Wayne State University Dissertations

1-1-2010

From Baby Formula To Solid Food: How The Influence Of Media Has Nourished Children's Literature

Nicole L. Wilson
Wayne State University

FROM BABY FORMULA TO SOLID FOOD: HOW THE INFLUENCE OF MEDIA HAS NOURISHED CHILDREN'S LITERATURE

by

NICOLE L. WILSON

DISSERTATION

Submitted to the Graduate School

of Wayne State University,

Detroit, Michigan

in partial fulfillment of the requirements

for the degree of

DOCTOR OF PHILOSPHY

2010

MAJOR: ENGLISH

Approved By:

_____

Advisor   Date

_____

_____

_____

DEDICATION

S.D.G.

ACKNOWLEDGMENTS

TABLE OF CONTENTS

CHAPTER ONE: FORMULA—THE FOUNDATIONAL THEORY OF CHILDREN'S LITERATURE AND MEDIA

Children's literature is no longer simply books. This idea manifests itself as I walk into the children's section at a bookstore and see books that come with stuffed animals or necklaces. It screams as I watch television and see the trailer for a new film based on a best-selling text or view commercials for video games and toys based on characters originally found in books. It shouts as I search Amazon for merchandise and films based on books and read multi-modal texts created as propaganda for upcoming films. Hence, I accept that media influence literature creation as much as, if not more than, literature influences media.

Children's literature is a part of youth culture. The easy access most westernized children have to books and the emphasis schools place on reading makes literature a piece of mass culture for children and young adults. However, as media become more engrained with the traditional forms of literature, the mass participation of youth makes literature an active piece of their popular culture. Because, as Henry Jenkins argues, "Popular culture is what happens to materials of mass culture when they get into the hands of the consumers" (Jenkins, *Culture* 136), in this instance children. Children do not limit their interaction with books to reading; they engage with the characters. They play Nancy Drew and Harry Potter. By embodying characters, readers perform literary analysis to a degree many traditional readers do not. Therefore, the cultural experience of children with literature deserves our attention.

Another piece of youth culture is technology. Western culture encourages children and especially young adults to engage with technological media whenever possible. James Paul Gee, in *What Video Games have to teach us about Learning and Literacy,* argues that video games are valuable to a child's education because they emphasize the importance of socialization. I agree and add that the increasing number of supplementary media components created for literature are

compelling readers to engage in the social aspects of reading, even to the extreme extent in some cases where the media are becoming primary methods of delivery, rather than supplementary. The idea that literature and education are more social is evident in the work of Henry Jenkins who researches media and culture, and his work often finds its way to the subject of children because they are some of the most active participants with media; therefore, as creators of literature seek to remain culturally relevant, they too must participate with media.

At the inception of children's literature, the primary objective of literary work was education. Seventeenth century primers, especially *The New England Primer*, strove to teach children their letters and Biblical lessons through rhyme. Early works of fiction for children, from the eighteenth and early ninetieth centuries, had a didactic tone, often emphasizing educational or moral improvement. Slowly, in the later nineteenth century, children's literature evolved to include elements of entertainment. Stories lost their didactic tone, and children read about other children going on quests and experiencing life. The early twentieth century furthered this evolution as the genre of fantasy became more prevalent throughout children's literature. Fantasy, such as *Alice's Adventures in Wonderland*, allowed for the introduction of secondary worlds and increased imagination, and it allowed for a secondary time continuum and more complex plotlines. Now, in the late twentieth and early twenty-first centuries, as media and technology enter the picture, children's literature is again altering, and new adventures are more complex than ever before.

Nevertheless, education cannot be completely disregarded as a purpose for children's literature. Henry Giroux argues, "Children's culture is a sphere where entertainment, advocacy and pleasure meet to construct conceptions of what it means to be a child occupying a combination of gender, racial and class positions in society" (qtd. Jenkins, "Innocence" 4).

Therefore, as a piece of children's culture, even primers with their educational focus sought also to help children understand their roles regarding gender, race, and class. So, while some would argue that modern children's literature falls solely into the sphere of entertainment, I argue that education should be added to Giroux's spheres. While cultural constructs of gender, race, and class position have altered over the last 300 years, children's literature still helps children and young adults learn to maneuver their way through these constructs while also being entertained.

The juxtaposition of entertainment and education becomes evident in children's literature as technology makes many formerly inaccessible parts of the world knowable. Many authors now write, especially realistic and historical fiction, with the intention of sharing adventures that not all children experience. Through this sharing of adventures, children can learn about different races, classes, lifestyles, and periods of time that enhance their cultural capital. In addition, when media allow for an interactive aspect to the experience, the child participants not only learn about the different experience, but they can experience it virtually as well. This multi-media experience completes Giroux's spheres as children and young adults learn about culture while they are being entertained, gaining advocacy, and experiencing pleasure.

Although there are technology-based media geared to younger children, such as the *Sesame Street* franchise's collection of books, television shows and specials, movies, plays, toys and clothing, I will be using these examples as a backdrop for setting up expectations in readers. For textual examples I will be looking primarily at novels for ages nine to eighteen. Young children often have an interest in books because their parents encourage that interest, and they have exposure to media extensions because their parents willingly participate. While children express independent desire and interest before the age of nine, the media-literature juxtaposition happens primarily because of marketing for educational purposes. When considering nine to

eighteen year olds interest in the media's influence on text, I will discuss three aspects. The first is that many children and young adults are addicted to the supplemental material. They have been exposed to media tie-ins since birth, and now they expect to find them. The second is that in texts for young adults, the media demonstrate a more complex extension of the literature. Finally, the third is where I believe this addiction to media is taking children's literature, transmedia storytelling. Because of advances in technology, I will also focus my attention on texts published in the late twentieth and early twenty-first centuries.

There are numerous theorists affiliated both with children's literature and with new media. While both of these fields are young and constantly evolving, there are certain critics, Peter Hunt and Marshall McLuhan for example, who are considered foundational. There are additional critics who strive to stay at the cutting edge of these changing fields, for example Henry Jenkins. Here I am looking to some of these critics to create a foundation for my work: looking at how new media are influencing children's literature.

