



Mr. and Mrs. Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much. They were the last people you'd expect to be involved in anything strange or mysterious, because they just didn't hold with such nonsense. Mr. Dursley was the director of a firm called Grunnings, which made drills. He was a big, square man with hardly any neck, although he wore a very large mustache. Mrs. Dursley was thin and bony and had nearly twice the usual amount of neck, which came in very useful as she spent so much of her time craning over garden

Mrs. Rachel Lynde lived just where the Avonlea main road dipped down into a little hollow, fringed with alders and ladies' eardrops and topped with a brook that had its source away in the woods of the old Cuthbert place. It was reputed to be an intricate, headstrong brook in its earlier course through those woods, with dark secrets of pools and cascades; but by the time it reached Lynde's brook it was quiet, well-conducted, and obedient--not even a brook could run past Mrs. Rachel Lynde's door without due regard for decency and decorum; it probably was conscious that Mrs.



Children's Literature Graduate Organization

The 5th Annual Graduate Student Colloquium

“What d’you want a flaming book for?”:

Dangerous Ideas in Children’s Literature

Mr. and Mrs. Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much. They were the last people you'd expect to be involved in anything strange or mysterious, because they just didn't hold with such nonsense. Mr. Dursley was the director of a firm called Grunnings, which made drills. He was a big, square man with hardly any neck, although he wore a very large mustache. Mrs. Dursley was thin and bony and had nearly twice the usual amount of neck, which came in very useful as she spent so much of her time craning over garden

Mrs. Rachel Lynde lived just where the Avonlea main road dipped down into a little hollow, fringed with alders and ladies' eardrops and topped with a brook that had its source away in the woods of the old Cuthbert place. It was reputed to be an intricate, headstrong brook in its earlier course through those woods, with dark secrets of pools and cascades; but by the time it reached Lynde's brook it was quiet, well-conducted, and obedient--not even a brook could run past Mrs. Rachel Lynde's door without due regard for decency and decorum; it probably was conscious that Mrs.

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book?' thought Alice 'without pictures or conversations?' So she was considering in her own mind (as well as she could, for that day morning she felt very sleepy and uneasy) whether it would be worth the trouble of getting up and picking the daisies, when suddenly a white rabbit with pink eyes ran close by her. There was nothing so very

Dorothy lived in the midst of the great Kansas prairies, with Uncle Henry, who was a farmer, and Aunt Em, who was the farmer's wife. Their house was a small one for the lumber to build it had to be carried by oxen for many miles. There were no windows, a fireplace and a roof, which was made of mud and brick, and a room which was used for a kitchen, a room for a cupboard for dishes, a table and three or four chairs, and a bed. Uncle Henry and Aunt Em had a big barn in one corner, and Dorothy a little bed in another corner. There was no garret at all, and no cellar--except a small hole dug in the ground, called a cyclone

9:00

Check-in and introductions

9:30

Opening Remarks-
Dr. Paula Connolly

10:00

Panel One: Gender & Cultural Studies

Jillian Bailey: Breaking the Curse of Patriarchy in *Ella Enchanted*

Arooj Hussain: The “Ideal” Romance: Classism and Racism in *Wuthering Heights* and its Contemporaries

10:45

Panel Two: Contemporary Studies

Clark Meshaw: Alice vs. the Heart Witches: Censorship Through Simplicity in Adaptations of Lewis Carroll

Victoria White: The Fluidity Between the Semiotic Chora and Symbolic Law of the Father in Laurie Halse Anderson’s *Speak*

11:30

Panel Three: Social Messages & Education

Sam Martin: Violence and Agency: A Dangerous Pattern

Katherine Tallent: “The beauty of his voice wove a magic spell...” The Magic of Education in Elizabeth George Speare’s *The Witch of Blackbird Pond*

12:15 - 1:00

Break-
Complimentary Refreshments

1:00

Panel Four: Literature & Performativity

Amy Arnott: Every Move They Make, Every Step They Take, the Capitol is Watching Them: Gender Performance and the Pantopticon in *The Hunger Games*

Ryan Weber: Playing with Performance: Identification and Performativity in Emily Horner’s *A Love Story Starring My Dead Best Friend*

1:45

Panel Five: Literature & Theology

Kathleen Carroll: Plato's Pedagogy in the Present: Sterilizing Ancient Greek Mythology in Modern Children's Literature

Colby McMurry: Taking the Bible Back to Sunday School: The Importance of Static Genre in Adaptations of Children's Bible Stories

2:30

Panel Six: Rhetoric & Genre Studies

Jessie Cortez: "Condescending is a Word Which Here Means..." Rhetoric in Lemony Snicket's *A Series of Unfortunate Events*

Bradley Hartsell: Scandinavian Syncretism: How Two Nordic YA Novels Elevate the Genre Through a Cocktail of 'Low Culture'

3:15

Guest Speaker-
Dr. Sarah Minslow

3:30

Closing Remarks

Speakers



Dr. Connolly is a professor of English at UNC Charlotte and the faculty adviser of The Children's Literature Graduate Organization. She teaches a wide range of topics from Disney films to classic British Children's literature. Her research interests include multiculturalism and visual semiotics in Children's Literature.



Dr. Minslow is the Director of Undergraduate Advising at UNC Charlotte, and she has conducted extensive research in the field of Children's Literature. Dr. Minslow is passionate about shedding light on war, refugees, and immigration narratives. She is currently working on The Child in Southern Literature and Film grant, helping to explore and celebrate the diversity of Southern childhoods

Special thanks to...



The UNC Charlotte English Department for their encouragement and support, before and during this event! We are thankful to have a department that recognizes the importance of Children's Literature.



GPSG, without whom this event would not have been possible. From the food to the programs, GPSG funding has helped this small, student-led organization put on its 5th Annual Colloquium.



Want to become a member of the Children's Literature Graduate Organization? Please contact unccharlotteclgo@gmail.com to register your interest for Fall 2018!