**DATE:** 3–4 April 2018  
**VENUE:** Arts Lecture Room 5 (G.61)  
The University of Western Australia  
**CONVENOR:** Ned Curthoys

### TUESDAY 3 APRIL 2018

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>08.30–09.15</td>
<td>Registration and Coffee</td>
</tr>
<tr>
<td>09.15–09.30</td>
<td>Welcome, by Andrew Lynch (UWA) and Ned Curthoys (UWA)</td>
</tr>
<tr>
<td><strong>SESSION 1. CHAIR: NED CURTHOYS</strong></td>
<td></td>
</tr>
<tr>
<td>09.30–10.30</td>
<td>Kimberley Reynolds (Newcastle University, UK/UWA), ‘Love Among the Ruins’</td>
</tr>
<tr>
<td>10.30–11.00</td>
<td>MORNING TEA (PROVIDED)</td>
</tr>
<tr>
<td><strong>SESSION 2. CHAIR: PAUL MEGNA</strong></td>
<td></td>
</tr>
</tbody>
</table>
| 11.00–12.30    | • Andrea Gaynor & Susan Broomhall (UWA), ‘History of Emotions and Environmental History: Human-Frog Relations’  
|               | • Duc Dau (UWA), ‘The Depiction and Avoidance of Emotions in Children’s Bibles’ |
| 12.30–13.30    | LUNCH (PROVIDED)                                                      |
| **SESSION 3. CHAIR: STEPHANIE TARBIN** |                                                                  |
| 13.30–15.00    | • Marina Gerzi (UWA), ‘“I wish the bastards dead”: Adapting Richard III in Children’s Literature’  
|               | • Paul Megna (UWA), ‘Lemony Snicket’s Lachrymosede Didacticism’       |
| 15.00–15.30    | AFTERNOON TEA (PROVIDED)                                              |
| **SESSION 4. CHAIR: NATASHA O’NEILL** |                                                                  |
| 15.30–17.00    | • Ned Curthoys (UWA), ‘Interpreting Difficult Histories in Recent Historical Fiction for Children’  
|               | • Ika Willis (University of Wollongong), ‘“Mum’s a silly fusspot”: Feelings and the Family in Diana Wynne Jones’ |

**ARC CENTRE OF EXCELLENCE FOR THE HISTORY OF EMOTIONS/UWA INSTITUTE OF ADVANCED STUDIES PUBLIC LECTURE**  
**VENUE:** FOX LECTURE HALL (G.59, ARTS BUILDING), UWA

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>18.00</td>
<td>Kimberley Reynolds (Newcastle University, UK/UWA), ‘Reading for Little Rebels: Internationalism and Radical Writing for Children’</td>
</tr>
<tr>
<td><strong>WEDNESDAY 4 APRIL 2018</strong></td>
<td></td>
</tr>
<tr>
<td>09.00–09.30</td>
<td>Registration and Coffee</td>
</tr>
<tr>
<td><strong>SESSION 5. CHAIR: KIRK ESSARY</strong></td>
<td></td>
</tr>
</tbody>
</table>
| 09.30–11.00 | • Andrew Lynch (UWA), ‘Youth in Wartime: Medievalist Fictions for Victorian Children’  
|             | • Melissa Raine (The University of Melbourne), ‘Emotion and the Voices of Literary Children’ |
| 11.00–11.30 | MORNING TEA (PROVIDED)                                              |
| 11.30–12.30 | Discussion                                                      |

**ARC CENTRE OF EXCELLENCE FOR THE HISTORY OF EMOTIONS PUBLIC LECTURE**  
**VENUE:** MURDOCH LECTURE THEATRE (G.58, ARTS BUILDING), UWA

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>17.30</td>
<td>Deb Fitzpatrick (Author and Editor), ‘The Writer’s Balancing Act: Engaging Young Readers’</td>
</tr>
</tbody>
</table>
The Writer’s Balancing Act: Engaging Young Readers