Peter Hunt's work with children's literature is foundational because it possesses the most complete background of children's literature theory; he not only writes original texts, he also edits texts which incorporate numerous other authors and theorists. Hunt believes the field of children's literature is both "important" and "fun" (17), and he gathers other critics who maintain that mindset and uses their work to strengthen his position. In *Criticism, Theory, and Children's Literature,* Hunt looks to author/critic C.S. Lewis who argues that children's literature is a meaningful field of study because a "good" children's book is enjoyed by both adults and children (43). Hunt promotes the idea that authors should not write with a large audience in mind; they should write what is on their mind. While his ideas go against the capitalist mindset of using children's literature as a means of making money, it works to explain how media gain

such influence over literature. If the adult author enjoys interaction with media, that interaction will manifest itself in his or her writing. In addition, as more and more young adult authors are members of Generation X, their lifelong exposure to media creates a need to pass that exposure down to future generations.

Hunt realizes that the difficulty with the field of children's literature often comes from the connotation of the word literature. He believes literature should be, "the 'best' that a culture can offer" (50). The question that Hunt draws from this assumption is: how can we define "best"? Hunt realizes "best" is a value judgment; therefore, criticism must look to more tangible ways of analyzing and assessing these works. In doing this, he looks to Elaine Moss, who argues that literature is something that the reader should be able to return to time and again and get more out of the text during each reading. As I use Moss's argument to determine quality, I find the best modern texts possess an increased complexity of layering. Returning readers can then decode new layers, and thus better understand and enjoy the text during each interaction with the work.

When I consider Hunt's work, the question I am adding to his discussion is: how does culture alter "best"? If the "best" is a reflection of cultural offerings, as culture embraces media, the best literature should as well. Young adults participate with media as a part of culture. They have email accounts and write blogs; they text message their friends and visit the websites of their favorite celebrities and television shows. Young adults have learned to engage in the multi-modal aspects of media by simultaneously watching an Internet video and text messaging a friend regarding the content of what they are viewing. Young adults process stimuli rapidly, making quick judgments of both the content and the delivery system, demanding both complex content and a usable interface for gaining that content. While young adults are more willing to engage with a complex delivery system for quality content than many adults, their interest must

first be peaked to warrant the time investment. This means, if authors and creators of works for young adults want to see their works returned to for continued evaluation, the works must be "the best" in both content and delivery. The works must possess a quality that creates curiosity within young adults and motivates them to continue to return to the work.

As Hunt explains the importance of having readers return to the text, he looks to Roland Barthes and his work with *lisible*/readerly and *scriptible*/writerly texts. "[Readerly] are 'closed texts' which the skilled reader reads 'below capacity.' In other words, the writer has attempted to do all the work for the reader, to limit the possibilities of interpretation, to heavily guide the understanding. The *scriptible*, or writerly text, on the other hand, is 'open' to much more input by the reader" (Hunt 81). The "best" works are writerly texts because there is room for interpretation. When authors for children possess too much of a didactic tone or a formulaic plot, the reader's quick judgment of the author's guiding usually takes one of two forms. The reader either quickly embraces or quickly rejects the message. Either way, the message is received, decoded, and frequently forgotten. In contrast, when authors for children bury clues and messages within layers of the text, the reader receives the message, decodes the message, and then frequently returns to the message to seek out further clues. Children, more than adults, enjoy revisiting texts. When children are being taught to read, they are encouraged to reread the same texts continually. That training remains entrenched in them as they grow into young adults, and they often find comfort in returning to a familiar text. When authors embed messages within layers of the text, the child not only receives comfort from returning to the familiar text, s/he also receives excitement by discovering more to the story.

Maria Nikolajeva, in *Children's Literature Comes of Age: Towards a New Aesthetic,* discusses how children's literature has become more complex over time, beginning with the idea

of intertextuality, and how references to other pieces of literature exist throughout much of children's literature, becoming prevalent at the beginning of the twentieth century. While she focuses her attention on the changes within canonical texts, her conclusions often apply to the relationship between children's literature and new media. "If children's books are regarded as literature, the scholarly point of departure is the interaction between texts—intertextuality—as well as the inherent features of texts themselves" (4). Children's literature must co-exist with itself. Since modern children typically have access to an excess of books, authors know their readers are reading not only their texts but also those of their contemporaries and predecessors. Therefore, there is an increased occurrence of intertextuality where texts speak of one another. There is also an increase of irony, parody, and literary allusions within many texts. Nikolajeva investigates these increases by breaking down the literature from a semiotic perspective. I will be adding to her discussion because I believe another layer of coding exists, in addition to those listed above. For me, books are no longer limited to the written word; they often include new media characteristics and components. Therefore, as children and young adult readers engage with media in their daily lives, they look for traces of it in their literature as well.

Nikolajeva begins her semiotic investigation by diagramming the happenings within children's literature, especially some of the complex layers within both plot interpretation and character development that are beginning to occur. She credits the newer complex coding, especially in fantasy, to a more sophisticated reader. In fantasy,

> the boundaries between reality and the magic world are dissolved and become evasive and ambivalent. The passage between reality and the magic world or between two different times becomes less pronounced and often invisible.... The further we follow the development of the genre, the better we see that innovation involves not variation of subjects and motifs, but above all the problems, ideas and values behind the adventure in the psychological dimension. This means that fantasy can treat the same questions as the best realistic stories. (72)

She uses fantasy as her example because of its ability to juxtapose the marvelous and realism. An author of fantasy can address harsh issues of reality while giving the protagonist another realm to use as a place to develop the skills needed to overcome his/her reality. This allows the author to embed lessons within the text without being overtly didactic. Fantasy also leaves room for media tie-ins that can create depth to the coding, allowing the author and reader both to explore the relationship between realism and fantasy further than one text permits.

Complex coding is not limited to fantasy; it also can be seen through a shift from closed, circular journeys to open-ended linear plots and from single voiced to polyphonic texts. As plots[1] become more intricate, a reader must be able to understand both the main plot and the subplots. This layering not only adds dimension to the text, but it also allows the author to use different voices in the different plotlines. This use of polyphony in a text takes away the voice of the author and gives believability to the voices of the characters. "The characters in a polyphonic novel are ideological rather than psychological objects whose utterances are not exclusively about themselves and their closest surroundings, but about the whole world" (97). Because polyphonic characters often cross traditional plot line barriers, the readers see their message as more plausible. Readers also find a linear plot more realistic, as real life is more often linear; therefore, the message of these texts must also be more realistic and reliable.

Nikolajeva's investigation of the complex layering within children's literature circles back to the idea of intertextuality, because it too becomes a potential layer within the text.

