

LINN – Litteratur- og litterasitetsforskning Innafor

Høgskolen i Innlandet, Campus Hamar, 14. september 2023

Rom: Auditorium 4

Konferanseprogram:

10.00	Dørene åpnes. Kaffe/te i konferanserommet
10.15–10.20	Velkommen ved arrangørene
10.20–11.20	Keynote speaker: Tonje Vold, UiO: Uoffisielle bokklubber. Om leseopplevelser, feminisme og antirasisme i norsk samtidslitteratur
11.20–11.30	<i>Pause</i>
11.30–11.50	Juliet Munden & Jonas Yassin Iversen: Stories and Early Literacy Education in Zambia: Donor-initiated Projects, Educational Policy and Teacher Beliefs
11.50–12.10	Sandra Kleppe: The Intelligence of Bees in Poetry
12.10–12.30	Anne Karhio: Deliquescent and solid: space, technology, and blue imagery in contemporary Irish poetry
12.30–13.15	<i>Lunsj (alle påmeldte deltakere får lunsj)</i>
13.15–13.30	Ida Jahr (idepresentasjon): Making room for reading
13.30–13.50	Björn Sundmark: A Murder of Crows: Using Igor Oleynnikov's Illustrations in a Creative Writing Class
13.50–14	<i>Pause</i>
14–14.20	Knut Øystein Høvik: The educational potential of song lyrics for understanding environmental challenges: The case of Midnight Oil

14.20–14.40	Marit Elise Lyngstad: Critical literacy, reading, and literature in lower secondary English
14.40–14.50	<i>Pause</i>
14.50–15.10	Malin Jenssen Bakken: Humor og kropps fett i barnelitteraturen
15.10–15.30	Anne Skaret & Silje Harr Svare: Kunsten å rote det til. Kunst som overskridende erfaring i Fam Ekmans bildebokunivers
15.30–15.50	Inger-Kristin Larsen Vie: Samer på utstilling: Fremstillinger av samer i en tidlig norsk sakprosa bok for barn
15.50–	Dørene lukkes i auditorium 4. Personalrommet åpnes for avslutning med bobler, babling og snacks for alle!

Sammendrag til LINN-konferansen 2023:

Keynote-forelesning:

Tonje Vold, professor ved Universitetet i Oslo:

Uoffisielle bokklubber. Om leseopplevelser, feminisme og antirasisme i norsk samtidslitteratur

Med utgangspunkt i norske samtidslitterære verk undersøker jeg betydningen av skjønnlitterær lesing. Abid Raja, Zeshan Shakar, Yohan Shanmugaratnam, Ivo de Figueiredo og Shazia Majid gjør på ulike måter bruk av referanser til lesing av skjønnlitteratur i arbeidet med å skrive fram livshistoriene til barn født av innvandrere i Norge. Verkene åpner for perspektiver som angår nasjonale og transnasjonale fellesskap, litterær representasjon og vurdering, antirasisme, klassekamp og feminisme.

Paper- og idépresentasjoner:

Humor og kropps fett i barnelitteraturen

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Under LINN-konferansen 2023 ønsker jeg å delta med et paper hvor jeg presenterer mitt ph.d.-prosjekt om humor og fett i barnelitteraturen. Tidligere forskning viser at karakterer med mye kropps fett ofte utsettes ofte for stereotypisering og latterliggjøring i media, tv-serier og filmer for barn. «Fat-shaming» i mediekulturen problematiseres likevel sjeldent i den offentlige diskursen, i stedet ser det ut til at den tjukke og komiske karakteren er en kulturelt etablert stereotyp det er akseptert å ty til (Burmeister & Carels, 2014).

