

Re Visioning Historical Fiction For Young Readers

This book explores the ideas of children and childhood, and the construct of the 'ideal' Victorian child, that developed rapidly over the Victorian era along with literacy and reading material for the emerging mass reading public. Children's Literature was one of the developing areas for publishers and readers alike, yet this did not stop the reading public from bringing home works not expressly intended for children and reading to their family. Within the idealized middle class family circle, authors such as Charles Dickens were read and appreciated by members of all ages. By examining some of Dickens's works that contain the imperfect child, and placing them alongside works by Kingsley, MacDonald, Stretton, Rossetti, and Nesbit, Malkovich considers the construction, romanticization, and socialization of the Victorian child within work read by and for children during the Victorian Era and early Edwardian period. These authors use elements of religion, death, irony, fairy worlds, gender, and class to illustrate the need for the ideal child and yet the impossibility of such a construct. Malkovich contends that the 'imperfect' child more readily reflects reality, whereas the 'ideal' child reflects an unattainable fantasy and while debates rage over how to define children's literature, such children, though somewhat changed, can still be found in the most popular of literatures read by children contemporarily.

We live in a world of stories; yet few of us pause to ask what stories actually are, why we consume them so avidly, and what they do for story makers and their audiences. This book focuses on the experiences that good stories generate: feelings

Online Library Re Visioning Historical Fiction For Young Readers

of purposeful involvement, elevation, temporary loss of self, vicarious emotion, and relief of tension. The author examines what drives writers to create stories and why readers fall under their spell; why some children grow up to be writers; and how the capacity for creating and comprehending stories develops from infancy right through into old age. Entranced by Story applies recent research on brain function to literary examples ranging from the Iliad and Wuthering Heights to Harold and the Purple Crayon, providing a groundbreaking exploration of the biological and neurological basis of the literary experience. Blending research, theory, and biographical anecdote, the author shows how it is the unique structure of the human brain, with its layering of sophisticated cognitive capacities upon archaic, emotion-driven functions, which best explains the mystery of story.

This study assesses the significance of Pinocchio in the twentieth and twenty-first centuries in addition to his status as the creature of a nineteenth century traversed by a cultural enthusiasm for dummies, puppets, and marionettes. This collection identifies him as a figure characterized by a 'fluid identity,' informed with transition, difference, joie de vivre, otherness, displacement, and metamorphosis, making Pinocchio a truly modern, indeed postmodern and posthuman, cultural icon. Pinocchio, Puppets and Modernity explores this crucial and as yet little visited field, reassessing Pinocchio's genealogy and progeny, as well as illuminating both the wider context and more specific cultural manifestations of the mechanical-human interface in the domains of theatre, the fine arts, literature, radio, and even virtual reality coherently with the digital metamorphosis of our times. The wide-ranging scope of this exploration encompasses Italian, French, and

Online Library Re-Visioning Historical Fiction For Young Readers

*English literature, dummies and marionettes in modernist and contemporary theatre, the fairytale tradition, and traditional and contemporary painting, as well as the older and newer media of radio, television, cinema, and the Internet. The diverse, comparative, and multimedia focus of this original discussion testifies to the enduring transcultural legacy of Pinocchio. Eminently sellable as a traditional cultural icon, Pinocchio is equally impactful and relevant for a globalized, multicultural, and virtual society, from Collodi to Disney and beyond. Katia Pizzi is Senior Lecturer in Italian at the Institute of Germanic & Romance Studies, School of Advanced Study, University of London. She has published volumes on cultural identities, including *A City in Search of an Author* (2001) and *The Cultural Identities of European Cities* (2010), and on children's literature and illustration.*

This study is concerned with how readers are positioned to interpret the past in historical fiction for children and young adults. Looking at literature published within the last thirty to forty years, Wilson identifies and explores a prevalent trend for re-visioning and rewriting the past according to modern social and political ideological assumptions. Fiction within this genre, while concerned with the past at the level of content, is additionally concerned with present views of that historical past because of the future to which it is moving. Specific areas of discussion include the identification of a new sub-genre: Living history fiction, stories of Joan of Arc, historical fiction featuring agentic females, the very popular Scholastic Press historical journal series, fictions of war, and historical fiction featuring multicultural discourses. Wilson observes specific traits in historical fiction written for children — most notably how the notion of positive progress into the

Online Library Re Visioning Historical Fiction For Young Readers

future is nuanced differently in this literature in which the concept of progress from the past is inextricably linked to the protagonist's potential for agency and the realization of subjectivity. The genre consistently manifests a concern with identity construction that in turn informs and influences how a metanarrative of positive progress is played out. This book engages in a discussion of the functionality of the past within the genre and offers an interpretative frame for the sifting out of the present from the past in historical fiction for young readers.

Organized thematically around the themes of time, space, and place, this collection examines Charlotte Brontë in relationship to her own historical context and to her later critical reception, takes up the literal and metaphorical spaces of her literary output, and sheds light on place as both a psychic and geographical phenomenon in her novels and their adaptations. Foregrounding both a historical and a broad cultural approach, the contributors also follow the evolution of Brontë's literary reputation in essays that place her work in conversation with authors such as Samuel Richardson, Walter Scott, and George Sand and offer insights into the cultural and critical contexts that influenced her status as a canonical writer. Taken together, the essays in this volume reflect the resurgence of popular and scholarly interest in Charlotte Brontë and the robust expansion of Brontë studies that is currently under way.

