the popularity of kamishibai grew. During the 2nd world war, kamishibai became not only a popular form of story telling but also a predecessor of television, providing people also with information and propaganda. With the advent of television in the 50's, the kamishibai-storyteller gradually disappeared from the streets, but nowadays kamishibai is popular again in schools, libraries and cultural centres. It's spreading all over the world.

2. Connection with the Conference theme: *Time, space and memory in literature for children and young adults.*

Kamishibai is used more and more in Kindergarten and primary school outside of Japan. In the teacher training college at KHLim in Hasselt the topic is included in the curriculum for teachers in early childhood education and primary school.

With kamishibai children can learn about Japanese stories and Japanese culture, thereby bridging the space between their home in Europe and a faraway country. Further on, the butai (wooden box) can be used as a medium to meet more other cultures and their stories. Kamishibai also permits children to travel in time. It is a medium of the past, which creates a magical atmosphere, so important in storytelling. It is perfect for all kind of folk and fairy tales, phantasy stories as well as realistic stories. Closely connected with time is memory: memories of the past bring back former realities into the present.

3. Workshop

In the workshop I shall talk about the background of kamishibai, but also elaborate on the use of kamishibai in primary school (authentic Japanese stories, development of a theme, connection with other fields e.g. art), taking into account the theme of the conference.

Anita Boesmans (Department of Teacher Education KHLim, Belgium)

Master in Germanic languages English and Dutch language and literature (Leuven Catholic University – 1980).

1980-1996

Lecturer of Dutch language and literature at Normaalschool Kindsheid Jesu, both in primary and early childhood education.

1996-2014

Lecturer Dutch language and literature at KHLim, Department of Teacher Education, early childhood education.

- Staff exchanges at Bradford University college (UK), University of Thessaly in Volos (GR), Escola Superior de Educação de Viana do Castelo (PT), Escola Superior de Educação de Setúbal (PT), Oslo University College (NO), Linköping University (S), National and Kapodistrian university of Athens (Gr), Granada university (ES), Linnaeus University (SE).

- Preparatory visits, presentation of EOS (Experiential orientated Spring Module), participation in international weeks, conferences at Hjørring University College (DK), Eger Foiskola (HU), University of West-Bohemia Plzen (CR), Viborg University College (DK), Universidad de Castilla-La-Mancha in Cuenca (ES), Mondragon University (ES), Granada University (ES), Turku University (SF)

Escola Superior de Educação de Coimbra (PT), Lapland University in Rovaniemi (SF), Bologna University (IT)

2001-2014

- **Creator of and lecturer in EOS** (experiential orientated spring module), the international module for incoming Erasmus students and KHLim-students

2005-20014

- **Erasmus coordinator Department of Teacher Education KHLim**

- Coordinator for KHLim in ETEN (European Teacher and Educator Network)

- **International coordinator Department of Teacher Education KHLim**

2012-2014

- Coordinator for KHLim in Symposium, international teacher education network

April 2013: organizer of European Teacher Education Network – conference 'Education designed for all' in Hasselt

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2. Libuše Lišková (*University of West Bohemia, Czech Republic*), *Lecturer*

Developing Students', Linguistic, Cultural and Historical Awareness through Nursery Rhymes and Poetry

This talk deals with the shortest type of literary text, namely nursery rhymes and simple poems, or, to be more specific, with possible ways of exploiting these in teaching English. Although such texts might seem suitable only for pre-school children, the fact they are in a foreign language, combined with the wide range of topics they cover, makes them an excellent source of authentic language for young learners (and some of them also for learners at secondary level).