I prosjektet mitt utforsker jeg hvorvidt denne sammenhengen mellom kropp og humor også kan identifiseres i litteratur for barn. Mens representasjon av kjønn og etnisitet har blitt behandlet kritisk både av litteraturforskning og litteraturkritikk, har fremstillinger av den tjukke kroppen i liten grad vært problematisert. Dette gjelder også humor - til tross for at humor har en helt sentral posisjon innenfor barnelitteraturen, er det i liten grad forsket på humorens ulike funksjoner i barnelitterære tekster. Imidlertid har de siste årene vist en økt oppmerksomhet mot hvordan humor ofte kan basere seg på kroppslige stereotypier, også innenfor det barnelitterære feltet. Eksempler er debattene som fulgte den etter den danske forfatteren Jakob Martin Strids utgivelse av bildeboken *I form med Tapiren*, eller etter det britiske forlaget Penguins sensitivetslesning av Roald Dahls forfatterskap. Temperaturen i disse debattene viser utfordringene både ved å bruke og kritisere humor, og kan også indikere at fett står i en annen posisjon enn for eksempel kjønn når det gjelder samfunnets aksept for latterliggjørende fremstillinger.

Gjennom tre artikler utforsker prosjektet spørsmålet: *Hvordan fremstilles fedme i humoristisk litteratur for barn?* Teoretisk er prosjektet forankret i innsikter og perspektiv fra forskningsfeltet fat studies. I motsetning til tradisjonell fedmeforskningen hvor fett representerer et problem som må løses, fokuserer fat studies på selve problematiseringen av fett og bakgrunnen for denne (Eriksen, 2019). Et annet sentralt rammeverk for prosjektet er kritisk humorteori, særlig representert av sosiologen Michael Billigs teori om at humorens funksjon i samfunnet ført og fremst handler om sosialisering. Billigs teori vil være et sentralt utgangspunkt for å diskutere humorens betydning for hvor hvilke forestillinger og normer om kropp som formidles i barnelitterære tekster.

Prosjektet går i dialog med eksisterende skandinavisk og internasjonal forskning på feltet, men vil også være et bidrag til økt forståelse for hvilke diskursive praksiser om kropp barnelitterære tekster inngår i, og om humorens betydning for disse. Under konferansen vil jeg presentere noen av de sentrale problemstillingene prosjektet undersøker, samt en del av det materialet jeg planlegger å bruke.

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The educational potential of song lyrics for understanding environmental challenges: The case of Midnight Oil

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This presentation is based on a soon-to-be published chapter in a peer-reviewed anthology on poetry and the global climate crisis (Kleppe, Sorby & Ede, 2023).

February 2022 saw the release of *Resist*, the final studio album by the Australian rock band Midnight Oil. The closing chapter of a career that started 46 years earlier is a concept album with the climate crisis as its central focus. With *Resist*, the band calls for urgent action, criticizing political apathy and apologizing on behalf of their generation for failing the youth through inaction on climate change. Few musical artists can be said to have done more than the members of Midnight Oil in terms of advocating environmental values and raising awareness of the global climate change. As frontman Peter Garrett (2017) reflects in his memoir: “Midnight Oil’s message wasn’t in the songs by themselves [...] The message was in joining the music and its lyrics with actions that matched what was being sung” (185).

This paper discusses Midnight Oil’s environmentally-themed lyrics in the context of educational perspectives on the climate crisis. A close reading of some of the lyrics from the band’s back catalogue forms the basis for the discussion. The educational potential that lies in close reading and repeated listening to song lyrics to get a better understanding of environmental challenges is significant. While the focus is on environmental issues, the lyrics often discuss intersecting topics. I have structured this argument with reference to four significant thematic categories in the lyrics: 1) the impact of environmental change on natural ecosystems, 2) the impact of environmental change on humans, 3) nuclear fallout and 4) Indigenous collaborations.

In *Ecomusicology*, Pedelty (2012) addresses the question of popular music’s engagement with the environmental crisis and looks for reasons “for the relative dearth of songs about environmental matters”, asking to what extent environmentally-themed songs “effectively communicate environmental messages to audiences”, and what listeners do with these songs (47-48). This paper demonstrates how song lyrics issue clear didactic messages about the global climate crisis, and how close reading and repeated listening can lead to activism.

References:

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Making room for reading: an experiment

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Reading is a physical act. Lately, there are indications that the reading stamina of students have decreased (Baron and Mangen). Students and pupils seem to read less and be able to concentrate for shorter periods of time (Roe). Research has confirmed that physical reading medium matters for comprehension and enjoyment (Delgado et al). Distraction is becoming a major obstacle for protracted reading (Støle). With the hypothesis that infrastructure and setting matter, Wig and Naguib conducted an experiment among anthropology students at the University of Oslo, providing the students with room to read, and a reading community (Wig and Naguib). We want to do the same for our teacher training students in a course at Inland Norway. To conserve student-active learning, traditionally classroom-situated tasks will be reconfigured as asynchronous interactive digital learning paths and interactive collaborative tasks, and in-class, the students will read together. The experimental teaching will take place during the spring term of 2024. Interested students will be encouraged to respond to a questionnaire about their reading stamina before the beginning of term and after the end of term. An MA student will conduct a pilot study with high school students during the fall term.

