



**ARCYP RESEARCH SYMPOSIUM EXTENDED PROGRAM  
MARCH 9, 2018  
Ryerson University, JOR 1402**

**OVERVIEW SCHEDULE**

9:00-9:20 Registration, coffee/tea, and breakfast nibbles  
9:20-9:30 Welcome and territory acknowledgement  
9:30-11:00 AM Reconciling  
11:15 AM-12:45 PM Representing and remediating  
12:45-2:00 PM Lunch for presenters  
2:00-3:30 PM Research snapshot roundtable  
3:45-5:20 PM Remixing and remediating  
5:30 PM Post-symposium drinks and food

**9:00-9:20 AM Registration, coffee/tea, and breakfast nibbles**

**9:20-9:30 AM Welcome and territory acknowledgement**

Andrew O'Malley (Dept. Chair of English) and Naomi Hamer (President of ARCYP)

Naomi Hamer is the current President of ARCYP. She is an Assistant Professor in the Department of English at Ryerson University. Her current research and publications examine the cross-media adaptation of children's literature with a focus on picture books, mobile apps, and children's museums. She is co-editor of *More Words about Pictures: Current Research on Picture Books and Visual/Verbal Texts for Young People* (eds. Hamer, Nodelman and Reimer, 2017), and *The Routledge Companion to Media and Fairy-tale Cultures* (eds. Greenhill, Rudy, Hamer, and Bosc, forthcoming 2018).

Andrew O'Malley is Chair and Associate Professor in the Department of English at Ryerson University, specializing in children's and popular cultures. He is the Director of the Children's Literature archive, and is the author of two monographs: *The Making of the Modern Child: Children's Literature and Childhood in the Late Eighteenth Century* (Routledge 2003) and *Children's Literature, Popular Culture, and Robinson Crusoe* (Palgrave 2013). Dr. O'Malley's current project, "Comic Books, Children's Culture, and the Crisis of Innocence, 1940-1954," was awarded an Insight Development Grant by the Social Sciences and Humanities Research Council of Canada.

**9:30-11:00 AM Reconciling: Young People, Politics, and Education**

Chair: Elizabeth Marshall (Simon Fraser University, Education; VP of ARCYP)

Erin Spring (Calgary, Education; Member-at-Large ARCYP exec) "Young People's expressions of reconciliation through art"

Heather Fitzsimmons-Frey (Banting Post-Doctoral Fellow, York; Member-at-large ARCYP exec) and Alysha Bains (PhD candidate, SFU, Communications) “Youth Arts Sector Research: Representing the Under Represented and Remixing Understandings of Urban Youth Arts Organization Practices”

Catherine Ellis (Ryerson, History; Visiting Scholar, Massey College, U of T) “Does politics make a difference to their lives?” The 1962 Young Persons Survey on Political Parties and Politics”

Lee Iskander (York, MEd program), and Abigail Shabtay (McGill University) “LGBTQ Youth Activism and the Ontario Bill 13 Controversy”

**Chair:**

Elizabeth Marshall is associate professor of Education at Simon Fraser University in Vancouver, British Columbia, where she teaches courses on children’s literature, social justice, and popular culture. Her interdisciplinary research on representations of childhood within texts written for and about the child has been published in *Children’s Literature in Education*, *Feminist Studies*, *Prose Studies*, *Gender and Education*, *College English*, and *Women’s Studies Quarterly*. She is the co-editor of *Rethinking Popular Culture and Media* (Rethinking Schools, 2016) and the author of *Graphic Girlhoods: Visualizing Education and Violence* (Routledge, 2018).

**Panel:**

**Young people’s expressions of reconciliation through art (Spring)**

This presentation will focus on a collaborative art project (led by Blackfoot educator Andrea True Joy Fox) that brings together First Nations and non-First Nations adolescents from southern Alberta who are engaging in a dialogue concerning Truth and Reconciliation. Two schools are involved in this project: Bob Edwards Junior High School (Calgary) and Gilbert Patterson Middle School (Lethbridge). The forty students involved range from eleven to fourteen years of age. The significance of this collaborative art project is that two different school boards from two cities have both sought out this opportunity to come together with their students to create art and exchange ideas and dialogue for social change.

To begin, students have been asked to examine and research a historical and contemporary issue pertaining to First Nations history in Canada. The students from both schools are working together with their teachers, in addition to a team of researchers, project consultants, artists, Blackfoot elders, and liaisons, to gain an accurate and clear understanding of the historical and contemporary issue they are enquiring about. They will then complete an art piece that reflects their knowledge and understanding of the issue of their choice. They will design, create, and share their art piece and have it displayed at two professionally curated art shows—one at the Calgary Board of Education (in April) and at the Southern Alberta Art Gallery (in May).

Upon completion of the art projects, the students at both schools will engage in reflective dialogue with one another. This project is in place specifically to bring awareness, understanding and acknowledgement of Canada’s role in ridding the discrimination and marginalization against the First Peoples of Canada. Simultaneously, the project is empowering adolescents to create a respectful platform for social change, capacity building, and civic engagement.

**Bio:** Erin Spring is a settler scholar and Assistant Professor in the Werklund School of Education at the University of Calgary. Drawing on a range of methodological approaches, Erin’s research seeks to understand the ways in which young people make sense of their identities through reading, writing, and art. Her research projects are united thematically by a shared investment in stories and storytelling as a way of articulating identity development, with a particular focus on the influence of place. Her most recent publications can be found in the journal *Children’s Literature in Education*

and the *Edinburgh Companion to Children's Literature*.

**Youth Arts Sector Research: Representing the Under Represented and Remixing Understandings of Urban Youth Arts Organization Practices (Bains and Fitzsimmons Frey)**

The YouthSites Project (2016-2021, led by principal investigator Stuart Poyntz at Simon Fraser University) examines the creative arts sector for youth from economically and socially marginalized backgrounds in Vancouver, Toronto and London over the last 25 years. We map youth participation in out-of-school arts centred organizations and investigate the structural relationship between the development of this sector and the changing role and meaning of creative education. With a focus on organizational structures, instructors, working artists and youth participants, the aims of this project are to explore the struggles and achievements of this sector and to foreground its importance in contemporary urban life.