Teacher trainees for teaching at primary school at the Faculty of Education of The University of West Bohemia in Pilsen have within their five-year study programme a one-semester course in English Children's Literature. The objectives of this course are to familiarise students with the range of English children's literature that can be used with their learners, along with a range of techniques to exploit it, to develop their cultural and language awareness, and last but not least to help them enjoy literature and consequently be able to help their young learners enjoy it as well. Needless to say, apart from fairy tales, the most suitable literary texts for young learners are nursery rhymes: riddles with their potential to employ problem solving; counting-out rhymes whose regular rhythm can develop the learners' sense of English pronunciation, e.g. linking or word stress; or those that describe everyday life or special events such as Easter or Christmas. Unlike nursery rhymes, poetry is usually too complex to be used with young learners but there are exceptions in both categories: more sophisticated and challenging rhymes on the one hand, suitable for older students with more advanced English, e.g. those that refer to certain events in history; then, on the other hand, poems by acknowledged poets, containing basic vocabulary and a simple grammar structure, which are appropriate even for elementary learners of English. In my presentation, I am going to focus on a few nursery rhymes and poems that I have found especially rich in their potential to develop the above-mentioned types of awareness.

Libuše Lišková was born in Plzeň, where she also started her teaching career after studying Mathematics and Art at Purkyně (now Masaryk) University in Brno. Having finished her studies of English Language and English Literature at the University of West Bohemia in 1993, she has been teaching there at the English Department (courses Introduction to Literature, Creative Writing, Children's Literature, Juvenile Literature, Literature in ELT). In 2001 she received her **M.A. TESOL degree from Moray House, Edinburgh University in the UK**; her thesis was Teaching English to Young Learners through Nursery rhymes, Songs and Fairy Tales. Using literature in teaching English, not only to primary level learners but also secondary school students, is her special interest. In addition to coordinating several national projects in the area of life-long education of teachers, she was involved in two international Socrates Lingua projects, namely Europa Eureka! (2003-2006) and Languages from the Cradle (2006-2008). Since 1998 she has been a **member of the organizing committee of the Ideas that Work annual conference** for teachers of English. She has published several articles in journals, edited volumes and conference proceedings.

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3. Dr. Xavier Mínguez-López & Rafael Fernández Maximiano (*University of València, Spain*)

Interdisciplinary Workshop on Music, Literature and Creative Writing (2 parts, 1.30 h. each)

This workshop intends to give some tools or just to experience different techniques of creative writing that use music and painting as a complement or as a motivation. It arises from the experience of Griemal, the name of our group, who works in Artistic Education trying to combine the resources of literary education, musical education and audio-visual education. As a result we have conducted some research especially in two fields: opera and animation. However, our experience as teachers' trainers has showed to us many possibilities for using interdisciplinary methodologies at school.

Probably, the most fruitful application of interdisciplinarity is the creative writing. The plot of a story, even a very short story, represents a good guideway to include other formats that can help to express emotions, to express nuances that verbal language cannot tell or also to completely break the message with contradictory contents. Irony, intensification, contextualisation... the combination of different arts is a fact in modern media and children are used to them. It is a good opportunity to use in the class room. We will suggest during this workshop some activities to share with the colleagues as well as experiences we have already tested at the University. It will be conducted by a Literature lecturer and a Music lecturer and **it will last 3 hours in two 1h30min sessions.**

Dr. Xavier Mínguez-Lopez is **Lecturer** in the Department of Didactics of Language and Literature at the University of Valencia. He conducted his Phd on Interculturality in Catalan Literature for Children and Young People. He was **Researcher at Yokohama National University in Japan** where he carried on a research on comprehension of Japanese animation. His lines of research are Children's Literature, Literary Education and Animation. He has published a dozen of books for children.

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Rafael Fernández Maximiano is **Lecturer** in the Department of Didactics of Musical, Plastic and Physical Expression at the University of Valencia. He has conducted research on multiculturalism and music education. His current research interests are interdisciplinary education and the use of film and opera for multidisciplinary work in the primary classroom. He is part of the Research Group Griemal about interdisciplinary education on arts. **He is also a professional clarinet player.**

4. Dr. Elizabeth Poe (*University of Colorado at Boulder, USA*)

The Child and the Book: from Children's Literature to Readers Theatre

How do you get children excited and engaged with books? Get them onstage! Readers Theatre is a staged reading of literature with participants reading from scripts, conveying the book's story using voice and facial expressions. In this workshop Poe introduces and shows how to implement the concept, demonstrating how Readers Theatre offers educators an innovative opportunity to acquaint children and young people with quality literature, develop their public-speaking skills, and teach teamwork in an activity that is as entertaining as it is educational.