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Deliquescent and solid: space, technology, and blue imagery in contemporary Irish poetry

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This presentation will examine the intersection of the visual digital imaginary and the colour blue in a series of poems by contemporary Irish poets, including Eavan Boland, Conor O'Callaghan, Leontia Flynn, and Vona Groarke. The symbolic imagery of blue has a long history in lyric poetry. It has been repeatedly adopted to signify freedom and possibility, or isolation and detachment, as W.J. Lillyman observed in his 1969 essay "The Blue Sky: A Recurrent Symbol". In contemporary popular discourse and design, blue has also stood for the possibilities and future aspirations of corporate identity, marketing, and the rhetoric of

seemingly limitless economic growth. The emergence of the digital network economy has further extended the poetic and popular symbolism of blue to chart the utopian horizons of technological development, and to describe the space of the network economy as immaterial, expansive, and unconfined (see e.g. Snodgrass). Ireland, which hosts the European headquarters of many of the world's largest ICT corporations, has sought to brand itself as a leader in the global digital economy. At the same time, Irish poets have adopted and adapted the established symbolism of blue to interrogate the contradictions and ambiguities of the networked society, and to highlight the social and cultural impact of new media technologies. Importantly, their work is also drawn to various instances of blue to highlight the discrepancies between the material, situated network infrastructures and environments, and the airy and immaterial imagery of the digital economy in Ireland and beyond.

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The Intelligence of Bees in Poetry

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This presentation is based on a work in progress to be submitted for a special issue of the Journal of the Midwest Modern language Association, "Intelligence." The subcategory is "Animal and planetary intelligences."

Bees possess a natural intelligence that includes a wide variety of complex functions, including geometrical, navigational, communicative, biological, and so on. Since as early as Sappho (born approx. 620 BC), poets have been fascinated with bees. Poetry, it can be argued, also has an embedded intelligence, existing at the crossroads of language, imagination, and observation, and often exhibiting mathematical properties in its meter, tone, rhyme, rhythm, and prosody. This essay concentrates on the intelligence of bees as expressed in poetry by examining a large variety of bee poems. The main gist of the presentation is to discuss creative descriptions of bees in the context of the current climate crisis. Since anthropocentrism and anthropomorphism are often considered the culprits of human-caused climate change, Section II contextualizes bee poetry as a type of anthropomorphism that can be considered poetic embodiment that addresses the dilemmas of anthropocentric thinking. Section III presents a handful of 21st century poets who have written sequences of bee poems or whole collections with bee themes: Carol Anne Duffy, Nick Flynn, Naomi Shihab Nye, and Jo Shapcott.

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Critical literacy, reading, and literature in lower secondary English

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This paper builds on a manuscript-in-progress that examines, through document analysis of the core curriculum (Ministry of Education, 2019) and the two English subject curricula for lower secondary school (The Norwegian Directorate for Education and Training, 2020a; 2020b), the role of critical literacy, reading, and literature in LK20. Critical literacy is defined as “a practical approach to curriculum” which “melds social, political, and cultural debate and discussion with the analysis of how texts and discourses work, where, with what consequences, and in whose interests” (Luke, 2012, p. 5). It can be linked to terms like “critical thinking” and “critical reflection” that are used in both the core curriculum and the two English subject curricula. I center my discussion on the reading aspect of literacy as well as the role of literary texts in the curricula, as literature is particularly well suited for developing critical literacy (Bland, 2022; Wolf, 2018).

The findings indicate that critical literacy is central in all three curricula, but in different ways: the core curriculum emphasizes critical literacy linked to *Bildung* perspectives, whereas the subject curricula connect it to intercultural competence and working with texts. Reading has a prominent role in both English subject curricula, but is less explicitly present in the elective subject. In both curricula, teachers can choose quite freely which texts and genres to bring into the classroom, but they need to ensure that pupils encounter a varied text selection. Building on this, the analysis also shows that there is a lack of specificity in the curricula documents, which means that teachers will need additional guidance concerning how to work with critical literacy, reading, and literature.