Defining and mapping the youth arts sector is challenging, and this presentation will highlight some strategies we are using in Toronto and Vancouver, and some of our early findings about organizational aims, programming, and ways youth voices are incorporated into public facing documents in London, Toronto, and Vancouver. Research snapshots from two of our case studies (Miscellaneous Theatre, Vancouver and UNITY Charity, Toronto) reveal ways some youth arts organizations in Canada are fostering young people's creative skills locally, while simultaneously, inviting young participants to become agents for change and powerful artists in their broader communities.

YouthSites is a unique and timely project that aims to examine and raise the profile of a sector that is relevant to the lives of young people in cities around the world. A better understanding of the organizations, the young people who access their programming, and ways the sector as a whole operates, demonstrates alternative ways of seeing marginalized young people, and points towards directions policy can change for the better.

**Bios:** Alysha Bains is a doctoral student at Simon Fraser University, in the School of Communication. Her doctoral work is centred on an exploration of youth cultural production, in the context of second generation South Asian identities in Canada. She is particularly interested in how creative scenes in Canada operate as a way to disrupt dominant narratives of South Asian representation in the west. Her community work has focused on developing creative models of literacy learning in East Vancouver with young people in the inner city school district.

Heather Fitzsimmons Frey is a Banting Post-Doctoral Fellow at York University in Toronto. A director and dramaturge, her research focus is performance for / by / with young people. Her postdoctoral research project, grounded in performance-based historiography, is called "Rehearsing Revolutions: Amateur Theatre and Encounters between 19<sup>th</sup> Century and 21<sup>st</sup> Century Girls." Her research is published in *Canadian Theatre Review*, *Girlhood Studies*, *Jeunesse*, *Research in Drama Education (RiDE)*, and *Youth Theatre Journal*, as well as in her critically contextualized edited collection *Ignite: Illuminating Theatre for Young People* (Playwrights Canada Press 2016).

**"Does politics make a difference to their lives?" The 1962 Young Persons Survey on Political Parties and Politics (Ellis)**

In early 1962, Odhams Research Department (a branch of Odhams Press in London) conducted a "Young Persons Survey" to gain insights into British teenagers' views of politics and political parties. The survey concluded, "The youth of this country are wide open to be captured – if captured they may be." This formulation neatly encapsulated the contradictory typologies of postwar British youth as simultaneously angry and apathetic, active troublemakers and passive consumers. These models fuelled strong tendencies among politicians and policy-makers to over-estimate young people's distinctiveness and magnify or distort their importance. Nevertheless, in the immediate postwar decades young people had unprecedented influence on British politics. Ideas

about young people underpinned contemporary political analysis not only in areas with clear connections to adolescence, such as education, but also in broader debates that incorporated the defining issues of the immediate postwar decades, including social and class cohesion, community development, voluntary action and the welfare state. In seeking to understand some of the pivotal political decisions of this period, I suggest that historians should consider the extent to which they originated in a discourse that established young people as ‘problems’ in need of ‘solutions.’ In that context, the 1962 Young Persons Survey is significant both for the light it sheds on young people’s own thoughts about key political issues in this period, and for its representations of young people as political actors. As a result, the survey contributes to our understanding of the enduring impact that ideas about young people have had on political decision-making since the Second World War.

**Bio:** Catherine Ellis is an Associate Professor in the History Department at Ryerson University. Her research explores political ideas, problem-solving and decision-making in modern Britain. In 2017-18, she holds a Massey Ryerson Visiting Scholarship to explore the growing influence of young people and youth culture on British political life from the Second World War through the 1970s. Her work has been published in edited collections and in journals such as *Contemporary British History*, *Journal of Political Ideologies* and *Journal of British Studies*.

**LGBTQ Youth Activism and the Ontario Bill 13 Controversy (Iskander and Shabtay)** Public education in Ontario, Canada is a unique in that both secular and Catholic school boards are publicly-funded and thus accountable to the Provincial government. Despite this, the ability of the Catholic school system to offer educational policy and curriculum that keeps within Catholic canonical law is constitutionally protected. Unsurprisingly, tensions arise when the existence of publicly-funded Catholic schools, and the way Catholicity looks like within them, seem to bump up against the rights, wishes, or inclusion of marginalized groups. One such case was the passing of the Accepting Schools Act (Bill 13), which included the directive that all publicly-funded schools, whether public or Catholic, support students who wish to establish, name, and run gay-straight alliances (GSAs). This legislation, inspired and shaped by the actions of children and youth, sparked debate about who – parents, trustees, principals, Church officials, the government, or students – has influence over how publicly-funded Catholic schools are run in Ontario. In this paper, we explore topics of youth activism and agency in relation to the controversies that led gay-straight alliances to be included in Bill 13 and, following this, we consider the Bill’s potential effectiveness in making schools better for LGBTQ youth.

**Bios:** Lee Iskander is an Ontario Certified Teacher and Master of Education candidate at York University. Lee has worked with LGBTQ youth in various capacities and has given numerous talks and workshops on topics such as youth activism, intersectionality, and supporting trans youth. Lee is the recipient of numerous awards, including the John Damien Award for Outstanding Activism, the Bridges to Hope and Freedom Award, and LGBTQ Youth of the Year, and they were the Youth Grand Marshal for Pride Toronto in 2011. Their current research explores the workplace experiences of transgender teachers.

Abigail Shabtay is a Course Lecturer in Education at McGill University. A recipient of several awards and grants for research, community development and culture, her PhD research explores young people’s academic experiences using participatory play-building. Abigail’s published work focuses on children’s rights, child-centred education, youth-led initiatives, and drama-based participatory action research. She is the Managing Director of Artucate Canada, a non-profit organization where she works with youth to create theatrical pieces and art installations that promote social change. Abigail has organized several conferences, including this year’s *Children, Youth, and Performance Conference* in Toronto, for which she is the Conference Chair.