> We must be prepared for children's literature to display an increasing degree of intertextuality in the near future. Children's writers are undoubtedly becoming more and more aware of their own intertextual connections, literary as well as non-literary, and many of them consciously work with a vast range of intertextual links manifested in parody, allusions, and so on. (186-7)

---

[1] With this comment, I am referring to the plots of books for children and not adults. I also recognize that there have always been some books with complex plots; however, I find that complex plots are appearing more frequently in books for increasingly younger audiences.

This increased intertextuality, I believe, further connects Nikolajeva's ideas to new media. More and more often modern texts use media as intertextual references: characters in books watch popular television shows and listen to modern music. Traditionally the intertextual messages are those of other pieces of literature, but in twenty-first century children's texts authors embed references to television shows and video games, knowing these references contain as many, if not more, meanings for a reader than the casual reference to a classic text. Now, as the message contains coding that connects it to media, this connection adds another layer to the text. In addition to the message received regarding the media, the delivery system can also carry meaning. Readers assume different things about characters who text message their friends for hours a day versus those who play video games for hours a day, although both assume an aspect of computer literacy and class position.

Therefore, it is imperative that media are looked at as facets of children's literature rather than being swept under the bed to be forgotten like another child's toy. Children are learning how to use the computer before they are learning how to read. According to theorists such as Henry Jenkins and Stephen Johnson, young adults are inundated with new forms of technology, and authors know this. Therefore, television, Internet, and video game media are now shaping literature. They are not only aiding in the creation of storylines, they are also creating expectations of what the medium of literature should look like. Books, such as *Holes* or *The Sisterhood of the Traveling Pants,* contain multiple story lines, the way series television often does. There are also newer books, such as *TTYL* or *Click Here,* which contain Instant Message or programming vocabulary. Children are born into the media frenzy of plush toys and picture books that accompanies their Saturday morning cartoons, and as they age, the plush toys become video games, and the picture books become graphic novels, but the cartoons stay the same.

Authors know they can include intertextual references to media in their texts and their readers will understand the context. Parent companies of the book publishing companies know that companion media to literature will increase the sale of both. This combined knowledge creates media saturated literature that young adults eagerly consume.

With this in mind, intertextuality becomes more than authors solely assuming prior knowledge, they also assume readers possess multiple methods of obtaining that knowledge. Readers are not only more intelligent because they understand layers within a text; they are also more intelligent because they understand how to work with multiple delivery systems. As media become more active parts of children's literature, the medium becomes part of the message, if not as McLuhan claims, more significant than the message itself. It is these moments of intertextuality that call for a look at the culture surrounding the message.

When considering the impact of the medium on the message, it is imperative to look at the work of Marshall McLuhan. McLuhan published *Understanding Media* in 1964 as technology and delivery systems were beginning to impact the acceptance of the message. Comprehending its importance from the beginning, he views technology as a step in human development. "Rapidly we approach the final phase of the extensions of man—the technological simulation of consciousness, when the creative process of knowing will be collectively and corporately extended to the whole of human society" (19). Technology provides human society with a choice of prosthesis that allows us to accomplish more than we could without it. Therefore, McLuhan realizes both that technology is a part of man that culture will not allow him to surrender and that embracing the technology prosthesis can be a unifying force among us. Humankind does not quickly give up tools that make things appear easier, and technology is one of those tools. In turn, individual pieces of technology can do more than many of the earliest

individual tools because over time humankind has worked to make technology more developed and versatile. While technology does so many various things, the way it works as a delivery system of messages through constantly changing media makes humankind dependent on it as a means of connection. Media allow for simultaneous communication in ways that no non-technological forms can.

However with all that technology does, McLuhan is careful to explain that technology cannot grant knowledge, it can only make us aware of knowledge. This becomes important in children's literature because children and young adults show pride in mastering technology, but this mastery is only useful if it is used to gain something else, ideally knowledge. McLuhan emphasizes the point that as critics we must consider more than the initial appearance of the message and not accept the truth of the message based solely on the means of delivery. For example, when technology developed slowly, media developed slowly. Radio worked as an effective medium to communicate messages before there was television; Franklin D. Roosevelt's fireside chats endeared him to the nation in a way television appearances never would have. Television worked effectively before there were home computers and the World Wide Web. In the 1980s no one expected minute by minute weather reports for the entire world. Now, as technology develops more rapidly, different media accomplish things simultaneously and broadcast media is only a small piece of technology that allows for mass communication. This growth in the media industry allows for more interactive participation with the message as it must be considered through multiple delivery systems to verify accuracy. Therefore, McLuhan's reminder that too often, "we have confused reason with literacy, and rationalism with a single technology" (30) becomes critical to his argument. He recognizes the tendency to rely on only one delivery system, partially because various media alter the message. However, we cannot

base all of our understanding on one medium; it is the interaction with media that makes the message complete. By experiencing multiple viewpoints and biases, readers and media participants receive the most complete message.

As stated earlier, Marshall McLuhan considers technology an extension of man. We use technology as a tool to enable us to do more than we can without it. One of the first media, writing, began as a tool for communication. Writing allows messages to travel a distance and to be recalled throughout time. Writing serves as a technology, a delivery system. The message still belongs to the sender. As technology expands, becoming more complicated, this becomes less and less evident. While humankind is still the creator of the message, the delivery system shapes the receptors; man owns the message, but only compatible receptors can receive it. A message in a bottle allows a message to travel a distance, but the delivery system offers a small potential for a receptor. The receptor not only must be able to read, but also must live near or visit the body of water the sender accessed. A random blog entry sends a message out to millions, but it still does not guarantee a receptor. Now, the receptor must search out the appropriate blog. If adults want to send messages to children, they must be mindful of the delivery system they choose to employ. In McLuhan's terms, "the medium is the massage;" it prepares the recipient for the message. Children's authors realize that young adult readers disregard didactic texts; however, authors also know they can create an adventure using polyphony and allow the characters teach one another.

Since the interaction with media impacts the message, McLuhan categorizes media into hot and cool so that participants can understand the degree of influence. "Hot media are, therefore, low in participation, and cool media are high in participation or completion by the audience" (36). McLuhan encourages people to participate with cool media, because he believes

cool media give the participant more influence over the message. The media affiliated with children's literature are both hot and cool. The hot media are often more didactic, educational in nature. Some of the first mediations of literature were films of the texts used by teachers in classrooms. These films are hot because they allow for passive participation in viewing, and they remove the need for imagination and interpretation of the text. A viewer can rely on an actor's depiction of the character rather than his/her own imagination.[2] In contrast, new supplemental media are often cool in nature. As video games, interactive websites, and action figures come out based on characters from literature, more interaction is required from the child or young adult. The participant still cannot imagine the character's appearance, but s/he can control the character's actions. If children's literature wants to be cool, it must engage with participatory culture and allow the readers to decode the text while interacting with others.