This book studies children's and young adult literature of genocide since 1945, considering issues of representation and using postcolonial theory to provide both literary analysis and implications for educating the young. Many of the authors visited accurately and authentically portray the genocide

Online Library Re Visioning Historical Fiction For Young Readers

about which they write; others perpetuate stereotypes or otherwise distort, demean, or oversimplify. In this focus on young people's literature of specific genocides, Gangi profiles and critiques works on the Cambodian genocide (1975-1979); the Iraqi Kurds (1988); the Maya of Guatemala (1981-1983); Bosnia, Kosovo, and Srebrenica (1990s); Rwanda (1994); and Darfur (2003-present). In addition to critical analysis, each chapter also provides historical background based on the work of prominent genocide scholars. To conduct research for the book, Gangi traveled to Bosnia, engaged in conversation with young people from Rwanda, and spoke with scholars who had traveled to or lived in Guatemala and Cambodia. This book analyses the ways contemporary children, typically ages ten and up, are engaged in the study of genocide, and addresses the ways in which child survivors who have witnessed genocide are helped by literature that mirrors their experiences.

Because all wars in the twenty-first century are potentially global wars, the centenary of the first global war is the occasion for reflection. This volume offers an unprecedented account of the lives, stories, letters, games, schools, institutions (such as the Boy Scouts and YMCA), and toys of children in Europe, North America, and the Global South during the First World War and surrounding years. By engaging with developments in Children's Literature, War Studies, and Education, and mining newly available archival resources (including letters written by children), the contributors to this volume demonstrate how perceptions of childhood changed in the period. Children who had been constructed as Romantic innocents playing safely in secure gardens were transformed into socially responsible children

Online Library Re-Visioning Historical Fiction For Young Readers

actively committing themselves to the war effort. In order to foreground cross-cultural connections across what had been perceived as 'enemy' lines, perspectives on German, American, British, Australian, and Canadian children's literature and culture are situated so that they work in conversation with each other. The multidisciplinary, multinational range of contributors to this volume make it distinctive and a particularly valuable contribution to emerging studies on the impact of war on the lives of children.

[Crossover Picturebooks](#)

[Brain, Tale and Teller, from Infancy to Old Age](#)

[The Past Through Modern Eyes](#)

[The Mechanical Body](#)

[Monstrous Selves/Monstrous Others](#)

[Contemporary Dystopian Fiction for Young Adults](#)

[Historical Fiction and the English Civil Wars](#)

[Revisioning History](#)

[Charles Dickens and the Victorian Child](#)

[The Myth of Persephone in Girls' Fantasy Literature](#)

[Children's Literature and Culture of the First World War](#)

[Historical Self-reflexivity in American Short Fiction](#)

[Discourses of Home and Homeland in Irish Children's Fiction 1990–2012](#)

Fiction that reconsiders, challenges, reshapes, and/or upholds national narratives of history has long been an integral aspect of Canadian literature. Works by writers of historical fiction (from early practitioners such as John Richardson to contemporary figures such as Alice Munro and George Elliott Clarke) propose new views and understandings of Canadian history and individual relationships to it. Critical evaluation of these works sheds light on the complexity of these depicted

Online Library Re Visioning Historical Fiction For Young Readers

The contributors in *National Plots: Historical Fiction and Changing Ideas of Canada* critically examine texts with subject matter ranging from George Vancouver's west coast explorations to the eradication of the Beothuk in Newfoundland. Reflecting diverse methodologies and theoretical approaches, the essays seek to explicate depictions of "the historical" in individual texts and to explore larger questions relating to historical fiction as a genre with complex and divergent political motivations and goals. Although the topics of the essays vary widely, as a whole the collection raises (and answers) questions about the significance of the roles historical fiction has played within Canadian culture for nearly two centuries.

In *Revisioning History* thirteen historians from around the world look at the historical film on its own terms, not as it compares to written history but as a unique way of recounting the past. How does film construct a historical world? What are the rules, codes, and strategies by which it brings the past to life? What does that historical construction mean to us? In grappling with these questions, each contributor looks at an example of New History cinema. Different from Hollywood costume dramas or documentary films, these films are serious efforts to come to grips with the past; they have often grown out of nations engaged in an intense quest for historical connections, such as India, Cuba, Japan, and Germany. The volume begins with an introduction by Robert Rosenstone. Part I, "Contesting History," comprises essays by Geoff Eley (on the film *Distant Voices, Still Lives*), Nicholas B. Dirks (*The Home and the World*), Thomas Kierstead and Deidre Lynch (*Eijanaika*), and Pierre Sorlin (*Night of the Shooting Stars*). Contributing to Part II, "Visioning History," are Michael S.