I conclude that teachers should choose texts that are complex enough to allow for critical exploration, and they should focus on deep reading approaches (Bland, 2022) that can turn pupils into active agents in their encounters with texts. This means that many teachers need to change their practices, as previous research suggests that most of the reading in lower secondary English centers on “collective, text-driven procedures consisting of close reading of textbook texts, translation and vocabulary work” instead of “independent, reader-driven text approaches” (Bakken, 2018, p. 87) that would allow for development of critical literacy in pupils’ encounters with texts.

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Stories and Early Literacy Education in Zambia: Donor-initiated Projects, Educational Policy and Teacher Beliefs

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Limited access to reading material written in local languages is considered a contributing factor to poor reading achievement in Sub-Saharan Africa (see for example Chansa-Kabali, 2017), and the lack of appropriate reading material is generally identified as a key hinderance to literacy development (Krashen, 2004; Read, 2015; Reed, 2019; Töttemeyer, 2011). Several non-government projects are attempting to compensate for this lack by providing extensive reading material. One such project is the non-commercial, donor-initiated *African Storybook*. This article examines the premise on which *African Storybook* and similar donor-initiated projects build, namely that providing stories in local languages can significantly improve early literacy achievement. Understanding literacy as social practice (Street, 1996), we investigate what experiences with stories inform the literacy-related beliefs of pre-service teachers in Zambia, and how these beliefs may shed light on teachers' hesitancy to use storybooks as part of early literacy education. Our data comprises a questionnaire with 26 pre-service teachers and focus group interviews with six of them. The pre-service teachers' beliefs were found to reflect their childhood experiences with stories and the Zambian official National Literacy Framework. Our findings indicate that neither their childhood experiences nor their teacher education had prepared the pre-service teachers to use stories for extensive reading in early literacy education. These findings lead us to question whether literacy delivery is best served by initiatives that are not coordinated with both national literacy policy, curriculum and local teacher beliefs.

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Kunsten å rote det til. Kunst som overskridende erfaring i Fam Ekmans bildebokunivers

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I den anerkjente svensk-norske bildebokforfatteren Fam Ekmans bildebokunivers er kunstmotiver et gjennomgående trekk. Selv om dette er bemerket i både norsk og internasjonal bildebokforskning (Beckett, 2001, 2010; Nikolajeva, 2008; Rhedin, 2001), vil vi hevde at betydningen av kunst i hennes forfatterskap ikke er undersøkt i den utstrekning som bildebøkene faktisk kaller på. Det motiverer vår undersøkelse av kunst som fenomen, hendelse og erfaring i tre av Ekmans bildebøker.

Dette innlegget inngår i en artikkelserie hvor vi undersøker litterære tekster som beveger seg mellom medier og kunstuttrykk. Vår undersøkelse dekker også lyrikk og scenekunst, men bildebøker har fått særlig oppmerksomhet. Det er ikke overraskende, tatt i betraktning bildebokas evne til å representere andre kunstarter og selv romme et metaperspektiv på kunst (Rhedin, 2001). Når vi nå vender oss mot Ekmans bildebøker, er det mer enn bildebokmediets evne til å romme og bevege seg mellom ulike kunstfelt som påkaller oppmerksomheten. Tettheten av visuelle kunstreferanser hos Ekman signaliserer at kunst utgjør både et motivisk og tematisk sentrum i forfatterskapet.

Vårt materiale består av følgende bildebøker: *Hva skal vi gjøre med lille Jill?* (1976); *Sonate for en fiolin* (1989); og *Dagbok forsvunnet* (1996). Hovedpersonene er henholdsvis en liten jente, en voksen mann og en (offentlig) skulptur. De tre har det til felles at kunst er tilstedeværende i deres liv på en dobbel og flertydig måte: dels tilstivnet og institusjonalisert, dels tilknyttet deres egen kroppslighet og liv. Vår tese er at disse bildebøkene på ulike måter utfordrer det etablerte skillet mellom virkelighet og kunst. Vi vil utforske Ekmans måte å destabilisere kjente kategorier på og gjennom sine bildebøker iverksette en stadig bevegelse mellom det gitte og reelle og det konstruerte og skapte. I bevegelsen dette skaper, ligger det en grunnleggende sammenkobling av kunst og liv, som vi gjenfinner som et slags sentrum i alle de tre utvalgte bildebøkene.