Elizabeth A. Poe is a retired **Professor** of Children's and Young Adult Literature who **holds a Ph.D.** in Curriculum and Instruction from the University of Colorado at Boulder. She has organized Readers Theatre performances with authors at professional conferences around the world. **She is a member of the 2014 Newbery Committee and has served on the Caldecott Committee and chaired the USBBY Outstanding International Books Committee, the Colorado Blue Spruce Young Adult Book Award, and the IRA Young Adult Choices project.**

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POSTER PAPERS

1. Dr. Martha Mavridou (*University of Thessaly, Greece*)

Adaptations of Aesop's fables during the passing of time

The adaptation of literature for centuries has been a fairly common occurrence. There are large numbers of people who know the classic literature through the adaptations, but also through the classic illustrated comics which indeed consist a kind of adaptation as well.

Ever since the ancient times, Aesop's fables have been for the field of adaptation, a very important group of texts which have always attracted the interest of people involved with literature and especially textual transformations. Into Plato's *Phaedo* (61b) is said that philosopher Socrates during his stay in prison, shortly before his death, tried to adapt some of the Aesop's fables and present them in the form of lyrics (Mavropoulos, 2005: 17-18). The dynamics of aesiopian fables, as well as the need for a wider teaching and pedagogical approach has led many writers of children's literature in their adaptations to various kinds of literature.

In modern children's literature is observed a stream to aesiopic fables and variety in terms of types and age groups targeted. The potential of Aesop's texts for adaptation in children's books, has led to a lack of restraint in regard to publishing books that deal with this subject. The grace, the allegory, the shortness, the clarity, the humor and the tragic nature of things are sometimes, are typically encountered in these myths. These known as Aesiopian characteristics strengthen the influence Aesop has always had in relation to social mores and values of both his era and the posterity, and eventually moving towards today when Aesop continues to represent the present and, thus, be up -to -date (Anagnostopoulos, 1987: 85).

In this paper we will see the kinds of literature (fairytale, poem, theatrical play, Puppet Theater, song, etc.) in which Aesiopian texts have been adapted to at times. As well as the changes in style and structure they have been through, in order to transform from adult reading into young children's favorites readings.

Martha Mavridou is a graduate of the Department of Early Childhood Education of University of Thessaly and **Ph.D.** in the same department. Her thesis concerns the adaptations of Aesop's fables and how teachers can use Aesiopian texts to present puppet theater in the classroom. Since October 2009 she's working as a drama teacher in Municipality of Eordaia. From 2000 to 2010, she was basic partner of the Laboratory of Language and Culture of University of Thessaly in the head of Emeritus Professor V.D. Anagnostopoulos. She was working in the Faculty of educational programs concerning the "literature in theatre", the "adaptation", and also for all the theatre performances organized by the Laboratory of Language and Culture. Her scientific interests are the adaptation of literature in plays, creative writing, especially in children's literature. She's been attending a lot of conferences and seminars in Greece and abroad, about Theatre in Education, Literature, Adaptation and Writing.