11:00-11:15 AM Break

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## 11:15 AM-12:45 PM Representing and Remediating identities

Chair: Derritt Mason (Calgary, English)

Daniela Barrera Murcia (Ryerson, MA LitMod) “Depictions of Multiculturalism in Canadian Children’s Picture Books”

Emily Proulx (Ryerson, MA LitMod) “Adaptations of Autochthonous Spaces: An Analysis of Nancy Sheppard’s *Alitji in the Dreamtime* and Erin Taylor’s *Alice’s Wonderful Adventures in Africa*”

Kisha McPherson (PhD Candidate, York) “Black Girls Clapback: Deconstructing representations of Black identities in contemporary culture”

Emma Dunn (PhD candidate, Communication and Culture, Ryerson) “Flipping the Script: Heroines with Eating Disorders in YA Fan Fiction”

### Chair:

Derritt Mason is an Assistant Professor of English at the University of Calgary, where he teaches and researches at the intersections of children’s and young adult literature, queer theory, and cultural studies. He is the author of *Sites of Anxiety in Queer Young Adult Literature and Culture*, forthcoming from the University Press of Mississippi, and the co-editor (with Kenneth B. Kidd) of *Queer as Camp: Summer Camp, Camp Aesthetics, and Queer Possibility*, forthcoming from Fordham University Press. Derritt’s work has also appeared in *Children’s Literature Association Quarterly*, *English Studies in Canada*, and *Jeunesse: Young People, Texts, Cultures*.

### Panel:

#### Depictions of Multiculturalism in Canadian Children’s Picture Books (Murcia)

In commemoration of Canada’s 150<sup>th</sup> year of confederation (2017), books are being published to celebrate Canadian culture. Integral to the portrayal of Canadian culture is multiculturalism, as it is part of Canadian identity and its constitution. Scholars have pointed out that there seems to be an “official version” of Canadian multiculturalism, which has only become more apparent with book titles that cater to the anniversary of the confederation. However, there seems to be incongruities between the “official version” of multiculturalism and the reality of racial minorities and marginalized groups in Canada.

I have chosen to examine Canadian picture books that cater to a child audience; children’s literature is often seen as a didactic tool, in which authors hope to instil their own values on child readers. Canadian children’s picture books serve a purpose in teaching Canadian children about multiculturalism, whether “official” or not. By taking two very different picture books, Jo Ellen Bogart’s *Daniel’s Dog* (1990) and Heather Patterson’s *I Am Canada: A Celebration* (2017), I demonstrate this dissonance between the everyday reality of a Canadian person (regardless of their ethnicity) and the portrayal the government puts forth.

I demonstrate how the protagonist of *Daniel’s Dog* accurately portrays one of the many aspects of a culturally diverse Canadian, whereas *I Am Canada: A Celebration* fails to do so by attempting to represent the large multitude of difference. Overall, I argue that normalizing diversity, instead of cataloguing the differences between cultures better represents how children should learn about multiculturalism (seen in *Daniel’s Dog*). This is done by going beyond “othering” cultural minorities by making a spectacle of their differences, and instead simply presenting their experiences as simply another iteration of Canadian identity.

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**Bio:** Daniela Barrera Murcia is currently a student of Ryerson University, where she is pursuing her Master of Arts degree in the Literatures of Modernity program. She holds a Bachelor of Arts degree in English Literature from Concordia University in Montreal. As a Colombian born Montrealer, she is concerned with the (mis)representations of minorities and people of colour in the media and literature. She is interested in contemporary Canadian literature and how Canadian identity and multiculturalism converge.

**Adaptations of Autochthonous Spaces: An Analysis of Nancy Sheppard’s *Alitji in the Dreamtime* and Erin Taylor’s *Alice’s Wonderful Adventures in Africa* (Proulx)**

Non-Indigenous representations of Indigenous peoples have long occupied a sect of criticism wedged between a desire to represent indigeneity in a predominantly-White literary canon, and a tentativeness to ascribe inaccuracies to an already stereotyped populace. These concerns reach a crux when considered in conjunction with children’s literature, a genre that remains intertwined with its country’s history, which, in a Western context, alternates capitalizing on and disavowing indigenous heritage. The non-Indigenous children’s author runs the risk of sanitizing the indigenous-colonizer conflict for the comfort of its younger, White middle-class audience. When the text in question is an adaptation of a canonically-White text featuring a White protagonist, the issue becomes acute. Non-Indigenous child authors Nancy Sheppard and Erin Taylor’s texts, *Alitji in Dreamland* and *Alice’s Wonderful Adventures in Africa*, exacerbate this conflict through their respective adaptations of Lewis Carroll’s *Alice’s Adventures in Wonderland*. Both texts adapt *Alice’s* “Wonderland” to represent an actual landmass; in Sheppard’s case, central Australia, and in Taylor’s, Africa. I want to suggest that the non-Indigenous author’s attempt at indigenizing/ decolonizing a White text exoticizes and/or whitewashes the autochthonous space, setting up a cultural binary between the marginalized and non-marginalized child reader.

Carroll’s “Wonderland” is constructed as a marvel, a peculiarity that should be exploited. *Alice’s* infamous fall down the White Rabbit’s hole is akin to an explorer stumbling upon “new” land. While Sheppard and Taylor look to Carroll’s text for reference, in the same manner their young readers look to these children’s authors’ Western texts as a point of reference for a non-Western culture. The issue comes to a crux when Western illustrators depict non-Western characters, as is the case in both works. Text and image merge to espouse strict cultural binaries that introduce and even encourage the same power dynamics that are responsible for fostering and imposing simulacra of racialized peoples.

**Bio:** Emily Proulx is a Literatures of Modernity student at Ryerson University, having recently completed a Bachelor’s degree in English Literature at Saint Francis Xavier University in Nova Scotia. Emily’s interest in young fiction and children’s literature intensified after writing her undergraduate thesis on the Bildungsroman in the Canadian context. Her other research interests include the time novel, contemporary fiction and Canadian theatre. Emily is currently working as an editorial assistant for the *White Wall Review*, Ryerson’s literary magazine. Her plans are to enter into the publishing and editing industry upon graduating in October.

**Black Girls Clapback: Deconstructing representations of Black identities in contemporary culture (McPherson)**

In a rapidly changing media-driven society, technological advancements continue to add complex dynamics which, include the maintenance of racist and sexist representations, to the sources that influence the development of identity in adolescent Black girls. My research examines the gaze, opinions, and experiences of a group of Black girls, who are involved in a locally funded (Durham area) girls program which uses media as space to critically negotiate and contest meanings within popular culture representations. How do media representations of Blackness impact their lives? How do online representations of Blackness impact their own identity

development? How do these Black girls engage with online content and popular culture discourses within their social domain? The Internet and other forms of media are used by teens as a means of self and community expression. In this context, the media, including online digital spaces, can be seen as an opportunity or tool to reverse negating representations and provide possibilities for Black girls to engage and critically analyze with popular culture representations which impact the real experiences in their daily lives.