Online Library Re Visioning Historical Fiction For Young Readers

Roth (Hiroshima Mon Amour), John Mraz (Memories of Underdevelopment), Min Soo Kang (The Moderns) and Clayton R. Koppes (Radio Bikini). Part III, "Revisioning History" contains essays by Denise J. Youngblood (Repentance), Rudy Koshar (Hitler: A Film from Germany), Rosenstone (Walker), Sumiko Higashi (Walker and Mississippi Burning), and Daniel Sipe (From the Pole to the Equator). Winner of the Children's Literature Association Book Award. This book visits a range of textual forms including diary, novel, and picturebook to explore the relationship between second-generation memory and contemporary children's literature. Ulanowicz argues that second-generation memory informed by intimate family relationships, textual mediation and technology — is characterized by vicarious, rather than direct, experience of the past. As such, children's literature is particularly well-suited to the representation of second-generation memory, insofar as children's fiction is particularly invested in the transmission and reproduction of cultural memory, and its form promotes the formation of various complex intergenerational relationships. Further, children's books that depict second-generation memory have the potential to challenge conventional Western notions of selfhood and ethics. This study shows how novels such as Lowry's *The Giver* (1993) and Judy Blume's *Starring Sally J. Freedman as Herself* (1977) — both of which feature protagonists who adapt their elders' memories into their own mnemonic repertoires — implicitly reject Cartesian notions of the unified subject in favor of a view of identity as always-already social, relational, and dynamic in character. This book not only questions how and why second-generation memory is represented in books for young people, but when

Online Library Re-Visioning Historical Fiction For Young Readers

such representations of memory might be considered 'radical' or 'conservative'. Together, these analyses address a topic that has not been explored fully within the fields of children's literature, trauma and memory studies, and Holocaust studies. In this book, Blackford historicizes the appeal of the Persephone myth in the nineteenth century and traces figurations of Persephone, Demeter, and Hades throughout girls' literature of the nineteenth and twentieth centuries. It illuminates developmental patterns and anxieties in E. T. A. Hoffmann's *Nutcracker* and *Mouse King*, Louisa May Alcott's *Little Women*, Emily Brontë's *Wuthering Heights*, J. M. Barrie's *Peter and Wendy*, Frances Hodgson Burnett's *The Secret Garden*, E. B. White's *Charlotte's Web*, J. K. Rowling's *Harry Potter and the Chamber of Secrets*, Stephenie Meyer's *Twilight*, and Neil Gaiman's *Coraline*. The story of the young goddess's separation from her mother and abduction into the underworld is, at root, an expression of ambivalence about female development, expressed in the various Neverlands through which female protagonists cycle and negotiate a partial return to earth. The myth conveys the role of female development in the perpetuation and renewal of humankind, coordinating natural and cultural orders through a hieros gamos (fertility coupling) rite. Meanwhile, popular novels such as *Twilight* and *Coraline* are paradoxically fresh because they recycle goddesses from myths as old as the seasons. With this book, Blackford offers a consideration of how literature for the young squares with broader canons, how classics flexibly and uniquely speak through novels that enjoy broad appeal, and how female traditions are embedded in novels by both men and women.

This book explores the meaning of nation or nationalism in

Online Library Re Visioning Historical Fiction For Young Readers

children's literature and how it constructs and represents different national experiences. The contributors discuss diverse aspects of children's literature and film from interdisciplinary and multicultural approaches, ranging from the short story and novel to science fiction and fantasy from a range of locations including Canada, Australia, Taiwan, Norway, America, Italy, Great Britain, Iceland, Africa, Japan, South Korea, India, Sweden and Greece. The emergence of modern nation-states can be seen as coinciding with the historical rise of children's literature, while stateless or diasporic nations have frequently formulated their national consciousness and experience through children's literature both instructing children as future citizens and highlighting how ideas of childhood inform the discourses of nation and citizenship. Because nation and childhood are so intimately connected, it is crucial for critics and scholars to shed light on how children's literatures have constructed and represented historically different national experiences. At the same time, given the massive political and demographic changes in the world since the nineteenth century and the formation of nation-states, it is also crucial to evaluate how the national has been challenged by changing national languages through globalization, international commerce, and the rise of English. This book discusses how the idea of childhood pervades the rhetoric of nation and citizenship, and how children and childhood are represented across the globe through literature and film.

This is the first collection of critical essays that explores Oscar Wilde's interest in children's culture, whether in relation to his famous fairy stories, his life as a caring father to two sons, his place as a defender of children's rights within the

Online Library Re-Visioning Historical Fiction For Young Readers

prison system, his fascination with youthful beauty, and his theological contemplation of what it means to be a child in the eyes of God. The collection also examines the ways in which Wilde's works—not just his fairy stories—have been adapted for young audiences.

This volume visits death in children's literature from around the world, making a substantial contribution to the dialogue between the expanding fields of Childhood Studies, Children's Literature, and Death Studies. Considering both textual and pictorial representations of death, contributors focus on the topic of death in children's literature as a physical reality, a philosophical concept, a psychologically challenging adjustment, and/or a social construct. Essays covering literature from the US, Mexico, El Salvador, Guatemala, Canada, the UK, Sweden, Germany, Poland, Bulgaria, Brazil, Czechoslovakia, the Soviet Union, India, and Iran display a diverse range of theoretical and cultural perspectives. Carefully organized sections interrogate how classic texts have been adapted for the twenty-first century, how death has been politicized, ritualized, or metaphorized, and visual strategies for representing death, and how death has been represented within the context of play. Asking how different cultures present the concept of death to children, this volume is the first to bring together a global range of perspectives on death in children's literature and will be a valuable contribution to an array of disciplines.