Vi stiller følgende spørsmål til vårt materiale: Hvordan kan vi forstå mangetydigheten i måten kunst er til stede på i Ekmans bildebøker? Hva forteller hennes forfatterskap om kunst som fenomen og erfaring? De teoretiske perspektivene vi henter inn, skal dekke bredden i måten kunsten opptrer på hos Ekman. Fra bildebokfeltet er vi inspirert av forskning som er særlig rettet mot å se bildebøker i et intermedialt og interartistisk perspektiv (Rhedin, 2001; Beckett 2010, 2012). Merleau-Pontys kroppsfenomenologi aktiveres for å møte kunstfenomenenes og kunsterfaringens sansenærhet. I utlegningen av den sentrale sammenkoblingen av kunst og liv lener vi oss mot nyere psykoanalytisk teori, særlig Winnicott (1971) og Laplanche (1999).

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A Murder of Crows: Using Igor Oleyennikov's Illustrations in a Creative Writing Class

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In this presentation I show how sequences of pictures – in this case two sets of illustrations by Igor Oleyennikov – can be used in two different but related ways in the teaching of literature and language: to create a better understanding of how literature works, and to stimulate creativity. In a first workshop, the focus was on a Russian version of “Snow White,” called “The Dead Tsarevna and Seven Bogatyrs.” The task, assigned to groups of four, was to arrange the randomly presented illustrations in such a way that the sequence made narrative sense. The second workshop was devoted to Oleyennikov's illustrations to “Judges.” The workshops were carried out with two different cohorts of students, one in secondary, and one tertiary education. The most interesting results will be presented in the lecture, but time will also be devoted to experiencing some of the tasks. Ultimately, the project addresses the question of how advanced language learners can develop their linguistic and literary competence, as well as their critical and creative faculties, with the help of wordless picturebooks and randomized picture sequences.

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Samer på utstilling. Fremstillinger av samer i en tidlig norsk sakprosabok for barn

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I 1905 gir barnebokforfatteren, læreren og illustratøren Lisbeth Bergh (1861-1927) ut sakprosaboka *En lappefamilie: tekst og bilder fra Nordland*. Boka er en av de aller første norske sakprosatextene for barn og unge som tematiserer samers liv og virke, og boka gir en nøktern beskrivelse av en samefamilies hverdagsliv. Bokas verbaltekstuelle fremstilling er gjengitt på tre språk (norsk, engelsk og tysk), noe som kan tyde på at boka utover å skulle henvende seg til norske barnelesere, også er ment for utenlandske lesere med interesse for norsk og samisk kultur. Berghs enkle og informative tegninger forsterker dette inntrykket. Bokas

doble leserhenvendelse kan skyldes at Berghs bok ble utgitt i en periode med en stadig økende interesse for samer og andre urbefolkningsgrupper, noe som blant annet kom til uttrykk gjennom de store verdensutstillingene og de mange «levende utstillingene» i Europa og USA, og markedsføringen av nye turistmål som involverte de samisk-dominerte områdene i Norge.

I mitt paper leser jeg boka i lys av datidas «levende utstillinger» og oppfatninger av samer. Berghs sakprosabok forsøker, som de levende museene, å formidle kunnskap om samer på en didaktisk måte gjennom visse kompositoriske grep, som er tilpasset både barne- og voksenleseren. I paperet svarer jeg på følgende spørsmål: Hvordan fremstilles en samisk families liv og virke gjennom Berghs tekst og bilder? Hva slags lesere er det boka henvender seg til? Hva slags syn på datidas sakprosalitteratur for barn og unge er det Berghs bok representerer? Jeg henter teoretiske perspektiver fra blant annet sakprosalitterateori (Panaou & Yannicopoulou, 2021; Sanders, 2015) og studiet av «human zoos» (Blanchard, 2008; Baglo, 2011).

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