DEB FITZPATRICK
Author and Freelance Editor

Most children actively seek to engage with the books they are offered, and if they are offered a wide enough range of books – including fiction and non-fiction – they will find ‘their’ books. Of course, the process of engaging children in reading changes with each step in their development, but at the heart of real engagement – no matter what age – is a sense that the reader can see themselves in what they read. As a writer, there is a sort of straddling the fence that happens as I create a story around my protagonists: the story must be from the children’s point of view; it must be their story, but to some extent it must also be delivered and shaped in a way that maintains calm among adults! That is a tricky balancing act, in which I think the balance more and more needs to favour the young readers as they get older – especially when it comes to conveying feelings and modes of expression.

In this lecture Deb Fitzpatrick will explore these ideas in light of her junior fiction and young adult novels, including The Amazing Spencer Gray, The Spectacular Spencer Gray, Have You Seen Ally Queen? and 90 Packets of Instant Noodles.

Deb Fitzpatrick lives and works in Fremantle, and has published novels for adults, young adults and children. Deb’s sixth novel, The Spectacular Spencer Gray, was published in July 2017. Deb holds a Master of Arts [Creative Writing] from The University of Western Australia and regularly teaches creative writing, professional writing and editing.

Reading for Little Rebels: Internationalism and Radical Writing for Children

KIMBERLEY REYNOLDS
Newcastle University, UK/UWA

In our current turbulent times, International Children’s Book Day (ICBD) is a good moment to reflect on the ways that children’s literature has attempted to spread the values of peace, understanding and mutual respect between countries, the need to share resources, and the importance of thinking globally rather than nationalistically. These were also the aims of radical children’s books published in the first half of the last century in an attempt to encourage children to work towards building a progressive, egalitarian, peaceful and sustainable modern world. Many of these books were either first published in the Soviet Union or were concerned with events there, so it is fitting that in 2017, the centenary of the Russian Revolution, Russia is the section of ICBD that is sponsoring ICBD.

Growing up in Melbourne in the 1940s and 1950s, the noted Soviet cultural historian, Sheila Fitzpatrick, recalls reading some of these books and thinking ‘what fun people seemed to have there ... how totally unlike anything in Melbourne’. She was particularly struck by the ways these books offered a collective expectation of a better future. This talk will examine a selection of radical works from the first half of the last century and consider whether current writing for children similarly seeks to cultivate visions and skills that will help the rising generation to believe in and build a better future.

Kimberley Reynolds is Professor of Children’s Literature in the School of English Literature, Language and Linguistics at Newcastle University (UK). In 2013 she received the International Brothers Grimm Award for her contributions to the field of children’s literature research. She established and was the first Director of the National Centre for Research in Children’s Literature and was involved in founding the UK’s Children’s Laureate and setting up Seven Stories: The National Centre for Children’s Books. She is a former President of the International Research Society for Children’s Literature and is a Senior Honorary Fellow with the ARC Centre of Excellence for the History of Emotions at The University of Western Australia. She is currently Senior Editor of International Research in Children’s Literature and is editing, with Michael Rosen and Jane Rosen, an anthology of left-wing writing for children in Britain from 1900 to 1963 titled Reading and Rebellion (Oxford University Press, 2018). Her recent publications include Children’s Literature in the Oxford University Press ‘Very Short Introductions’ series (2012) and Left Out: The Forgotten Tradition of Radical Publishing for Children in Britain, 1910–1949 (Oxford University Press, 2016).

Interpreting Difficult Histories in Recent Historical Fiction for Children

NED CURTHOYS
The University of Western Australia

Many scholars and educators are still grappling with a series of interrelated problems in teaching the Holocaust and other violent historical episodes to children. How can children be taught about historical conflicts involving genocidal atrocities and other crimes against humanity in such a way that their capacity for agency is enhanced rather than overwhelmed? Is sorrow and empathy for the suffering of historical victims sufficient to recognise the dynamic subject positions of perpetrator, accomplice and bystander in contemporary contexts? Is the purpose of children’s literature to accurately edify children about historical events or to engage their imaginations in order stimulate the civic virtues necessary to promote a human rights culture? I will address these urgent questions by examining two recent WW2 themed novels for children, John Boyne’s The Boy in the Striped Pyjamas (2006) and Jackie French’s Hitler’s Daughter (1999).