[Time, Space, and Place in Charlotte Brontë's Ghost Images](#)

[A Genre for All Ages](#)

[Re-visioning Historical Fiction for Young Readers](#)

[Oscar Wilde and the Cultures of Childhood](#)

[The Female Figure in Contemporary Historical Fiction](#)

[Historical Fiction and Changing Ideas of Canada](#)

[British Women Writers, 1900-2000](#)

[Young Adult Gothic Fiction](#)

[Landscape in Children's Literature](#)

[Second-Generation Memory and Contemporary Children's Literature](#)

[The Oxford History of the Novel in English](#)

[Colonial India in Children's Literature](#)

This volume discusses the aesthetic and cognitive challenges of modern picturebooks from different countries, such as Denmark, France, Germany, Norway, Spain, Sweden, United Kingdom, and USA. The overarching issue concerns the mutual relationship between representation and narration by means of the picturebooks' multimodal character. Moreover, this volume includes the main lines of debate and approaches to picturebooks by international leading researchers in the field. Topics covered are the impact of paratexts and inter pictorial allusions, the relationship between artists' books, crossover picturebooks, and picturebooks for adults, the narrative defiance of wordless picturebooks, the representation of emotions in images and text, and the

depiction of hybrid characters in picturebooks. The enlargement of the picturebook corpus beyond an Anglo-American picturebook canon opens up new horizons and highlights the diverging styles and genre shifts in modern picturebooks. This tendency also demonstrates the influence of specific authors and illustrators on the appreciation of the picturebook genre, as in the case of Astrid Lindgren's picturebooks and the picturebooks created by renowned illustrators, such as Anthony Browne, Wolf Erlbruch, Stian Hole, and Bruno Munari. This book will be the definite contribution to contemporary picturebook research for many years to come.

Colonial India in Children's Literature is the first book-length study to explore the intersections of children's literature and defining historical moments in colonial India. Engaging with important theoretical and critical literature that deals with colonialism, hegemony, and marginalization in children's literature, Goswami proposes that British, Anglo-Indian, and Bengali children's literature respond to five key historical events: the

missionary debates preceding the Charter Act of 1813, the defeat of Tipu Sultan, the Mutiny of 1857, the birth of Indian nationalism, and the Swadeshi movement resulting from the Partition of Bengal in 1905. Through a study of works by Mary Sherwood (1775-1851), Barbara Hofland (1770-1844), Sara Jeanette Duncan (1861-1922), Rudyard Kipling (1865-1936), Upendrakishore Ray (1863-1915), and Sukumar Ray (1887-1923), Goswami examines how children's literature negotiates and represents these momentous historical forces that unsettled Britain's imperial ambitions in India. Goswami argues that nineteenth-century British and Anglo-Indian children's texts reflect two distinct moods in Britain's colonial enterprise in India. Sherwood and Hofland (writing before 1857) use the tropes of conversion and captivity as a means of awakening children to the dangers of India, whereas Duncan and Kipling shift the emphasis to martial prowess, adaptability, and empirical knowledge as defining qualities in British and Anglo-Indian children. Furthermore, Goswami's analysis of early

nineteenth-century children's texts written by women authors redresses the preoccupation with male authors and boys' adventure stories that have largely informed discussions of juvenility in the context of colonial India. This groundbreaking book also seeks to open up the canon by examining early twentieth-century Bengali children's texts that not only draw literary inspiration from nineteenth-century British children's literature, but whose themes are equally shaped by empire. This is the first volume to consider the popular literary category of Early Readers - books written and designed for children who are just beginning to read independently. It argues that Early Readers deserve more scholarly attention and careful thought because they are, for many younger readers, their first opportunity to engage with a work of literature on their own, to feel a sense of mastery over a text, and to experience pleasure from the act of reading independently. Using interdisciplinary approaches that draw upon and synthesize research being done in education, child psychology, sociology,

cultural studies, and children's literature, the volume visits Early Readers from a variety of angles: as teaching tools; as cultural artifacts that shape cultural and individual subjectivity; as mass produced products sold to a niche market of parents, educators, and young children; and as aesthetic objects, works of literature and art with specific conventions. Examining the reasons such books are so popular with young readers, as well as the reasons that some adults challenge and censor them, the volume considers the ways Early Readers contribute to the construction of younger children as readers, thinkers, consumers, and as gendered, raced, classed subjects. It also addresses children's texts that have been translated and sold around the globe, examining them as part of an increasingly transnational children's media culture that may add to or supplant regional, ethnic, and national children's literatures and cultures. While this collection focuses mostly on books written in English and often aimed at children living in the US, it is important to acknowledge that these Early Readers

are a major US cultural export, influencing the reading habits and development of children across the globe.