**Bio:** Kisha McPherson is a faculty member in the Humanities and Social Sciences Department at Centennial College, researching and teaching courses in the fields of cultural studies, media and social justice. Kisha is currently pursuing a PhD at York University, focusing the impact of media and contemporary representations of Blackness and development of identity and perceptions of Black girls. Recently, Kisha was the principal investigator for two research projects that involved the development of digital communities for Black and other girls of colour. Kisha's latest project *Akeelah's Room* is an online platform developed and driven by Black girls to address the limited and misrepresentations of women online.

### **Flipping the Script: Heroines with Eating Disorders in YA Fan Fiction (Dunn)**

This paper examines the role of fan fiction in resisting problematic body discourses perpetuated by popular post-feminist media texts for youth. I employ a selection of *Twilight* fan fiction as a case study to demonstrate how young female authors gain agency in making explicit the implicit anorexic logic that is central to both the canon texts under discussion, and popular culture more broadly. Although much research has been done both on literary representations of eating disorders, and on fan fiction's potential as a site of resistance, the link between eating disorders and female-authored and/or feminist fan fiction written by youth has yet to be fully explored. Since its publication in 2005, the immensely popular *Twilight* series has inspired a plethora of fan fiction, with a growing body of young female authors rewriting protagonist Bella Swan as anorexic. I argue that through the participatory medium of fan fiction, these authors gain agency in making explicit the implicit anorexic logic that is central to both the *Twilight* series' canon texts, and mainstream girlhood as a whole; but, that as each author negotiates her conflicting position as critic of, and participant in post-feminist culture, her narrative sheds light on the contradictory and pervasive nature of anorexic ideology.

**Bio:** Emma Dunn is a Ph.D. candidate in the Communication and Culture program at Ryerson University. Her research interests span the fields of feminist studies, body studies, and youth cultures. Supported by a SSHRC Doctoral Fellowship, Emma's doctoral work focuses on questions surrounding post-feminist and anorexic ideologies in literary franchises for young adults. Her dissertation explores how a logic of anorexia functions through the figure of the post-feminist action heroine in popular YA speculative fiction series, and how fans themselves negotiate these problematic discourses within their fan-authored works.

**12:45 PM- 2:00 PM Lunch provided to presenters (JOR 1043 English Boardroom)**

**2:00-3:30 PM Research Snapshots Roundtable**

Discussants: Elizabeth Marshall (SFU, Education; VP ARCYP) and Lissa Paul (Brock, Education)

Natalie Coulter (York, Communication Studies) "Performing 'authentic' labour: The superfans, influencers and micro-celebrities of children's media culture"

Jessica Bay (PhD ComCult, York/Ryerson) “Aging Down: Age as a Factor in Digital Marketing Practices of Young Adult Film Adaptations”

Cheryl Cowdy (Humanities, York) “Grammars of New Media: Interactive Trans-Sensory Storytelling and Empathic Reading Praxis in Jessica Anthony’s and Rodrigo Corral’s Chopsticks”

Christy Guthrie (PhD candidate/OISE/UT) “Relationships and Responsibility in Critical Place-Based Participatory Research”

Jessica Young (MA LitMod, Ryerson) “An(ne)ime and Transmedia Stories”

Erni Suparti (MA Communication and Culture, York/Ryerson) “Reading Emotions in the VR Stories”

Tina Benigno (PhD Candidate, Humanities, York) “Desire and Defiance: Teen Girl Audiences of Film and T.V.”

Kristine Alexander (Lethbridge, Institute for Child and Youth Studies (I-CYS)  
"A Country for White Children: Race, Futurity, and Childhood in Canadian History."

**Discussants:**

Elizabeth Marshall is associate professor of Education at Simon Fraser University in Vancouver, British Columbia, where she teaches courses on children’s literature, social justice, and popular culture. Her interdisciplinary research on representations of childhood within texts written for and about the child has been published in *Children’s Literature in Education*, *Feminist Studies*, *Prose Studies*, *Gender and Education*, *College English*, and *Women’s Studies Quarterly*. She is the co-editor of *Rethinking Popular Culture and Media* (Rethinking Schools, 2016) and the author of *Graphic Girlhoods: Visualizing Education and Violence* (Routledge, 2018).

Lissa Paul, professor at Brock University, is an Associate General Editor for *The Norton Anthology of Children’s Literature* (2005), and co-editor of *Keywords for Children’s Literature* (2011). She is the author of *The Children’s Book Business* (2011) and *Reading Otherways* (1998). Lissa’s new biography, *Eliza Fenwick (1766-1840): A Life Rewritten*, is forthcoming from the University of Delaware Press. A new edition of *Keywords for Children’s Literature*, co-edited with Philip Nel and Nina Christensen is forthcoming from New York University Press. “Education Gone Bad,” a special issue of *Children’s Literature in Education*, co-edited with Beth Marshall has just been published.

**Roundtable:**

**Performing “authentic” labour: The superfans, influencers and mirco-celebrities of children’s media culture (Coulter)**

“Get your superfans to evangelize your IP, they do the work for free.”

Every year the trade publication KidScreen holds its annual conference, the KidScreen Summit, in Miami, Florida. The Summit touts itself to be the “world’s leading conference on the business of kid’s entertainment” with 2000 delegates from around the world. At the 2017 conference in Miami, youth marketing gurus Insight Kids, urged the audience to “get your superfans to evangelize your IP (Intellectual Property), they do the work for free.” The audience of media professionals, nodded in agreement and leaned in towards to the speakers to find out how to engage the “superfan”.

The purpose of this paper is to explore how children’s media companies are utilizing these



marketing tactics in promoting an IP, by following three specific lines of argumentation that are grounded in a political economic approach. The first will explore the workings of media as intellectual properties within the structures of digital capitalism. The second will rethink how the creative labour of young people are “entangled” in the promotional activities of such properties. And the third will unpack the biases of the fetishization of authenticity in the capitalist workings of the children’s media industry.