Jay Bolter and Richard Grusin in their text *Remediation: Understanding New Media* argue that popular culture is one of immediacy and hypermediacy. We as participants want to engage all of our senses; therefore, there cannot be only one method of delivery for each message. If a message is to be successfully delivered, it must come across multiple channels in hopes of being completely comprehended. However, in as much as our world is becoming mediated, it is becoming re-mediated. The art of communication is not dependent upon making sure each message has a medium, it is dependent upon making sure every message exists on media. The producers of messages realize they have to refashion the media for the message to be heard continuously. For a message to be effective, it must be received through multiple delivery systems.

> New media are doing exactly what their predecessors have done: presenting themselves
> as refashioned and improved versions of other media. Digital visual media can best be

---

[2] While I state here that films are a hot medium, it is not meant to imply that they are not an important piece of the media with which children and young adults engage.

understood through the ways in which they honor, rival, and revise linear-perspective painting, photography, film, television, and print. No medium today, and certainly no single media even, seems to do its cultural work in isolation from other media, any more than it works in isolation from other social and economic forces. What is new about new media comes from the particular ways in which they refashion older media and the ways in which older media refashion themselves to answer the challenges of new media. (14-15)

Bolter and Grusin focus their attention on the evolution of new media and how this process continually puts media in the forefront of fresh thinking and new ideas. The foundations of Bolter and Grusin's argument are the logics of both immediacy and hypermediacy. *"Immediacy is our name for a family of beliefs and practices that express themselves differently at various times among various groups"* (30). These various expressions allow for people to create a fictional reality, while working to convince an audience that it is a plausible reality. The believability determines success. Hypermediacy is saturation which is often seen by participating in multiple media experiences simultaneously.[3] A sender must make sure participants are saturated with the message. Then, the ability to comprehend and juxtapose the message with other messages from various media determines success.

In terms of Bolter and Grusin's argument, it is important to investigate how immediacy and hypermediacy are influencing literature, especially children's literature. The various genres of children's literature fall under the investigation of immediacy. Is there reality buried within fiction? Does fantasy mingle enough of the familiar with the unfamiliar to create an uncanny text? Can the child audience embrace the beliefs taught through imagination? Once immediacy is achieved, hypermediacy can be considered. Children adapt to new forms of media at a rapid rate; therefore, if the audience is always looking for the newest method of delivery, it is

---

[3] Throughout this dissertation I will be discussing the various ways hypermediacy is used. Sometimes multiple media experiences involve different types of technology. Sometimes the saturation occurs through multiple versions of similar media. For me, the key element of hypermediacy is content or character saturation.

important that the creator adjusts the content to various media. Often booksellers feel compelled to enter the hypermedia market so that they can make sure their content is consumed.

Immediacy and hypermediacy force a consideration of convergence culture. Henry Jenkins, in *Convergence Culture: Where Old and New Media Collide,* discusses the impossibility of avoiding the way media are overlapping themselves and then wrapping themselves around culture. This means we cannot avoid hypermediacy, because we live in a participatory culture. "The term, participatory culture, contrasts with older notions of passive media spectatorship. Rather than talking about media producers and consumers as occupying separate roles, we might now see them as participants who interact with each other according to a new set of rules that none of us fully understands" (Jenkins 3). Thirty years ago, participating with a text meant choosing your own adventure. Now, participating with a text involves seeing the content in more than one medium, and then interacting with human others regarding that text. This participation and interaction gives a freedom that passive media spectatorship never allowed. The boundaries of participatory culture are often lucid, and it is this lucidity that allows for hypermediacy, causing convergence.

Jenkins believes we, as a culture, cannot escape the never-ending change of convergence, so we should seek to be involved in its evolution. "Convergence refers to a process, not an endpoint" (16). The ability to immerse ourselves in the process allows us to create rules for participatory culture. The consumer can decide his degree of involvement, and he can encourage others to participate at the same level, knowing that a group of participants hold more influence over media producers than a single consumer. This knowledge then encourages community which increases participation.

Therefore, I believe the primary connector between convergence and hypermediacy is the relationship between media producers and consumers. "Fueling this technological convergence is a shift in patterns of media ownership. Whereas old Hollywood focused on cinema, the new media conglomerates have controlling interests across the entire entertainment industry. Warner Bros. produces films, television, popular music, computer games, Web sites, toys, amusement park rides, books, newspapers, magazines, and comics" (Jenkins 16). As the media producers own more and more types of media, they can encourage hypermediacy; however, if the consumers participate in limited amounts of the media owner's media, for the media owners, the hypermediacy fails, often causing the creation of more hypermediacy. For example, the film *The Golden Compass* exists as the only media extension of Phillip Pullman's book, and when groups protested the film, it did poorly at the box office. In contrast, when *Harry Potter and the Sorcerer's Stone* arrived on film, it was accompanied by other supplemental texts, board games, clothing, etc., and despite any protests, it did well at the box office. This demonstrates to media owners the value of hypermediacy. When consumers are saturated with the product through media tie-ins prior to the release of a primary text or film, consumers often forgo any warnings that might otherwise keep them from engaging with the product. For example, when *Star Wars, Episode III,* was ready for release, the marketing team released toys for toddlers, preschoolers, and young children well over a year before theaters released the film. This created a brand association that kept parents from heeding warnings that the film was too scary for children. Instead, parents flooded the theaters with their small children to view the final film, a small piece of the *Star Wars* hypermediacy.

For older children, especially young adults, in addition to big business creations of hypermediacy, if grassroots consumers participate, as they have with *Harry Potter*, they create a

new hypermediacy. When children and young adults write and/or act out additional storylines, they are remediating the story for themselves, creating their own hypermediacy. For Jenkins, this is when convergence occurs.

> Consumers are learning how to use these different media technologies to bring the flow of media more fully under their control and to interact with other consumers. The promises of this new media environment raise expectations of a freer flow of ideas and content. Inspired by those ideals, consumers are fighting for the right to participate more fully in their culture. Sometimes, corporate and grassroots convergence reinforce each other, creating closer, more rewarding relations between media producers and consumers. Sometimes, these two forces are at war and those struggles will redefine the face of American popular culture. (Jenkins *CC* 18)

Regardless, both of these scenarios draw attention to the media, often making it more popular and as a result more consumers participate in it. Thus, through convergence, a hypermediacy that might have originally failed can become larger than life.