Ned Curthoys is a Senior Lecturer in English and Cultural Studies at The University of Western Australia. His research interests include fictional and cinematic representations of the Holocaust, postcolonial theory and the life and thought of Hannah Arendt. He is currently working on a monograph titled ‘Altered Vision: The Bildungsroman in a Genocidal Age’ and hopes to include a chapter on children’s literature.

The Depiction and Avoidance of Emotions in Children’s Bibles

DUC DAU
The University of Western Australia

This paper will look at an underexplored area in the reception history of the bible: children’s bibles. Just as texts for children and young people function as tools for emotional socialisation, children’s bibles have been used as tools for religious enculturation.
Executive Administrator for the Australian and New Zealand Association for Medieval and Early Modern Studies. She is the editor (with Aidan Norrie) of Mobility and Exchange in Medieval and Early Modern English Literature (forthcoming Routledge), and has published articles on film adaptation theory, Shakespeare, pedagogy, cinematic music, cultural studies, science fiction, comics and graphic novels, and children’s literature.

Youth in Wartime: Medievalist Fictions for Victorian Children

ANDREW LYNCH

The University of Western Australia

Medieval wars acquired high cultural prestige in the developing Victorian idea of British national heritage. Medievalist war literature, exemplifying the spirit of ‘chivalry’, was called on to offer behavioural models for Victorian boys, yet its writers were aware of the common critique of medieval war as marked by mercenary motives, atrocities and civilian suffering. Awareness of these objections to chivalry, and to the perceived violence and superstition of the medieval past in general, helped to shape their narrative and ideological strategies. With the Middle Ages commonly seen as the childhood of the English present, and medieval romance characteristically treated as a form especially appealing to children and youth, such works focused a larger debate about the development of the national character and the course of national history.

This paper will refer to two medievalist fictions about youth growing to maturity in wartime: Charlotte M. Yonge’s The Lances of Lynwood (1855) and Robert Louis Stevenson’s The Black Arrow (1888). It analyses how these revisions of the medieval articulated and re-evaluated ideas of war, youth and the function of children’s literature itself.

Andrew Lynch is Professor in English and Cultural Studies at The University of Western Australia, and Director of the Australian Research Council Centre of Excellence for the History of Emotions. He has written extensively on medieval literature of war and its modern afterlives, including recently ‘War, Church, Empire and the Medieval in British Histories for Children’, in The Middle Ages in the Modern World, edited by Bettina Bildhauer and Chris Jones (Oxford University Press, 2017). He is co-editor of the journal Emotions: History, Culture, Society, and a General Editor of the forthcoming Bloomsbury Cultural History of Emotions.

History of Emotions and Environmental History: A Case Study in Human-Frog Relations

ANDREA GAYNOR & SUSAN BROOMHALL

The University of Western Australia

Emotions pervade environmental histories, from John Muir’s passion for nature, to the renowned (if overstated) colonial Australian fear and hatred of trees. Some works in the broad area, from Keith Thomas’s influential Man and the Natural World to Grace Karskens’ brilliant ethnographic-environmental history of early Sydney, and Thomas P. Slaughter’s postmodern psycho-histories, highlight the role of emotions in shaping the ways in which people in the past have understood and interacted with nature. But environmental historians are yet to make emotion a central category of analysis. As Grace Moore has pointed out, bringing the history of emotions together with environmental history and ecocriticism can provide useful context for understanding contemporary affective responses to our environments.

This paper offers an overview of some approaches from the history of emotions that environmental historians could employ in order to sharpen engagement with emotion, and applies some of these approaches to a long history of human-frog interactions, by way of example.