While there is new push to explore the production ecologies of children’s media (Potter and Steemers, 2017) there is little research that integrates the marketing and merchandising of these media products. The research in this paper is based on a deep reading of the children’s entertainment industry through the 2017 Kidscreen Summit, trade publications, as well as interviews with industry representatives. Using the perspective of Goffman’s notion of backstage social encounters these industry events and trade publications represent this backstage for industry; they are, as Cook argues, a space away “the scrutinizing gaze of the general public where the work of erecting a façade gets accomplished” (2004, 18). This paper begins to address the lack of attention given to the digital creative work of young people in the marketing of the intellectual properties of children’s media

**Bio:** Natalie Coulter is an Assistant Professor at York University in Communication Studies and Acting Director of the Institute for Research on Digital Learning. Her research interests are in girls’ studies, critical advertising studies, children’s media, and consumer culture. She is completing a SSHRC funded research project entitled, *The Embodied Tween: Living Girlhood in Global and Digital Spaces*. Her book *Tweening the Girl: The Crystallization of the Tween Market* was published in 2014. She has published in the *Canadian Journal of Communication*, *Journal of Children and Media*, *Popular Communication* and *Jeunesse* and is a founding member of ARCYP.

### **Aging Down: Age as a Factor in Digital Marketing Practices of Young Adult Film Adaptations (Bay)**

If, as Jacqueline S. Rose suggests, the readership for children’s (or young adult’s) fiction does not exist as expected but is instead an imagined caricature of youth, then the audience for filmic adaptations of young adult fiction is perhaps correctly aimed at an older audience. At the same time we can recognize that, as Perry Nodelman suggests, genre is a marketing device in and of itself and this is perhaps even more true for young adult literature.

Given the previous work done by both Rose and Nodelman, when the youthful characters of such adventures are aged up, it seems fitting that the expected audience also be increased in age. Katniss, for example, goes from age 16 in the books to presumably around the same age in the films, but played by an actress (Jennifer Lawrence) in her 20s. At the same time, the mainstream marketing of the films also increases in age to include early adults and beyond. While such an age increase may be necessary to reach a broad audience and ensure larger box office receipts, directed marketing of the films often still relies on the labour of young engaged fans. Lionsgate, as the studio behind *The Hunger Games* series of films (2012-2015), has created online promotional paratextual spaces that expand upon the story of their teen franchises and engage young fans in between release dates of the films themselves. This content not only enriches the story for the dedicated fan, but also relies on sharing of the material to ensure saturation of the market.

This presentation will consider the ways in which age is treated and exploited in the digital marketing practices in relation to the content of adaptations of young adult novels with a particular focus on *The Hunger Games* films based on Suzanne Collins’s popular book series (2008-2012).

#### Works Cited

Nodelman, Perry and Mavis Reimer. “Part 6: Children’s Literature in the Marketplace.” *The Pleasures of Children’s Literature*. 3<sup>rd</sup> ed., Pearson, 2003. Rose, Jacqueline S. *The Case of Peter Pan, or the Impossibility of Children’s Fiction*. University of

Pennsylvania Press, 1992.

**Bio:** Jessica Bay is pursuing a PhD in the Communication & Culture program at York & Ryerson Universities. She has previously completed an MA thesis in Popular Culture at Brock University titled *The New Blockbuster Film Sequel: Changing Cultural and Economic Conditions Within the Film Industry* (2011) and an MA thesis in English at the University of Lethbridge titled *Re-Writing Publishing: Fanfiction and Self-Publication in Urban Fantasy* (2014). Her current research examines the marketing strategies of Hollywood franchises in relation to teen fangirls and their practices.

**Grammars of New Media: Interactive Trans-Sensory Storytelling and Empathic Reading Praxis in Jessica Anthony’s and Rodrigo Corral’s *Chopsticks* (Cowdy)**

This paper analyzes the possibilities of empathic experience created by Jessica Anthony’s and Rodrigo Corral’s book and iPad app *Chopsticks* (2012), using as a theoretical framework Marshall McLuhan’s theories concerning, ‘hot’ and ‘cool’ media in *Understanding Media*, and the significance of changing “sense ratios” created by the extension of new technologies “into the social world,” as he first posited in *The Gutenberg Galaxy*. Exploring the tension between my own textual analysis and the affective responses reported by youth interpreters and by *Goodreads* reviewers, I explore how *Chopsticks* invites readers to enter “the multimodal subjunctive” (Mackey, 2008, 2011), compelling consideration of our senses and emotions in interactive meaning-making processes. Inspired by Jenkin’s theories concerning transmedia storytelling, I propose the term “trans-sensory storytelling” as a means for theorizing the meaning-making possibilities of changing sense ratios when an app’s engagement with touch and sound extends the visuality of a book. I argue that investigation into this process might help counter moral panics based on implicit assumptions about a projected future dystopia in which the disappearance of childhood, the book, and the human capacity for empathy are all falsely connected. Keywords: digital narratives; transmedia and trans-sensory storytelling; interactivity; empathy; youth; *Chopsticks*.

**Bio:** Cheryl Cowdy is an Associate Professor of Humanities and Coordinator of the Children, Childhood and Youth Program at York University, Toronto. She specializes in the intersections between children’s literature and childhood and youth studies, with a particular focus on Canadian children’s and adolescent literatures and digital storytelling. She has published articles in *Global Studies of Childhood*, *Jeunesse*, *Bookbird*, *Studies in Canadian Literature / Études en littérature canadienne*, and in *Canadian Graphic: Picturing Life Narratives*, edited by Candida Rifkind and Linda Warley.

**Relationships and Responsibility in Critical Place-Based Participatory Research (Guthrie)**

Through participatory, place-based research with community arts educators, my dissertation study critically engages ideas of “social change through the arts.” This research asks, how do settler colonial discourses shape praxis in an anti-oppression youth arts program? While discourses of diversity and inclusion colour popular understandings of community arts practice in Canada, my project investigates how ideas of social change in the arts are formed around particular epistemologies, communities, and histories. I draw from Black studies and critical Indigenous studies to position racial justice, Black liberation and Indigenous sovereignty as distinct projects that exceed the limits of multicultural diversity and inclusion models. With participant co-researchers, data for this project will be generated through iterative cycles of soundscape recording, presentation, and discussion. We consider what (and who) is dis-placed in the practice of community-based arts education in Toronto, and the implications for how we imagine just futures through the arts. This symposium discussion is informed by questions of relationships and responsibility: (1) Responsibility to co-researchers: how to design a participatory project to support meaningful and critical creative inquiry; (2) Responsibility to the relational ethics of a decolonizing research stance: as a White settler lead researcher working within a settler-led organization.