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2. Polyxeni Peschou (*Faculty of Primary Education, National and Kapodistrian University of Athens, Greece*)

Children's Books and Museum Exhibition Projects: The Case of *The Promise*

This poster focuses on the importance of contemporary children's books, specially designed for museum exhibitions, while also highlighting the features they should display. Since a museum is a meeting place with history and affords envelopment in collective memory, its connection to children's books is of the utmost importance for the relationship of the child with the past, as well as the connection of the past to the present. The creation of children's books specially designed for the needs of museum exhibitions can help children approach the topic of the exhibition, as well as make the museum more accessible to

children in general, as shown in the case of *The Promise*. *The Promise* was created by award winning UK storyteller, Anna Conomos, in the context of the cross-media project 'Twice a Stranger'. The story of the illustrated children's book, which is accompanied by DVD and lesson plans, explores the meaning of friendship and memory against the backdrop of the population exchange between Greece and Turkey in 1922-24. The book doesn't intend to teach history, but brings us back to the past, by relating a story through the illustration of collective memory, while building a bridge to the future. Illustrating memory turns out to be an excellent technique to make history interactive. Looking at the case of *The Promise*, one notes the need for similar multi-dimensional edited collections that will accompany museum exhibitions and could function as autonomous children's books and support materials for educators. Nowadays, children's books ought to be modernised so that they can build a bridge between children and museums. The effective use of means like the illustration of memory and multimedia contributes towards that goal.

Polyxeni Peschou

Graduate of the School of Primary Education of the Aristotle University of Thessaloniki. **Postgraduate student of Literature** at the School of Education of the National and Kapodistrian University of Athens. She works in public elementary education as a special needs educator. Her research interests focus on critique of children's books and on children's paraliterature.

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3. Christos Siorikis (*Faculty of Primary Education, National & Kapodistrian University of Athens, Greece*)
"Grandma, we've a lot to say": The Role of Memory in the Relationship between Grandmothers and Grandchildren and the Transformation of Experienced Time into Present Utterance

The aim of this presentation is to investigate the role of memory in the evolution of the relationship between grandmothers and grandchildren and the artistic fruits of this relationship. Firstly, two texts are used, the illustrated book *Grandma's Book* by Portuguese author Luis Silva and Greek poet Pavlina Marvin's poem "New Year's Eve Invitation". Both texts are related to the death of a grandmother, the management of mourning and the need to communicate with the absent person. The aspects of memory that is activated after death as compensation and resistance to loss, are studied in these texts. In parallel, personal experiential material is studied from my own relationship with my maternal grandmother and the short poems that both of us have generated from it, based on and dominated by memories of her life as a child. Our poems illuminate another function of memory, namely, that of sharing past experience in present time, and using it as an opportunity for communication and creation through words. The published story and poem, on the one hand, and my and my grandmother's poems, on the other, highlight three functions of the transformation into words of recalled and lived-in-the-present experience: i) consolation and/or, ii) deeper personal realisation, possibly leading to a creative elaboration, of our feelings, and iii) more meaningful inter-personal contact. In both cases, language's transforming potential upon experienced time operates within present time.

Christos Siorikis was born in 1989. **Postgraduate student** in Didactics of Literature in the Faculty of Primary Education of the National & Kapodistrian University of Athens. Has worked as a teacher in a state school in the programme of special

educational support for inclusion of pupils with disabilities and/or special educational needs. **He has also organized creative literary workshops for bilingual children's groups in the library of Cervantes Institute of Athens. He writes poems and translates from Spanish.** Translations by him have been published in literary reviews and collective volumes. He is highly interested in the poetic value of oral speech.
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4. Nikolaos Ath. Stamos (*Faculty of Primary Education, National and Kapodistrian University of Athens, Greece*)

Adapting Dickens: The Example of the *Great Expectations* Novel on Screen.

In this paper we deal with film adaptations based on the classic novel *Great Expectations* by Charles Dickens. In particular, we specify in what extent does the adaptation contribute to a dialogue between literature and cinema. Using especially the Theory of Adaptation we choose to talk about two film versions of the novel, one for cinema (1946) and one for television (1974). We emphasize in the multiple versions of the novel's and films' different endings. Therefore, it is presented and proved the continuous meanings of the classic novel across the years and the cultural values that are related to the truth of different times.