Marina Gerzić works for the Centre for Medieval and Early Modern Studies at The University of Western Australia, in both research and administration roles. She also works as the Series ‘Gender and Power in the Premodern Australian and New Zealand Association for Medieval and Early Modern Studies. She is the editor (with Aidan Norrie) of Mobility and Exchange in Medieval and Early Modern English Literature (forthcoming Routledge), and has published articles on film adaptation theory, Shakespeare, pedagogy, cinematic music, cultural studies, science fiction, comics and graphic novels, and children’s literature.

Youth in Wartime: Medievalist Fictions for Victorian Children

ANDREW LYNCH

The University of Western Australia

Medieval wars acquired high cultural prestige in the developing Victorian idea of British national heritage. Medievalist war literature, exemplifying the spirit of ‘chivalry’, was called on to offer behavioural models for Victorian boys, yet its writers were aware of the common critique of medieval war as marked by mercenary motives, atrocities and civilian suffering. Awareness of these objections to chivalry, and to the perceived violence and superstition of the medieval past in general, helped to shape their narrative and ideological strategies. With the Middle Ages commonly seen as the childhood of the English present, and medieval romance characteristically treated as a form especially appealing to children and youth, such works focused a larger debate about the development of the national character and the course of national history.

This paper will refer to two medievalist fictions about youth growing to maturity in wartime: Charlotte M. Yonge’s The Lances of Lynwood (1855) and Robert Louis Stevenson’s The Black Arrow (1888). It analyses how these revisions of the medieval articulated and re-evaluated ideas of war, youth and the function of children’s literature itself.

Andrew Lynch is Professor in English and Cultural Studies at The University of Western Australia, and Director of the Australian Research Council Centre of Excellence for the History of Emotions. He has written extensively on medieval literature of war and its modern afterlives, including recently ‘War, Church, Empire and the Medieval in British Histories for Children’, in The Middle Ages in the Modern World, edited by Bettina Bildhauer and Chris Jones (Oxford University Press, 2017). He is co-editor of the journal Emotions: History, Culture, Society, and a General Editor of the forthcoming Bloomsbury Cultural History of Emotions.
**Lemony Snicket's Lachrymose Didacticism**

**PAUL MEGNA**  
The University of Western Australia

In the first episode of Netflix's recent adaptation of Daniel Handler's 13-part series of children's novels, *Lemony Snicket's A Series of Unfortunate Events*, Klaus Baudelaire struggles to understand the following quotation from Marcel Proust:  
"Happiness is beneficial for the body, but it is grief that develops the powers of the mind". Although this quote does not appear in the corresponding novel, when Handler submitted a screenplay to Nickelodeon for a cinematic adaptation of his novels (which was ultimately rejected), another Proust quotation adorned its cover page: 'As soon as one is unhappy, one becomes moral'. Rife with literary allusions, Handler's series is especially devoted to forging intertextual links (which his youthful target audience will likely only recognise retrospectively) to literature that finds value in negative emotions including grief, sadness and anxiety. Not only does Handler help his young audience construct meaning from and find value in life's unfortunate events, he also helps his readers to cultivate their fledgling vocabularies by using and defining advanced words (e.g., 'lachrymose', 'ersatz', 'detritus'). This paper argues that through these two didactic ventures – teaching readers to find value in negative emotions and teaching readers new words – Handler produces a children's literature that deftly capitalises on the therapeutic power of putting painful (even traumatic) experiences into words.

Paul Megna is a Postdoctoral Research Fellow with the ARC Centre of Excellence for the History of Emotions, based at The University of Western Australia. He is currently working on a project on emotion and ethics in medieval and medievalist drama. Paul holds a PhD in English from the University of California, Santa Barbara with a dissertation titled 'Emotional Ethics in Middle English Literature'. He has published articles on Middle English literature and emotion in journals such as PMLA, Exemplaria, The Yearbook of Langland Studies and postmedieval. He is working on a monograph titled 'Dreadful Asceticism in Middle English Devotional Writing, 1200–1450'.