**Bio:** Christy Guthrie is a PhD candidate in Curriculum Studies and Teacher Development at OISE, University of Toronto. Her SSHRC-funded doctoral research examines community-based arts education through participatory methods and critical theories of place and land. Christy teaches research design and academic writing for undergraduate and graduate students. She is an associate editor at Curriculum Inquiry and a founding co-editor at in:cite, a youth research ejournal launching its first issue in Summer 2018. Her work can be found in Curriculum Inquiry, the forthcoming Palgrave Handbook on Race and the Arts in Education, and the podcast The Henceforward.

### **An(ne)ime and Transmedia Stories (Young)**

Anne Shirley, the precocious red-headed orphan from Prince Edward Island, has transcended far beyond her Canadian Maritime roots. While scholars have acknowledged her importance as a cultural icon to Eastern audiences, especially Japanese fans, they have not thoroughly explored her as a transmedia narrative that serves as an interactive expansion/ continuation of L.M.

Montgomery's original novel. Rather than exploring the animated series as a one-dimensional adaptation faithful to the original text, this paper argues that the Japanese series is an expansion of the series canon. This process of cultural exchange has also blurred the boundary between children and adult literature and consumption, creating a dual audience-ship that centres around nostalgia for childhood. Therefore, as a transmedia narrative, *Anne of Green Gables* travels across time and space, spanning young and old, and in the process, becomes a transnational phenomenon. This cultural exchange is then reversed, with the release of *Akage no An* in English, both subtitled and dubbed versions. In other words, as an adaptation of a translation, this continuing cycle of cultural exchange between Japan and Canada further supports *Anne of Green Gables* as both a transmedia and transnational narrative. To apply this concept of transmedia to *Akage no An*, I will first situate *Anne of Green Gables* as a transmedia franchise, using Henry Jenkins's theories on transmedia narratives. Transmedia stories rely heavily on participatory narratives, and at times it is difficult to discern whether a narrative is just a re-creation, or an interactive point of engagement with the story. This is where paratextual theory comes in, and I will establish the distinction between transmedia and paratext and how they inform one another. Then, I will apply this to *Akage no An*, which is, I contend an element of paratext within the transmedia story of *Anne of Green Gables*. As a translation and adaptation, *Akage no An* relies on the visual element of animation to provide an interactive engagement with Japanese audiences. I will follow An's journey from East back to the West, as demonstrated by the various translations, English dubbed versions of the series and the commemorative Japan Post stamp unveiled in Prince Edward Island in 2008. After situating *Akage no An* as a paratextual element of the *Anne of Green Gables* transmedia franchise, I will then examine its relationship to the prequel *Before Green Gables* and how Anne's story has transcended beyond the primary text.

It is my hope that by situating *Akage no An* as a transmedia narrative, scholars will recognize the importance of all *Anne of Green Gables* adaptations, without creating a cultural divide between transnational fans and consumers. If we view *Anne of Green Gables*, and by extension, *Akage no An*, as part of the same transmedia narrative, An is no longer a foreigner in a Canadian narrative. She is, and always has been, an essential part of the transmedia story of *Anne of Green Gables* and should be treated as such.

**Bio:** MA student in Literatures of Modernity at Ryerson University (2017-2018), Jessica Young has been combining her love of literature and public history since completing her BA (Honors) in History and English Language and Literature at Queen's University (2012-2016). She is a member of the L.M. Montgomery Heritage Society of Norval, working towards transforming L.M. Montgomery's Norval home into a Museum and Literary Arts Centre. She has also contributed an article to *The Canadian Encyclopedia* to further highlight L.M. Montgomery's connection to the Halton Hills area. Jessica's Major Research Project, supervised by Dr. Irene Gammel, will combine her passion for

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public history and her knowledge of literary theory, expanding on L.M. Montgomery scholarship using contemporary case studies.

### Reading emotions in the VR Stories (Suparti)

The epitome of digital narrative is its recognition as the future of storytelling within the realm of digital media. Since its inception some 20 years ago, VR technology has managed to converge its chrysalis to embody digital narratives that are not exclusively based in gaming. This notion highlights a paradigm shift within the modus operandi of VR, which was thought to be an adult based media outlet, to a digital technology that broadens its scope by catering to wider audiences such as children and young adults. As a result of this expansion, VR technology is now hailed as the new benchmark and mainstay of previous forms of film and cinema production, due to its market “which will skyrocket from US\$5.2 billion this year (2016) to more than US\$162 billion by 2020, representing an annual growth rate of 181%” (Global Market Intelligence Firm IDC, 2016). On the other hand, the introduction of VR technologies into “childhood” popular culture is not without its pitfalls. For example, many sociological studies have demonstrated a link between VR and violent behavior in children (Dill and Dill, 1998), health issues and addiction (Payton, et.al, 2000). Therefore, serious academic study into the dynamics of VR are essential, in that said study covers a broad spectrum of studies/disciplines.

Using Chris Milk’s TED’s talk titled *How VR Can Create the Ultimate Empathy Machine* (2015), Perry Nodelman’s *Words about Pictures* (1988), and Sara Ahmed’s *Cultural Politics of Emotion* (2004), this study will analyze how VR stories are relevant, in the context of semiotics and the process of decoding of signifiers/signified imagery, such as connotative emotions. Although there is much to be debated, this study will embody cultural and social analysis in VR story productions. Particularly in childhood culture, the notion of reading emotions is prevailed through visual reading (Arizpe and Styles, 2003). It gives credence to the idea of how children and young adults are capable to comprehend visual markers and perhaps negotiate certain emotions in digital stories. The core argument presented in this study directly relates to narration and visual artefacts of VR stories and how they negotiate innate emotions, while suggesting unconventional navigation of emotional-access. Several VR stories such as *Henry*, *Tara’s Locket*, *Cloud Over Sidra*, *Ruckus*, and *Pearl* will be examined through their process of narration, visual representations, and immersive/ interactive components. This study may also utilize the response of participants (my daughter and son), as it relates to the emotional-contents in these stories. This method is used to initiate the ethnographic study of the VR stories, as well as conveying a comprehensive reading of emotion in the VR stories.