Nikolaos Ath. Stamos was born in 1986 in Trikala, Greece. He has a degree in Primary Education from the University of Thessaly with a scholarship from the Greek State Scholarship Foundation (IKY). He is a **graduate of the Department of Communication, Media and Culture of the Panteion University**. He has a **Master of Arts** at the Faculty of Primary Education of the University of Athens. He works as a teacher at an elementary school of Attiki. He also wades into drawing.

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5. Dimitra Tsiori (*University of Ioannina, Greece*)

Children's Historical Fiction: the Case of Asia Minor's Catastrophe

The Asia Minor catastrophe (1922) which culminated the War between Greece and Turkey has not started to be depicted in children's historical novels until the 90's. Although the Women's Literary Society encouraged through its competitions the writing of novels in a historical setting, the theme of the Asia Minor's catastrophe and its aftermath had to wait half a century before it would become prominent in Greek children's books. The shift towards the memories of the Lost Homelands is marked by the decisive decision of the Smyrna Union Awards and Women's Literary Society Awards which prompted Greek authors to deal with this important period in the nation's history. In this paper we examine five award-winning historical novels that appeared between 1990 and 2010. In all five novels the historical time and the social setting are organically associated with the plot and the development of the literary characters. Nonetheless, it should be noted that there are cases, in which the historical narrative and the detailed description of Asia Minor's cultural identity prevail over the plot. The novels' setting is mainly in the dystopia of Smyrna 1922 and in the refugee camps in Greece. The rich and multicultural city of Smyrna is rendered into authenticity and comes in direct contrast to the refugees' misery that ensued from the Catastrophe. Even though the era's realistic representation depends on the thorough study of historical sources, the author's personal memory plays an important role in the creation of an authentic atmosphere, as some writers originated from Asia Minor. In concluding, it is noteworthy that, although the devastation of the Catastrophe and the misery that followed the huge exchange of populations are depicted in a detailed manner, the novels also send messages of friendship and togetherness by stressing the peaceful coexistence of peoples regardless of differences in religion and culture.

Dimitra Tsiori: I am **2nd year postgraduate student** in Humanities of Education, specializing in Greek language and Children's literature, at the Department of Primary Education, University of Ioannina. My postgraduate thesis focuses on "Greek Children's Literature Awards" (supervisor: Professor Dr. M. Karpozilou). I graduated from Department of Primary Education, University of Ioannina, in 2012. I won a 3-year scholarship from the State Scholarships Foundation (2008-2011). My research interests focus on children's literature awards, children's historical fiction and review and evaluation of children's books.

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SPECIAL EVENT

My name is Alice ... my name is "Sleeping Beauty"... my name is Fairy
 A narrative wandering in time
 Tailored specially for THE CHILD AND THE BOOK 2014 Conference
 Conception, Dramaturgy & Performance: Sassa Voulgari
 Music Composition: Spyros Pan

*Time comes and goes. It enters back and forth through magic wells,
 it shrinks and at the same time it stretches.
 The heroes always flow in time, they get encapsulated in time... appearing here and there
 but they never ever measure time...
 Not to mention that some of them have the habit to overdo it when it comes to playing with time!
 Honestly, has it ever crossed your mind that under no circumstances have the heroes of folk stories
 a rational relationship to time?*

*A contemporary storyteller and a musician with unusual instruments follow a time-machine, just before
 your eyes! They encounter folkloric being and literature heroes. And all together we chase the sparks
 in the fairy-tale burrow of time: Shhhh! Alice is fast asleep!*

DURATION: 20 minutes approx. (because we are n't fairy-tale heroes)
 DOORS WILL BE CLOSED: as heroes might be shy and reach an exit to escape

Sassa Voulgari, *Storyteller*

Sassa Voulgari. Born and grew up in Karditsa, Greece. She is married and has an eleven years old son. She is a self-taught story teller and singer and since she started working professionally in 1993, belongs to the small group of pioneers who revived the art of story telling in Greece. She is also one of the most popular storytellers in Greece right now.