The essays in this collection address the relationship between children and cultural memory in texts both for and about young people. The collection overall is concerned with how cultural memory is shaped, contested, forgotten, recovered, and (re)circulated, sometimes in opposition to dominant national narratives, and often for the benefit of young readers who are assumed not to possess any prior cultural memory. From the innovative development of school libraries in the 1920s to the role of utopianism in fixing cultural memory for teen readers, it provides a critical look into children and ideologies of childhood as they are represented in a broad spectrum of texts, including film, poetry, literature, and architecture from Canada, the United States, Japan, Germany, Britain, India, and Spain. These cultural forms collaborate to shape ideas and values, in turn contributing to dominant discourses about national and global citizenship. The essays included in the

collection imply that childhood is an oft-imagined idealist construction based in large part on participation, identity, and perception; childhood is invisible and tangible, exciting and intriguing, and at times elusive even as cultural and literary artifacts recreate it. Children and Cultural Memory in Texts of Childhood is a valuable resource for scholars of children's literature and culture, readers interested in childhood and ideology, and those working in the fields of diaspora and postcolonial studies.

This book is the first to offer a justice-focused cognitive reading of modern YA speculative fiction in its narrative and filmic forms. It links the expansion of YA speculative fiction in the 20th century with the emergence of human and civil rights movements, with the communitarian revolution in conceptualizations of justice, and with spectacular advances in cognitive sciences as applied to the examination of narrative fiction. Oziewicz argues that complex ideas such as justice are processed by the human mind as cognitive scripts; that scripts, when narrated, take the form of multiply

indexable stories; and that YA speculative fiction is currently the largest conceptual testing ground in the forging of justice consciousness for the 21st century world. Drawing on recent research in the cognitive and evolutionary sciences, Oziewicz explains how poetic, retributive, restorative, environmental, social, and global types of justice have been represented in narrative fiction, from 19th century folk and fairy tales through 21st century fantasy, dystopia, and science fiction. Suggesting that the appeal of these and other nonmimetic genres is largely predicated on the dream of justice, Oziewicz theorizes new justice scripts as conceptual tools essential to help humanity survive the qualitative leap toward an environmentally conscious, culturally diversified global world. This book is an important contribution to studies of children's and YA speculative fiction, adding a new perspective to discussions about the educational as well as social potential of nonmimetic genres. It demonstrates that the justice imperative is very much alive in YA speculative fiction, creating new visions

of justice relevant to contemporary challenges.

The dissemination of classical material to children has long been a major form of popularization with far-reaching effects, although until very recently it has received almost no attention within the growing field of classical reception studies. This volume explores the ways in which children encountered the world of ancient Greece and Rome in Britain and the United States over a century-long period beginning in the 1850s, as well as adults' literary responses to their own childhood encounters with antiquity. Rather than discussing the role of classics in education, it focuses on books read for enjoyment, and on two genres of children's literature in particular: the myth collection and the historical novel. The tradition of myths retold as children's stories is traced in the work of writers and illustrators from Nathaniel Hawthorne and Charles Kingsley to Roger Lancelyn Green and Ingri and Edgar Parin D'Aulaire, while the discussion of historical fiction focuses particularly on the roles of nationality and gender in the construction of an

ancient world for modern children. The book concludes with an investigation of the connections between childhood and antiquity made by writers for adults, including James Joyce, Virginia Woolf, and H.D. Recognition of the fundamental role in children's literature of adults' ideas about what children want or need is balanced throughout by attention to the ways in which child readers have made such works their own. The formative experiences of antiquity discussed throughout help to explain why despite growing uncertainty about the appeal of antiquity to modern children, the classical past remains perennially interesting and inspiring.

*This book provides a new critical methodology for the study of landscapes in children's literature. Treating landscape as the integration of unchanging and irreducible physical elements, or topoi, Carroll identifies and analyses four kinds of space — sacred spaces, green spaces, roadways, and lapsed spaces — that are the component elements of the physical environments of canonical British children's fantasy. Using Susan Cooper's *The Dark Is Rising**

Sequence as the test-case for this methodology, the book traces the development of the physical features and symbolic functions of landscape topoi from their earliest inception in medieval vernacular texts through to contemporary children's literature. The identification and analysis of landscape topoi synthesizes recent theories about interstitial space together with earlier morphological and topoanalytical studies, enabling the study of fictional landscapes in terms of their physical characteristics as well as in terms of their relationship with contemporary texts and historical precedents. Ultimately, by providing topoanalytical studies of other children's texts, Carroll proposes topoanalysis as a rich critical method for the study and understanding of children's literature and indicates how the findings of this approach may be expanded upon. In offering both transferable methodologies and detailed case-studies, this book outlines a new approach to literary landscapes as geographical places within socio-historical contexts.

[Theorizing Books for Beginning Readers](#)

**Subjectivity in Asian Children's
Literature and Film**

**Discourses of Postcolonialism in
Contemporary British Children's
Literature**

Entranced by Story

A Biopsychosocial Approach

The Past through Modern Eyes

Writing Home

Cambodia to Darfur

**Jews and Jewishness in British Children's
Literature**

Creating Memory

Global Theories and Implications

**Children and Cultural Memory in Texts of
Childhood**

A Humanistic Perspective

In a period of ongoing debate about faith, identity, migration and culture, this timely study explores the often politicised nature of constructions of one of Britain's longest standing minority communities. Representations in children's literature influenced by the impact of the Enlightenment, the Empire, the Holocaust and 9/11 reveal an ongoing concern with establishing, maintaining or problematising the boundaries between Jews and Gentiles. Chapters on gender, refugees, multiculturalism and historical fiction argue that literature for young people demonstrates that the position of Jews in Britain has been ambivalent, and that this ambivalence has persisted to a surprising degree in view of the