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**Bio:** Erni Suparti is currently a graduate student (MA candidate) of Communication and Culture of Ryerson University, Toronto. Her major is media and culture with research interest in children's literature and media. She also holds a graduate degree (M.Ed) from the Ontario Institute for Studies in Education (OISE), University of Toronto. In the past she submitted her essay to the ACLAR conference (2012), in Australia, with title *Redefining Children and Women as Heroes in Children Books about War*. She published two articles which were subsequently published in Mulawarman University Journals. These articles are *Fostering Extensive Reading through Children and Young Adults' Literature in L2 Learning* and *Reconstructing Patriarchal Dominations and Gender Roles in Deborah Ellis and Rukhsana Khan Works*. Currently, she is conducting research on *the Critical Discourse of Gender Construction of Muslim Fairy Tales*, as a part of completing Master's Research at the Ryerson University.

**Desire and Defiance: Teen Girl Audiences of Film and T.V. (Benigno)**

Throughout winter 2018 I will investigate how 13-16 year-old girls engage with normalized representations of desire and the adolescent female body in contemporary teen fantasy and science fiction films and television series adaptations of the young adult novels, *Shadowhunters* (2016-) and *The Hunger Games* (2012). I hope to better understand the dialogic relationship between young women and media in contemporary Global Northern society. Because cinema and TV are sensory-rich media popular among adolescents and can captivate a teen viewer to the point that they have a measurable effect on her self-concept, the outcome of my study will help fill the gap in the literature



about how girls engage with these types of material culture. By drawing upon feminist theory and postfeminism, my project will illuminate the complex negotiations girls make between representations of desire and power in popular film and TV series, and the ways their attitudes towards love, female agency, and behaviour are influenced by these texts.

The participants in my study will be high school students from the Toronto District School Board (TDSB): Scarborough Academy of Technological, Environmental and Computer Education (SATEC) @ W. A. Porter Collegiate Institute and Rosedale Heights School of the Arts, specifically. Participants will engage in a video elicitation interview focus group which will also be video-recorded. Within each focus group, the girls will be active participants, (re)creating narratives to promote positive conceptions of self and subjectivity. I follow a participatory action research model where the girls can reflect and collaborate with each other, thus reinforcing a sense of self that is still faithful to their values. They will create a piece of media of their choice (i.e. video, fanzine) in response to the discussions that emerge during the interviews. My co-researchers will be involved in discussing the type of critical consciousness they would like to raise in response to the desire narratives, and then they will produce a type of media of their choice that articulates this message. Furthermore, they will be given the option of posting their creative products on a website designed for this study. In this presentation of my work in progress, I look forward to receiving feedback from other scholars in the field of child and youth studies on my approach, research questions, and methods.

**Bio:** Tina Benigno is a PhD candidate in Humanities at York University, where she researches young people's media and cultures, focusing on girlhood and cinema /TV. She holds a MA in Film Studies from York University and a BA in Cinema Studies, English, and Italian Studies from the University of Toronto.

### **A Country for White Children: Race, Futurity, and Childhood in Canadian History (Alexander)**

The dawn of the twentieth century inspired a rash of predictions: Wilfrid Laurier insisted that it would be "Canada's Century," while Ellen Key foresaw "The Century of the Child" - an era in which education, voluntarism, and carefully selected cultural offerings would provide young people - and through them the world - with a peaceful and harmonious future. At the same time, however, the enthusiasm expressed by a Canadian Prime Minister and a Swedish feminist and educator (both of whom were wealthy and white) was far from universal. The disenchantment and foreboding felt by many other individuals is represented especially clearly by African American historian and activist W.E.B. DuBois's prediction that the twentieth century was also going to be defined by "the problem of the colour line." Focusing on late 19<sup>th</sup>- and early 20<sup>th</sup>-century Canada, my talk will use Laurier, Key, and DuBois as lenses through which to investigate how ideas about futurity and an imagined white "Canadian" national child were used to justify racially exclusionary policies and laws in areas like immigration and education. I will ask how settler politicians, lawmakers, educators, social commentators, and private citizens used their concerns about the future and an ideal of white "Canadian" childhood to justify the creation and maintenance of racial hierarchies.

**Bio:** Kristine Alexander is Canada Research Chair in Child and Youth Studies, Assistant Professor of History, and Director of the Institute for Child and Youth Studies (I-CYS) at the University of Lethbridge. She is a member of the ARCYP Executive, a co-editor of the journal *Jeunesse: Young People, Texts, Cultures*, and Co-Chair of the Canadian Historical Association's History of Children and Youth Group. Her book *Guiding Modern Girls: Girlhood, Empire, and Internationalism in the 1920s and 1930s* was published by UBC Press in 2017.

**3:30-3:45 PM Break**

**3:45-5:15 PM Remixing and remediating identities**

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Chair: Naomi Hamer (Ryerson, English; ARCYP President)

Jason Boyd (Ryerson, English, Centre for Digital Humanities) “*Long Story*, a Teen Dating Sim: Panromantic Sandbox or On the Rails Adventure?”

Angie Fazekas (PhD candidate, Women and Gender Studies Institute, U of T)  
”Harry Potter and the Warriors for Innocence: Adolescent Revolt through Erotic Fanfiction”

Derritt Mason (Calgary, English) “A Rough Map of the Virtual Child”

Jennesia Pedri (PhD candidate, Communication, SFU; Grad Student Rep ARCYP exec) “Air Play: how CBC Kids joined the play movement”

**Chair:**

Naomi Hamer is the current President of ARCYP. She is an Assistant Professor in the Department of English at Ryerson University. Her current research and publications examine the cross-media adaptation of children's literature with a focus on picture books, mobile apps, and children's museums. She is co-editor of *More Words about Pictures: Current Research on Picture Books and Visual/Verbal Texts for Young People* (eds. Hamer, Nodelman and Reimer, 2017), and *The Routledge Companion to Media and Fairy-tale Cultures* (eds. Greenhill, Rudy, Hamer, and Bosc, forthcoming 2018).