The key for Jenkins in making convergence work is a knowledge community. In the nineteenth century, knowledge and education resources were limited; therefore, if families wanted the best for their sons, and could not provide a personal tutor, they would send them to a boarding school.[4] While students were at boarding school, they would form knowledge communities. These boys realized they could accomplish more at a quicker pace by working together rather than individually. They discovered collective intelligence is always greater than individual intelligence. In the twentieth century, the government began regulating education and encouraging individual labor. As a result, gathering knowledge became a personal venture rather than a collective one. Now, with reachable access to the Internet, young adult students are once again engaging in collective intelligence knowledge communities. "Collective intelligence refers to this ability of virtual communities to leverage the combined expertise of their members. What

---

[4] In Britain, these boarding schools were prestigious public schools. In the United States there were fewer opportunities, so schools were considered private. I am choosing to use the terminology "boarding school" because I do not want to distinguish between British and American institutions at this point.

we cannot know or do on our own, we may now be able to do collectively" (Jenkins *CC* 27).
Participants can not only share their knowledge with one another, but they also can solicit
knowledge from one another.

Ironically, this shared knowledge once was considered a stronger education, but now it
frequently upsets both educators and media suppliers as they argue over issues of plagiarism and
fair use.   However, the renewed desire of young adults to share knowledge feeds hypermediacy.
As young adults gather knowledge through various media, they use additional media to transmit
their findings. Media suppliers want users to subscribe to all of their services so that a person
can have access to television, Internet, streamed music, and cell phones at their fingertips. These
media suppliers want their users to believe that all of these services are invaluable and should be
engaged with in conjunction with one another. Nevertheless, these same media suppliers express
outrage when a user engages with one medium, the Internet, to steal another medium, music.
Educators often display similar behavior. They encourage students to use libraries, online
journals and databases, and the Internet to complete comprehensive research on a topic;
however, if students use these resources to steal another person's research, the technology is
lambasted. While the purpose of this project is not to assess the ethical and moral issues that
arise with media consumption, it is these dilemmas that feed hypermediacy. The medium of
television news broadcasts awareness of technology, for example YouTube, and how adolescents
are using that medium, creating immediacy. This often leads to an increase in usage, creating a
type of hypermediacy among peer groups as they discuss it, blog about it, and then see the
increased usage again appear on broadcast television.

Jenkins uses spoiler communities to illustrate the power a knowledge community can
assume. These communities engage with hypermediacy to gain knowledge that cannot be gained

through traditional media alone and then use that knowledge to strengthen social ties. This occurs as the participants gather secret knowledge, share that knowledge, and then are forced to consider the most traditional research question "Is this information reliable?" As communities share and evaluate knowledge, they gain both intelligence and trust. These two elements strengthen the community and its ability to influence media. When spoiler groups attract attention, they can cause producers of media to purposefully create false leads, challenging the immediacy of the community. However, these false leads often serve to strengthen the community as they delve deeper into hypermediacy and learn how to recognize threats to their knowledge.

Hypermediacy does one of two things: it spreads vast amounts of contradictory and potentially inaccurate information or it teaches its users to employ critical thinking as they engage with information. Jenkins advocates a responsible spread of knowledge. "As we learn how to live within a knowledge culture, we can anticipate many such discussions centering as much on how we know and how we evaluate what we know as on the information itself" (*CC* 44). In terms of education, this discussion is critical. The discussion of how participants know what they know often becomes the goal of adults working with children and young adults who engage in hypermediacy. Educators believe when children and young adults enter that discussion, they have attained critical thinking skills necessary for adulthood. However, critical thinking is only a supplemental outcome of collective intelligence. "What holds collective intelligence together is not the possession of knowledge—which is relatively static, but the social process of acquiring knowledge—which is dynamic and participatory, continually testing and reaffirming the group's social ties" (54). While children and young adults do not want to receive incorrect information, they enjoy the engagement with one another during the sharing process.

The shared experience of evaluating hypermediacy then creates a collective intelligence that inadvertently works to market successful media.

Additionally, as fan groups strengthen in number and influence, they create a type of affective economics. Middle and upper class children and young adults tend to have a large amount of disposable income, and they will spend that income on many of the same things their peers and fellow members of their knowledge community are purchasing. For Jenkins, "this emerging discourse of affective economics has both positive and negative implications: allowing advertisers to tap the power of collective intelligence and direct it towards their own ends, but at the same time allowing consumers to form their own kind of collective bargaining structure that they can use to challenge corporate decisions" (63). A further complication to affective economics is product placement. Market analysts know when a less popular medium is shown through a popular medium, the less popular medium will gain popularity. Lesser-known musical artists are known to give away electronic versions of their singles through popular social networking websites, such as MySpace, so that the music can be played and shared through iPods, hoping to gain record deals or increase concert sales. Clothing companies are known to pay celebrities to wear their clothing to increase sales. As consumers engage in hypermediacy, opportunities for product placement grow. This growth strengthens both the positive and negative implications of affective economics. When product placement works, market analysts know how strong the following of a certain medium is. When the followers band together and become a knowledge community, they possess the power to influence the market analysts, precisely because they know how large the group has become.

This cycle created from affective economics has created the multi-modal genre of trans-media storytelling. The success of hypermedia advertising has encouraged hypermedia and trans-

media storytelling. While franchises, such as *Sesame Street*, participate in hypermedia storytelling for small children, those stories are not dependent upon one another for plot. A young child does not have to read a certain number of prerequisite texts in order to understand what is occurring on the television show. Children quickly ascertain that Snuffleupagus is real, especially to Big Bird, but that he avoids contact with adults. In viewing the television show, they quickly comprehend that they are part of a secret world that sees Snuffleupagus on a regular basis, but they do not expect to see him in print. Elmo, on the other hand, they can watch on the screen, read about in books, and laugh with as he, in plush toy format, falls to the ground, laughing hysterically. Therefore, since hypermedia storytelling exists for young children, as these children grow, they come to expect a hypermedia aspect to their stories. This expectation allows authors to experiment with trans-media storytelling. However, Henry Jenkins reminds his readers "there are strong economic motives behind trans-media storytelling" (104). While there is an expectation for hypermedia, media conglomerates understand the synergy behind trans-media storytelling, for it allows for multiple divisions of the companies to benefit from the project.

This new form of synergy allows cross promotion to involve more than action figures and Happy Meal toys.