She is an educator applying alternative teaching approaches on her work with people. **Her talent in storytelling and singing folksongs** were inherited from her mother's side of the family. She has also been taking vocal lessons since 1998.

Sassa has organized many workshops and educational programmes with an innovative character and wherever she has been telling her stories - museums included – she set the prerequisites for the organizing of storytelling events on a permanent basis. She tells stories to young and adult audiences, offering performances to the whole spectrum of ages.

She has contributed to various innovatory storytelling performances and also created her own: developed or participated in educational programmes, told stories within public libraries which organized activities in order to familiarize children with books, performed inside museums, and – finally – by appearing in different places often, she managed to establish storytelling as a regular component of their activities. During 2000, she appeared on a television show, which consisted of 13 episodes with stories being told to children, broad-casted by the public television channel ET1, whereas she also carried responsibility of the text redaction. The show was very successful and since it was first broad-casted has been repeated many times.

Her repertoire at the moment consists of more than four hundred stories. She mostly chooses to tell folktales, either written or orally transmitted. Also, she mainly chooses to tell stories from Greece, but

occasionally she may reach out to other cultures and following the appropriate research, showing folkstories the uttermost care and respect, she includes the selected stories successfully into her performance. She has been telling literary stories as well and has also created stories upon demand. She has been researching the special relationship between rhythm and speech and whenever she tells a story, she may also include vocal improvisations or sing folksongs, while also generating natural sounds with percussion instruments. She is sometimes accompanied by fine musicians playing music live. She follows the traditional approach of storytelling, in which storyteller and audience interact in order to co-product a "negotiated" version of the story and hence she does not memorize any text. Due to her studies and long professional involvement in many, different creative and educational projects, Sassa Voulgari have a great deal of experience in telling stories to children of all ages and have cooperated with many schools all over Greece.

She has traveled a lot inside Greece, but also abroad and has participated in many conferences concerning the art of storytelling, while she also writes articles and teaches about folktales, storymaking and the art of storytelling.

Sassa Voulgari is nominated candidate from SCBWI Greece for the Astrid Lindgren Memorial Award 2014, as oral storyteller.

Sassa_v@otenet.gr

Spyros Pan (Spyros Panagiotopoulos) was born in Athens in 1978. He studied Economics at the University of Piraeus and he **gained his Master's degree in Human Resources at Warwick Business School**. In 2007 and whilst **working in the HR department of London School of Economics**, he takes the decision to drastically change course in his life. **He resigned from his position and left London in order to attend an eco-community in Madeira Island and study permaculture**. It was then when he learned of a new and revolutionary instrument known as the **Hang**. Spyros met his first Hang in September 2007. This meeting signified the start of a journey exploring the possibilities and endless dynamics of this new instrument. The most valuable qualities in this journey are the conscious presence in the now and the discipline required to become one's own teacher. Spyros composes his original music which is a blend of new age, contemporary world music and ambient under the artistic name **Spyros Pan**. He supports the belief that music represents dedicating one's soul and energy. It is an effort of revealing and communicating the inside to the outside. A path that is meant to be walked without borders and conditions. He is inspired by the struggle of human nature to free herself from the chains of fear, the power of the soul and the bright quality of Love. Almost seven years after, his portfolio includes **two personal albums - compositions for solo Hang** and an **appearance in the soundtrack of the movie "Man at Sea" by director K. Giannaris**. Alongside he has performed on musical stages and festivals in Greece and abroad.

THE CHILD AND THE BOOK 2014 CREATIVE ARTIST:

Maria Panagopoulou

Maria Panagopoulou **is currently attending a master's degree in Art and Heritage at Maastricht University** with a specialisation in Cultural Education. **She completed her first degree in Primary Education at the University of Athens and has also worked as a teaching assistant in a Czech primary school.** Apart from her academic interests, she is an avid traveler and enjoys painting, sketching and other crafts.
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