dramatic socio-cultural changes that have taken place over two centuries. Wide-ranging in scope and interdisciplinary in approach, Jews and Jewishness in British Children's Literature discusses over one hundred texts ranging from picture books to young adult fiction and realism to fantasy. Madelyn Travis examines rare eighteenth- and nineteenth-century material plus works by authors including Maria Edgeworth, E. Nesbit, Rudyard Kipling, Richmal Crompton, Lynne Reid Banks, Michael Rosen and others. The study also draws on Travis's previously unpublished interviews with authors including Adele Geras, Eva Ibbotson, Ann Jungman and Judith Kerr. This book situates the picturebook genre within the widespread international phenomenon of crossover literature, examining an international corpus of picturebooks — including artists' books, wordless picturebooks, and celebrity picturebooks — that appeal to readers of all ages. Focusing on contemporary picturebooks, Sandra Beckett shows that the picturebook has traditionally been seen as a children's genre, but in the eyes of many authors, illustrators, and publishers, it is a narrative form that can address any and all age groups. Innovative graphics and formats as well as the creative, often complex dialogue between text and image provide multiple levels of meaning and invite readers of all ages to consider texts that are primarily marketed as children's books. The interplay of text and image that distinguishes the picturebook from other forms of fiction and makes it a unique art form also makes it the ultimate crossover genre. Crossover picturebooks are often very complex texts that are challenging for adults as well as children. Many are

Online Library Re Visioning Historical Fiction For Young Readers

characterized by difficult "adult" themes, genre blending, metafictional discourse, intertextuality, sophisticated graphics, and complex text-image interplay. Exciting experiments with new formats and techniques, as well as novel interactions with new media and technologies have made the picturebook one of the most vibrant and innovative contemporary literary genres, one that seems to know no boundaries. Crossover Picturebooks is a valuable addition to the study of a genre that is gaining increasing recognition and appreciation, and contributes significantly to the field of children's literature as a whole.

Winner of the Children's Literature Association Edited Book Award From the jaded, wired teenagers of M.T. Anderson's Feed to the spirited young rebels of Suzanne Collins' The Hunger Games trilogy, the protagonists of Young Adult dystopias are introducing a new generation of readers to the pleasures and challenges of dystopian imaginings. As the dark universes of YA dystopias continue to flood the market, Contemporary Dystopian Fiction for Young Adults: Brave New Teenagers offers a critical evaluation of the literary and political potentials of this widespread publishing phenomenon. With its capacity to frighten and warn, dystopian writing powerfully engages with our pressing global concerns: liberty and self-determination, environmental destruction and looming catastrophe, questions of identity and justice, and the increasingly fragile boundaries between technology and the self. When directed at young readers, these dystopian warnings are distilled into exciting adventures with gripping plots and accessible

messages that may have the potential to motivate a generation on the cusp of adulthood. This collection enacts a lively debate about the goals and efficacy of YA dystopias, with three major areas of contention: do these texts reinscribe an old didacticism or offer an exciting new frontier in children's literature? Do their political critiques represent conservative or radical ideologies? And finally, are these novels high-minded attempts to educate the young or simply bids to cash in on a formula for commercial success? This collection represents a prismatic and evolving understanding of the genre, illuminating its relevance to children's literature and our wider culture.

This book considers the English Civil Wars and the civil wars in Scotland and Ireland through the lens of historical fiction—primarily fiction for the young. The text argues that the English Civil War lies at the heart of English and Irish political identities and considers how these identities have been shaped over the past three centuries in part by the children's literature that has influenced the popular memory of the English Civil War. Examining nearly two hundred works of historical fiction, Farah Mendlesohn reveals the delicate interplay between fiction and history.

This book considers how contemporary British children's books engage with some of the major cultural debates of recent years, and how they resonate with the current preoccupations and tastes of the white mainstream British reading public. A central assumption of this volume is that Britain's imperial past continues to play a key role in its representations of race, identity, and history. The

insistent inclusion of questions relating to colonialism and power structures in recent children's novels exposes the complexities and contradictions surrounding the fictional treatment of race relations and ethnicity. Postcolonial children's literature in Britain has been inherently ambivalent since its cautious beginnings: it is both transgressive and authorizing, both undercutting and excluding. Grzegorzczuk considers the ways in which children's fictions have worked with and against particular ideologies of race. The texts analyzed in this collection portray ethnic minorities as complex, hybrid products of colonialism, global migrations, and the ideology of multiculturalism. By examining the ideological content of these novels, Grzegorzczuk demonstrates the centrality of the colonial past to contemporary British writing for the young. From *The Other Boleyn Girl* to *Fingersmith*, this collection explores the popularity of female-centred historical novels in recent years. Examining the female figure in these contemporary fictions, it looks at the ways in which authors intervene in the historical process to present these women, real and imagined. It asks how these representations are influenced by contemporary gender politics and whether they can be seen as part of a wider feminist project to recover women's history. Featuring chapters by newer scholars alongside established figures in the field such as Diana Wallace, as well as an interview with authors Susan Sellers and Alice Thompson, it engages with debates around history, literary value and the postmodern to illustrate the importance of these female figures. Following scholarship on gender in science fiction,