> Current licensing arrangements ensure that most of these products are peripheral to what drew us to the original story in the first place….Soon, licensing will give way to what industry insiders are calling 'co-creation.' In co-creation, the companies will collaborate from the beginning to create content they know plays well in each of their sectors, allowing each medium to generate new experiences for the consumer and expand points of entry into the franchise. (Jenkins 105)

Now, as more co-creation exists, rather than filling story gaps through play, pieces of the story are filled in through other media. Industry experts understand that young adults expect cross promotion; therefore, if they want to raise awareness of their text or other media, they must

engage with co-creation. Sometimes those pieces are found on the Internet, sometimes in film, sometimes in comic books or video games, and even sometimes through fan creations. "Audiences want the new work to offer new insights and new experiences. If media companies reward that demand, viewers will feel great mastery and investment; deny it, and they stomp off in disgust" (105), or they create it for themselves. Fan fiction exists to overtake gaps media companies have left unattended. Young adults want more than simple synergy; they want complete convergence. They want the agency that results from conquering multiple media to achieve a higher level of understanding.

This participant who wants it all results from what Stephen Johnson, in *Everything Bad is Good for You*, refers to as the sleeper curve. He believes that media and game playing cause participants to demand new media that are more cognitively stimulating than older media, creating more intelligent participants. "For decades, we've worked under the assumption that mass culture follows a steadily declining path toward lowest-common-denominator standards […] But in fact, the exact opposite is happening: the culture is getting more intellectually demanding, not less" (9). Johnson compares his own childhood with modern day children and young adults and concludes that boredom results from a lack of cognitive stimulation. He remembers practicing baseball statistics and attributes that to developing memory. He believes children and young adults want challenges that engage them in cognitive activity, and he believes often they turn to video games for that. Like Jenkins, he also evaluates economic factors.

> My argument for the sleeper curve comes out of an assumption that the landscape of popular culture involves the clash of competing forces: the neurological appetites of the brain, the economics of the culture industry, changing technological platforms. The specific ways in which those forces collide play a determining role in the type of popular culture we ultimately consume. (10)

Media conglomerates understand and capitalize on the importance of this collision, using the various points on the sleeper curve to justify the move from cross-promotion to co-creation. If the brain requires cognitive stimulation, and the culture supports the economics, media creators realize the benefit in using multiple technological platforms to tell the same story.

Johnson inadvertently bridges children's literature and new media as he uses his observations to challenge typical good and bad value judgments of texts and media. He believes that too often readers assess a text based on its moral message; however, he wants readers to consider the level of their cognitive workout. In this regard, he adds to Peter Hunt and Elaine Moss's expectation, that a good text possesses layering, not merely a moral or educational message. Johnson does not negate readers' personal moral choices, nor does he advocate immoral texts and media. However, his concern regarding evaluation is cognitive stimulation. "Just as important [as a positive moral impact]—if not *more* important—is the kind of thinking you have to do to make sense of a cultural experience. That is where the Sleeper Curve becomes visible. Today's popular culture may not be showing us the righteous path. But it is making us smarter" (14). Johnson's primary concern is engaging users cognitively, which is why he believes the sleeper curve frequently catches parents and educators unaware. Adults cannot devalue the type of learning that comes from media, because the reasoning skills children and young adults develop frequently transfer to non-media activities.

The sleeper curve, through co-creation hypermediacy, allows for the best literature. It not only is something that readers can return to or even want to return to, it is something that they must return to. When authors engage with trans-media storytelling, they embed clues in the text that take the reader-participants from one medium to another. This cross telling meets the need created by the sleeper curve; it keeps the reader-participant cognitively engaged with the text. It

also allows for an increase in traditional literary means of layering texts, such as intertextuality. As reader-participants work through these texts and return to them again and again, these texts gain popularity and the media conglomerates produce more hypermedia products for the text. This cycle is what propels the intermingling of children's literature and new media.

As Johnson works with the media component of literacy, he believes and wants to persuade others of two things.

> 1. By almost all standards we use to measure reading's cognitive benefits—attention, memory, following threads, and so on—the nonliterary popular culture has been steadily growing more challenging over the past thirty years. 2. Increasingly, the nonliterary popular culture is honing *different* mental skills that are just as important as the ones exercised by reading books. (23)

Johnson's beliefs expand beyond traditional educational standards; rather than concerning himself with methods, his focus remains on the results. Therefore, Johnson's observations follow with Giroux's sphere, even with education added to the equation. Children and young adults are learning important mental skills while they experience the entertainment, advocacy, and pleasure of youth culture through new media. Initially they seek amusement and entertainment from various media, especially video games and film. Their interest often begins with a connection between characters or an interest in genre. Then, when children and young adults are playing video games, they must learn advocacy for themselves as they discover cheat codes and ways to navigate through a different world. They must decide which side of the battle to fight. Finally, children and young adults also experience pleasure as they gain rewards in their game worlds or as they indulge in imagination during a film. Johnson quotes from John Dewey's *Experience and Education*: "Perhaps the greatest of all pedagogical fallacies is the notion that a person learns only that particular thing he is studying at the time" (qtd. in Johnson 40). Rather, children are always learning; sometimes they are learning life skills such as which

activities produce the greatest rewards. Other times they are learning directed lessons. One strength of media literacy is its awareness of multiple learning opportunities, and its choice to engage participants in as many as possible.

The important question that must be connected to media literacy is which media we are discussing. Gaining media literacy requires the participant to engage with multiple media while using them to link information and build connections not previously made. For example, when children and young adults are willing only to invest time in learning celebrity gossip from entertainment television then that medium is not directly adding to their literacy. However, if the same audience is interested in obscure gossip, as each individual engages with multiple search engines and discerns source information to create news s/he can spread, that process adds to his/her literacy. Johnson views the Internet as a key piece for developing media literacy. "The rise of the Internet has challenged our minds in three fundamental and related ways: by virtue of being participatory, by forcing users to learn new interfaces, and by creating new channels for social interaction" (117-118). He views the cognitive skills gained through Internet usage as critical to any form of literacy. Then, in addition, participants also gain additional skills unique to media that enhance their social cognition. In contrast, Karen Sternheimer, who serves as a voice of popular misconceptions in *It's Not the Media: The Truth about Pop Culture's Influence on Children,* fails to address the actual strengths of media. She believes "the quest to get the biggest box office opening or Nielsen ratings leads to lowest common denominator story telling, which explains the overuse of sex and violence as plot devices. Profit, not critical acclaim, equals success in Hollywood (and on Wall Street)" (6). However, while she is arguing that the Internet, video games, television, and film are not what encourage violence and sexual behavior, she misses the intellectual stimulation they can begin.