**Panel:**

***Long Story*, a Teen Dating Sim: Panromantic Sandbox or On the Rails Adventure? (Boyd)**

Bloom Digital Media's visual novel *Long Story* (first developed for mobile smart devices in 2014, and then ported to PC/Mac in December 2017) is offered as a "Choose Your Own Romance" story and as "an LGBTQ friendly dating sim about surviving your teen years," where the Player Character (PC) must navigate through and foster multiple interpersonal relationships at middle school. It holds out the promise of a scenario of seemingly unfettered gender and panromantic fluidity that the PC can explore. This promise is both potentially subversive and/or utopian when considered in relation to heteronormative social discourses and institutions. This presentation will offer some preliminary observations and thoughts about the tensions between the limitations of *Long Story's* narrative design, its genderfluid and panromantic ideals, and its normative plotting (both in terms of structure and its professed goal of inculcating 'healthy' romantic relationships).

**Bio:** Jason Boyd is an Associate Professor in the Department of English, Ryerson University. He is a specialist in Digital Humanities, and Co-Director of Ryerson's Centre for Digital Humanities. He regularly traces an undergraduate course, "Narrative in a Digital Age," which examines storytelling using digital technology. He is also the Director of the Stories in Play Initiative (storiesinplay.com), a research and publication portal focused on various aspects of digital storytelling.

**Harry Potter and the Warriors for Innocence: Adolescent Revolt through Erotic Fanfiction (Fazekas)**

Many adult members of online fan communities, known as fandom, recall their first experiences with reading about and discussing sex outside of an educational environment and, indeed, their earliest recollection of recognizable sexual desire, as coming about through erotic fanfiction (stories written by fans using characters and setting from an original work). These adult fans recall erotic fanfiction as providing a space to explore their sexuality in a way that was not allowable within the confines

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of formal sexual education. Catherine Tosenberger (2008), in discussing fanfiction written about queer relationships in the *Harry Potter* fandom, argues that “*Potter* [fanfiction] readers and writers have access to a space where queer sexuality, whether teen or adult, can be depicted in its full, messy, exuberant glory” (p. 201). It is this “messy, exuberant” celebration of (often queer) youth sexuality that so many adult fans remember as intimately intertwined with their early explorations with sex. Consequently, in this paper I consider how fan spaces might be a site of potential for a different, and possibly more hopeful, approach to sexual exploration than those controlled by adults insistent on constraining the sexuality of young people. Drawing heavily on Jen Gilbert’s (2007) consideration of adolescent development and sex education, I trace two successive moments in fandom history, Strikethrough ’07 and the formation of the Archive of Our Own (a fan-run fanfiction archive), where adolescent sexual exploration was directly impeded, and then subsequently facilitated, by adult attitudes towards young teenagers and sex. I argue that the complex psychical relationality between adulthood, adolescence, and childhood, along with the affective relationship many adult fans have with erotic fanfiction, results in an uneasy, but ultimately tolerant space within fandom for children and teenagers to engage in sexual exploration.

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**Bio:** Angie Fazekas is a third-year PhD student at the Women and Gender Studies Institute at the University of Toronto. Her research interests include fan and audience studies, queer adolescent sexuality and the intersections of race, gender, sexuality and popular culture. In her doctoral dissertation she considers how teenage fans interact with erotic fanfiction as a mechanism for exploring and negotiating their sexuality.

#### **A Rough Map of the Virtual Child (Mason)**

This brief presentation draws on the etymology of the word “virtual” to test a preliminary thesis: that we can partially characterize the history of children’s literature through attempts to balance the child’s virtue (read: chastity) with its *Virtu*—its “open, creative potentiality,” as Rob Shields writes in *The Virtual* (2002). Part of this balancing act entails attempts to virtualize the child’s mind—to map or simulate it in order to better understand and, ultimately, control it. This dynamic, visible in J.M. Barrie’s quintessential work of “impossible” children’s literature, *Peter and Wendy* (1911), might also be extended to contemporary app adaptations of picture books and fairy tales. The virtual child, in other words, is now becoming mapped onto and through virtual space.

**Bio:** Derritt Mason is an Assistant Professor of English at the University of Calgary, where he teaches and researches at the intersections of children’s and young adult literature, queer theory, and cultural studies. He is the author of *Sites of Anxiety in Queer Young Adult Literature and Culture*, forthcoming from the University Press of Mississippi, and the co-editor (with Kenneth B. Kidd) of *Queer as Camp: Summer Camp, Camp Aesthetics, and Queer Possibility*, forthcoming from Fordham University Press. Derritt’s work has also appeared in *Children’s Literature Association Quarterly*, *English Studies in Canada*, and *Jeunesse: Young People, Texts, Cultures*.

#### **“Air Play: how CBC Kids joined the play movement” (Pedri)**

Play is one of our most obvious obsessions in the West. We constantly ask questions like, what is play? What does play do? How should children play? How much should children play? We see our obsession with play in controversies about screen play, in efforts to maximize outdoor play,

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in the advocacy for playgrounds, and the development of play schools. That we are continually thinking about play in relation to children suggests that play functions as a set of problems around which we elaborate children's lives, around which we form so many of those little things that comprise childhood. In this presentation I contextualize the research for my dissertation, which seeks to understand our preoccupation with play within the context of CBC Kids, the children's television block of the Canadian public broadcaster.

**Bio:** Jennesia Pedri is a SSHRC funded PhD Candidate in the School of Communication at Simon Fraser University. Her current research interests include the history of childhood, children's play cultures, and television.

**5:30 PM—Post-symposium food and drink (appetizers on us)**

*3 Brewers Yonge* 275 Yonge Street (just south of Dundas Square)

The ARCYP exec thanks the MA in Literatures of Modernity program, Faculty of Arts, and the Department of English at Ryerson University for administrative and financial support. Special thanks to Reg Beatty for the fantastic poster design.

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Please be in touch if you are interested in participating in future events, serving as an executive member, or joining the planning committee for future events and the Youngsters international conference at Ryerson University (Spring 2019). Contact: [naomi.hamer@ryerson.ca](mailto:naomi.hamer@ryerson.ca)