this book explores the limits of considering age as a social construction, positing that an acknowledgement of aged bodies necessarily changes the way we read both age and science fiction. The volume employs contemporary clinical psychology, the biopsychosocial model, to demonstrate that age is an important and neglected topic relevant to the study of speculative fiction. While gender offers a vocabulary, the biopsychosocial approach provides a method to consider age (and gender) as an embodied synthesis of physicality, psychology, and social environment. This respected model of clinical psychology allows a unique and innovative lens through which to read age and the body in literature. Thiess offers readings of established sf classics including Octavia Butler's Parable series; Orson Scott Card's Ender's Game; and cyberpunk authors such as Bruce Sterling, Pat Cadigan, and Neal Stephenson, also exploring more mainstream speculative works including Stephanie Meyer's Twilight series and Joss Whedon's Firefly/Serenity. Visiting topics such as care work, sexuality, sport, and the military in these works, the book demonstrates that acknowledging a more fully embodied age is not only necessary for the individual subject, but will also enrich our understanding of other social categories, including gender and race. Taking a constructive—rather than adversarial—stance, this book does not merely question how much one can ethically and responsibly "bend" age, but suggests there is a great deal to learn when one explores those limits.

[Global Perspectives on Death in Children's Literature Britain and America, 1850-1965](#)

Online Library Re-Visioning Historical Fiction For Young Readers

[Histories, Memories and Representations of being Young in the First World War](#)

[Genocide in Contemporary Children's and Young Adult Literature](#)

[Nations of Childhood](#)

[Childhood and the Classics](#)

[The Nation in Children's Literature](#)

[Re-visioning the Past](#)

[A Cognitive Reading](#)

[Brave New Teenagers](#)

[Pinocchio, Puppets, and Modernity](#)

[Niche Marketing, the American Culture Wars, and the New Children's Literature](#)

[National Plots](#)

Witnessing the end of a war that nearly terminated the nation, the abolition of racial slavery and rise of legal segregation, the rise of Modernism and Hollywood, the closing of the frontier and two World Wars, the literary historical period represented in this volume constitutes the crucible of American literary history. Here, 35 essays by top researchers in the field detail how considerations of race and citizenship; immigration and assimilation; gender and sexuality; nationalism and empire; all reverberate throughout novels written in the United States between 1870 and 1940.

Contributors discuss the

Online Library Re Visioning Historical Fiction For Young Readers

professionalization of literary production after the Civil War alongside legal and political debates over segregation and citizenship; while chapters on journalism, geography, religion, and immigration offer discussions on everything from the lasting role of literary realism in American fiction to the Spanish-American War's effect on developing theories of aesthetics and popular culture. The volume offers thorough coverage of the emergence of serial fiction, children's fiction, crime and detective fiction, science fiction, and even cinema and comics, as new media and artistic revolutions like the Harlem Renaissance helped usher in the new international aesthetic movement of Modernism. The final chapters in the volume explore the relationship of the novel to the emergence of "American literature" as a category in the academy, in public criticism and journalism, and in mass culture. This book is the first full-length critical study to explore the rapidly growing cadre of amateur-authored, independently-published, and niche-

Online Library Re Visioning Historical Fiction For Young Readers

market picture books that have been released during the opening decades of the twenty-first century. Emerging from a powerful combination of the ease and affordability of desktop publishing software; the promotional, marketing, and distribution possibilities allowed by the Internet; and the tremendous national divisiveness over contentious socio-political issues, these texts embody a shift in how narratives for young people are being creatively conceived, materially constructed, and socially consumed in the United States. Abate explores how titles such as *My Parents Open Carry* (about gun laws), *It's Just a Plant* (about marijuana policy), and *My Beautiful Mommy* (about the plastic surgery industry) occupy important battle stations in ongoing partisan conflicts, while they are simultaneously changing the landscape of American children's literature. The book demonstrates how texts like *Little Zizi* and *Me Tarzan, You Jane* mark the advent of not simply a new commercial strategy in texts for young readers; they embody a paradigm shift in the way that narratives are being conceived,

Online Library Re Visioning Historical Fiction For Young Readers

constructed, and consumed. Niche market picture books can be seen as a telling barometer about public perceptions concerning children and the social construction of childhood, as well as the function of narratives for young readers in the twenty-first century. At the same time, these texts reveal compelling new insights about the complex interaction among American print culture, children's reading practices, and consumer capitalism. Amateur-authored, self-published, and specialty-subject titles reveal the way in which children, childhood, and children's literature are both highly political and heavily politicized in the United States. The book will be of interest to scholars and students in the fields of American Studies, children's literature, childhood studies, popular culture, political science, microeconomics, psychology, advertising, book history, education, and gender studies.

This collection is the first to focus exclusively on twenty-first-century young adult Gothic fiction. The essays demonstrate how the contemporary

Online Library Re-Visioning Historical Fiction For Young Readers

resurgence of the Gothic signals anxieties about (and hopes for) young people in the twenty-first century. Changing conceptions of young adults as liminal figures, operating between the modes of child and adult, can be mobilised when combined with Gothic spaces and concepts in texts for young people. In young adult Gothic literature, the crossing of boundaries typical of the Gothic is often motivated by a heterosexual romance plot, in which the human or monstrous female protagonist desires a boy who is not her 'type'. Additionally, as the Gothic works to define what it means to be human – particularly in relation to gender, race, and identity – the volume also examines how contemporary shifts and flashpoints in identity politics are being negotiated under the metaphorical cloak of monstrosity. *Re-Visioning Terrorism: A Humanistic Perspective* is an interdisciplinary collection of essays that aims to offer a plurality of visions on terrorism, expanding its meaning across time and space and raising new questions that explore its multifaceted occurrences.