Instead, Sternheimer focuses on her realizations that children and young adults often possess a better understanding of technology than adults and that their knowledge can make adults fearful of the content delivered through technology. She then acknowledges that the fearful adult can misjudge the purposes of various media. However, rather than agreeing with Johnson about the value of children and young adults engaging with technology and media, she resolves herself to the necessity of it in education. "To create critical skills, we must recognize that young people may interpret media in more complex ways than cause-effect logic suggests. Good media education isn't an inoculation against feared effects; it is necessary to understand the complicated, often contradictory ways that media audiences make sense of content" (215). Sternheimer echoes others who express their acceptance of various media as popular means of communication that will only continue to evolve rather than dissipate, and while her conclusion accurately credits media for strengthening logic training, she, like many others, disregards the inherent value of media literacy by ignoring its scope and limiting it to only a means of communication.

As Sternheimer serves as an example of popular adult views on children and young adult use of media and technology, she strengthens the need for a differing platform. Adults must realize media is not merely a tool children and young adults use, it is developing into a prosthesis: something they cannot function the same without. Therefore, media literacy is not only important but necessary. It is a means for gathering knowledge and intellectual stimulation that cannot be found in any other medium.

Johnson uses video games specifically to highlight collateral learning. For Johnson, the key to gaming is that it forces the player to make a decision in a way that reading a book does not. Game players must constantly decide which route to take, which character to attack, or

which reward to pursue. Collateral learning translates from game playing to every day life because first it probes, evaluating the rules and structure of a situation, and then it telescopes, learning to make order from chaos. "Telescoping is all about order, not chaos; it's about constructing the proper hierarchy of tasks and moving through the tasks in the correct sequence. It's about perceiving relationships and determining priorities" (55). Telescoping works in games more as a word problem than as a narrative. In life, we often construct narrative as it is happening, trying to plan best case scenarios; games work like that as well. While many character games have back story, their actions within the game must be determined by the players. Therefore, rather than adults simply allowing children and young adults to play games, adults can encourage children and young adults to recognize choices and begin to view games as a safe place to practice discerning and prioritizing.

I also see this logic in texts written for the intelligent reader. An early example of this is Ellen Raskin's *The Westing Game.* In this text, the characters must literally solve a word problem and practice telescoping in order to win the game Sam Westing creates. While this text was initially published in 1978, it is not until recently that readers have really dived into the text, previously citing that it was too difficult to follow. Now, as young adult readers are used to practicing telescoping in other media, they are able to engage with the text the way Raskin intended.

Johnson does not only see evidence of the sleeper curve in video games. He believes that the polyphonic narratives found in television and film display it as well. "The cinematic sleeper curve is most pronounced in the genre of children's film. […] Much has been written about the dexterity with which the creators of these recent films build distinct layers of information into their plots, dialogue, and visual effects, creating a kind of hybrid form that dazzles children

without boring the grownups" (127). For Johnson, the greatest complication to strengthening the sleeper curve within film, and to some extent television, is time. Films are limited to approximately two hours; therefore, a viewer will not have the same opportunities for learning that might occur for the player of a video game. A film must present all of its clues and layers within that time, even if a viewer must have repeat access to comprehend the entire message. Whereas, in video games, a player can take time as s/he plays to investigate hidden rooms and hidden layers. However, the best environment for the sleeper curve is when authors/creators engage in trans-media storytelling, the film becomes a piece necessary for victory in the video game. Therefore, as children and young adults participate in collateral learning, the evidence of the sleeper curve appears in an increased number of forms of media. These participants apply the cognitive and social skills they have learned in this environment to others, building their intelligence.

The sleeper curve's importance grows when considering the youth culture aspect of children's literature and media. "The Sleeper Curve charts a trend in the culture: popular entertainment and media growing more complex over time […] The conventional wisdom that the Sleeper Curve *does* undermine is the belief that things are getting worse: that pop culture is on a race to the bottom, where the cheapest thrill wins out every time" (131-2). Johnson recognizes that cheap thrills can garner attention, but he questions the longevity of the interest. Too often, pop culture is equated with the role of the celebrity; however, while celebrity gossip maintains a place in popular culture, it is not the foundation. Child and young adult culture is built on places for intellectual complexity. While not all participants engage in intellect building opportunities, they are there.

There is an interesting trend in America and most developed countries. School scores are going down, but IQ scores are going up. Americans are getting smarter when it comes to problem solving skills. When scholars study these trends, they realize it cannot be reflective of the gene pool, nor can it be reflective of diet—because genes have not changed all that much, and diet, if anything, has gotten worse in the twenty-first century after stabilizing itself in the mid-twentieth century. Johnson attributes the IQ growth to cognitive play. When students know how to use technology and play video games, they are taking in various stimuli that require them to process more factors than simply playing outside with a simple toy. "The ability to take in a complex system and learn its rules on the fly is a talent with great real-world applicability" (145). Rather than learning material through rote memorization, students are learning through participation. "The mystery [of rising IQ scores] disappears if you assume that these general problem-solving skills *are* influenced by culture, just not the part of culture that we conventionally associate with making people smarter" (149). Problem solving requires the participant to separate the crucial from the non-crucial information, the essential from the peripheral. Therefore, the ideology of participatory culture emphasizes increased cognitive learning. Hypermediacy encourages awareness of multiple media, and participation in collateral cognition creates understanding that collective intelligence is more complete than individual intelligence.

As Johnson looks at the possibility of culture shaping intelligence, I think it is important to look back to Maria Nikolajeva and Henry Jenkins. As stated before, Nikolajeva argues for the increased intelligence needed for participating with a written text due to its complex coding. The ideas she expresses regarding fantasy fiction mirror what others say of video games. Jenkins argues for the collective nature of media intelligence, in which exists the old cliché, "two heads

are better than one." It is through the juxtaposition of these ideas where I see the true strength of multi-modal learning. As a child or young adult engages with media, s/he gains cognitive skills that s/he uses when reading a written text. S/he then can use the previously gained social skills to encourage others to also participate with the text, using the sleeper curve to bridge the gap between the written text and other media.