**Emotion and the Voices of Literary Children**

**MELISSA RAINE**  
The University of Melbourne

'To have a voice' commonly signifies a range of meanings, from literal vocal articulation to the symbolic and ethically charged capacity to communicate effectively. This paper considers how those aspects of voice are expressed by literary children, focusing on examples where this relationship is complicated by disability or fantasy. Where literal voices are not available to children in literary texts, what other communication pathways are utilised? How effectively do these forms of self-expression connect with the valorised, metaphorical concept of voice, the associated concepts of self-validation and self-determination, and the emotional coherence that successful attainment of these states implies? I will focus on the alignment of emotion, intention and communication pathways within the child subject, and discuss how they do or do not cohere with the symbolic-ethical concept of voice.

Melissa Raine is a Research Associate at The University of Melbourne and an Associate Investigator with the Australian Research Council Centre of Excellence for the History of Emotions. Melissa's work has been published in New Medieval Literatures, Viator and JEGP (forthcoming).

**Love Among the Urban Ruins**

**KIMBERLEY REYNOLDS**  
Newcastle University, UK/UWA

The North East of England was once a powerhouse of the British Empire. Ships were built there, coal mined and armaments manufactured. The turn of the last century saw its fortunes decline as the number of Britain’s dominions decreased more or less in tandem with the loss of British industrial pre-eminence. Heavy industry, mining and the full employment they generated all but disappeared. Unemployment ravaged the area in the 1980s, when Margaret Thatcher took on the mining unions and in the process destroyed long-established mining communities. The closure of mines, factories and shipyards is relatively recent, but already, once thriving and vital industries have been reduced to rusty ruins. Their architectural remains and physical legacies litter and undermine the landscape alongside more picturesque evidence of Roman occupation and early Christian activity. This backdrop – ancient and modern, romantic and decrépit, and also the region where he has lived all his life – provides the setting for David Almond's work.

This paper examines how David Almond uses magical realism and connections between past and present to transmute defeatist stereotypes and turn this region into a place where ordinary people and everyday events take on a mythical resonance, and where optimistic love is the ascendant emotion.

Kimberley Reynolds is Professor of Children's Literature in the School of English Literature, Language and Linguistics at Newcastle University (UK). She is a former President of the International Research Society for Children's Literature and is a Senior Honorary Fellow with the ARC Centre of Excellence for the History of Emotions at The University of Western Australia.

**'Mum's a silly fusspot': Feelings and the Family in Diana Wynne Jones**

**IKA WILLIS**  
University of Wollongong

The British children’s fantasist, Diana Wynne Jones, described her work as providing a space where children can relax and walk around their problems and think 'Mum’s a silly fusspot and I don’t need to be quite so enslaved by her notions'. Everybody ought to think for themselves... You need to extract yourself from the turmoil of other people’s interventions.

In this paper, I focus on a selection of Diana Wynne Jones’s early novels, including *The Ogre Downstairs* (1973), *Cart and Owldeer* (1975), *Eight Days of Luke* (1975), *The Time of the Ghost* (1981), *Archer’s Goon* (1984) and *Fire and Hemlock* (1985). I examine the ways in which Jones’s work aims to provide children with the tools to do the emotional work needed for healthy separation from their families of origin, without proposing a model of subjecthood based on heroic autonomy and self-sufficiency. Drawing on Sara Ahmed’s work in *The Cultural Politics of Emotion* and Walter Benjamin’s assertion that ‘the storyteller is one who has counsel’, as well as queer theory and trauma theory, I argue that Diana Wynne Jones’s work both critiques the family as a generator of ‘sticky’ emotions and provides powerful resources for children for whom ‘the family’ is not a safe space.

Ika Willis is Senior Lecturer in English Literature at the University of Wollongong. Her research centres on reception theory – the ways in which readers and viewers make sense of, and make use of, the texts that they encounter. She taught a subject on ‘Literature’s Children’ at the University of Bristol and has published on British children’s fiction, including the Harry Potter series and the work of Jacqueline Wilson. She gave a paper on family in Archer’s Goon at the first Diana Wynne Jones conference in 2009.