Online Library Re Visioning Historical Fiction For Young Readers

The different ideological, philosophical, and cultural perspectives emerging from the essays and the variety of humanistic disciplines involved intend to provide a complex and even contradictory picture that emphasizes the fact that there cannot be a univocal conception and response to terrorism, in either the practical or the intellectual domain. The editors borrow the concept of rack focus response from cinema to create an innovative and flexible interpretative approach to terrorism. Rack focus refers to the change of focus of a lens so that one image can come into focus while another moves out of focus. Though the focal distance changes, the reality has not changed. Both items and events coexist, but given the nature of optics we can only see clearly one or the other. This occurs not just with lenses, but also with human perceptions, be they emotional or intellectual. The rack focus response requires that we try to shift focus from the depth of field that is absolutely clear and familiar to the "other" that is unclear and

Online Library Re Visioning Historical Fiction For Young Readers

unfamiliar. This exercise will lead us to reflect on terroristic events in a more nuanced, nondogmatic, and flexible manner. The essays featured in this volume range from philosophical interpretations of terrorism, to historical analysis of terror through the ages, to cinematic, artistic, and narrative representations of terroristic events that are not limited to 9/11.

Winner of the Children's Literature Association Honor Book Award This volume establishes a dialogue between East and West in children's literature scholarship. In all cultures, children's literature shows a concern to depict identity and individual development, so that character and theme pivot on questions of agency and the circumstances that frame an individual's decisions and capacities to make choices and act upon them. Such issues of selfhood fall under the heading subjectivity. Attention to the representation of subjectivity in literature enables us to consider how values are formed and changed, how emotions are cultivated, and how

Online Library Re Visioning Historical Fiction For Young Readers

maturity is experienced. Because subjectivities emerge in social contexts, they vary from place to place. This book brings together essays by scholars from several Asian countries -- Japan, India, Pakistan, Korea, Vietnam, Taiwan, Australia, Thailand, and The Philippines -- to address subjectivities in fiction and film within frameworks that include social change, multiculturalism, post-colonialism, globalization, and glocalization. Few scholars of western children's literature have a ready understanding of what subjectivity entails in children's literature and film from Asian countries, especially where Buddhist or Confucian thought remains influential. This volume will impact scholarship and pedagogy both within the countries represented and in countries with established traditions in teaching and research, offering a major contribution to the flow of ideas between different academic and educational cultures.

This book offers new critical approaches for the study of adaptations, abridgments, translations,

Online Library Re Visioning Historical Fiction For Young Readers

parodies, and mash-ups that occur internationally in contemporary children's culture. It follows recent shifts in adaptation studies that call for a move beyond fidelity criticism, a paradigm that measures the success of an adaptation by the level of fidelity to the "original" text, toward a methodology that considers the adaptation to be always already in conversation with the adapted text. This book visits children's literature and culture in order to consider the generic, pedagogical, and ideological underpinnings that drive both the process and the product. Focusing on novels as well as folktales, films, graphic novels, and anime, the authors consider the challenges inherent in transforming the work of authors such as William Shakespeare, Charles Perrault, L.M. Montgomery, Laura Ingalls Wilder, and A.A. Milne into new forms that are palatable for later audiences particularly when—for perceived ideological or political reasons—the textual transformation is not only unavoidable but entirely necessary. Contributors consider the

Online Library Re Visioning Historical Fiction For Young Readers

challenges inherent in transforming stories and characters from one type of text to another, across genres, languages, and time, offering a range of new models that will inform future scholarship.

The historical novel has been one of the most important forms of women's reading and writing in the twentieth century, yet it has been consistently under-rated and critically neglected. In the first major study of British women writers' use of the genre, Diana Wallace tracks its development across the century. She combines a comprehensive survey with detailed readings of key writers, including Naomi Mitchison, Georgette Heyer, Sylvia Townsend Warner, Margaret Irwin, Jean Plaidy, Mary Renault, Philippa Gregory and Pat Barker.

[Ways of Re-visioning Historical Fiction for Young Readers](#)

[Volume 6: The American Novel 1879-1940](#)

[Picturebooks: Representation and Narration](#)

[Re-Visioning Terrorism](#)

[The Woman's Historical Novel](#)

[Romanticizing and Socializing the](#)

Online Library Re Visioning Historical Fiction For Young Readers

[Imperfect Child](#)

[The Early Reader in Children's](#)

[Literature and Culture](#)

[Textual Transformations in Children's](#)

[Literature](#)

[Film and the Construction of a New Past](#)

[Embodying Gender and Age in Speculative](#)

[Fiction](#)

[Justice in Young Adult Speculative](#)

[Fiction](#)

[Adaptations, Translations,](#)

[Reconsiderations](#)

[The Big Smallness](#)