Johnson understands that the sleeper curve is not accidental; rather, there are market and personal forces driving it. "The forces driving the Sleeper Curve straddle three different realms of experience: the economic, the technological, and the neurological. Part of the Sleeper Curve reflects changes in the market forces that shape popular entertainment; part emanates from long-term technological trends; and part stems from deep seated appetites in the human brain" (157). While there are pieces that result from marketing executives deciding which films to buy and which technology to endorse, these pieces would not be successful without a child or young adult's personal desire to discover more. Economics affect television and film in that creators make more money on syndication and DVD sales than they do in the initial runs of films. Because of this, creators must get away from what Johnson terms the "Least Objectionable Programming" (LOP) and move toward the "Most Repeatable Programming" (MRP). Johnson believes children's film is one of the most obvious cases for MRP.

> This is a market where vast fortunes can be made from content that can sustain ten or twenty viewings (if not more), and so we should expect to see a strong Sleeper Curve driving the complexity and depth of the story telling as the financial incentives kick in […] *Finding Nemo* isn't the fastest-selling DVD of all time *in spite* of its complexity; it's the fastest selling DVD *because* of that complexity. (164-5)

The same principle is true in video games and television. If video games do not maintain a certain level of complexity, once the game has been successfully played once, the player loses interest. However, if there are multiple pathways to "winning" the game, the game's MRP will

keep players returning to it. In television, with the advent of the recording device, producers realized people would return to episodes. This creates a need for MRP if the producers want the economic payoff from selling boxed sets of their shows. Although Johnson does not consider written texts, the economics of MRP appear there as well. A book a reader will return to and talk about draws other readers, increasing demand for that text, author, and/or genre. *Harry Potter* reignited interest in the previously waning genre of magical fantasy.

Critics of media often concern themselves with the mental atrophy of the nation. But Johnson claims media causes just the opposite. It allows people to focus. He claims that people are constantly looking for new forms of brain stimulation, so because of that, they will watch TV or play video games. He believes our brains are always seeking out new challenges, and sometimes those are only available to us through media. This ties to Marshall McLuhan's idea of "electric speed;" technology allows for growth in the sleeper curve as these new forms of entertainment appear quickly.

> Cognitive scientists have argued that the most effective learning takes place at the outer edges of a student's competence: building on knowledge that the student has already acquired, but challenging him with new problems to solve. Make the learning environment too easy, or too hard, and students get bored or frustrated and lose interest. But if the environment tracks along in sync with the students' growing abilities, they'll stay focused and engaged. (Johnson 177)

Cognition is not rote memorization, nor is it standardized tests; Cognition is an engagement with learning. Mental atrophy is a result of boredom. When a child or young adult is bored, he or she will disengage from the environment, and learning will cease. In contrast, when a child is actively participating with learning, he or she remains focused and better able to retain the experience. In addition, the engaged child will be eager to return to the experience in contrast to the bored child who will be disinterested in returning to a stifling environment.

James Paul Gee, in *What Video Games Have to Teach Us about Learning and Literacy,* investigates the educational viewpoint of video games and the enhancement they provide for learning. He believes, "Learning is or should be both frustrating and life enhancing. The key is finding ways to make hard things life enhancing so that people keep going and don't fall back on learning and thinking only what is simple and easy" (6). Gee argues that while video games get harder and more complex to continue to appeal to their audience, school academics are getting simpler and simpler in an attempt to hold students' attention, thus explaining Johnson's observation that IQ scores are going up while standardized test scores are going down. Gee discusses three areas of educational research: situated cognition, new literary studies, and connectionism, and how the use of video games can stimulate these types of learning. These areas of research help to "spell out how and why reading, writing, and thinking are inextricably linked to social and cultural practices" (8). For me, education cannot be separated from youth culture because the school is the central environment where youth culture occurs; therefore, the overlap that occurs between traditional learning in reading, writing, and thinking and non-traditional learning in reading, writing, and thinking is paramount to youth culture.

Gee believes the danger that many educators face today is the assumption that written and spoken language is the solitary form of communication. He believes that, in addition, "images, symbols, graphs, diagrams, artifacts, and many other visual symbols are particularly significant" (13); especially in multimodal texts, because the "images often communicate different things from the words" (14). Therefore, if schools only ask students to read and answer factual questions, they are limiting student knowledge. It is important for children and young adults to understand the literal meaning of a piece of text; however, if this is all a student can do, "then you *can't really read"* (16). Gee, like Nikolajeva, believes in the importance of semiotic

domains. While she uses semiotics to find layers of meaning within the language, he, like any deconstructionist, wants to make sure readers find the layers of meaning located outside of the language. As I juxtapose their individual work together, the result ensures a more complete look at the texts I will analyze throughout this paper. For Gee, this connects back to Jenkins; media literacy is a necessity.

> In this modern world, print literacy is not enough. People need to be literate in a great variety of different semiotic domains…people need to be able to learn to be literate in new semiotic domains throughout their lives. If our modern, global, high-tech, and science-driven world does anything, it certainly gives rise to new semiotic domains and transforms old ones at an even faster rate. (Gee 19)

Therefore, if technology is going to continue to play a key role in youth culture, and students are going to receive a complete education, technology must be acknowledged in the educational system. Children's literature, then, to remain culturally relevant, must embrace new media.

Gee's work emphasizes the pedagogical work necessary for educators to engage with what we have identified as Johnson's sleeper curve. For Gee, it starts with participants understanding the tripartite aspect of their identity: their virtual identity, their real-world identity, and their projective identity. Gee believes this is important because when participants understand the active and reflexive parts of their virtual self, they can translate it more readily to their real-world self. Once people are willing to see their projected virtual self as one who is willing to learn, it is easier for the same person to see his or her real world self as a person who is willing to learn.

The storyline in a video game helps the player to develop collateral cognition as it is a mixture of the choices the designer gives, the order the player decides to make choices, and the consequences of the choices. The player always begins with the same options, but the consequences of differing choices can have great variance. Therefore, "video games are

particularly good examples of how learning and thinking work in any semiotic domain when learning and thinking are powerful and effective, not passive and inert" (84). While Johnson argues that the sleeper curve exists, Gee explains aspects of the process. He believes the cognitive exercise of the probe, hypothesize, reprobe, rethink cycle is what builds intelligence. Players must first learn to be observant and see what choices are available to them. Then players must hypothesize what certain choices will accomplish. Next, as players try various things, they must observe all of the changes that occurred, big and small, due to their actions. Finally, they must evaluate their original hypothesis and decide if they made a good choice. This video game process is analogous to the scientific method. Therefore, as video gamers play, they subconsciously engage in scientific thinking, and it is this thinking that feeds the sleeper curve, as participants desire the best conclusion.

Gee continually emphasizes the importance of children and young adults using the skills they acquire playing video games in their academics. Like Johnson, he does not want to see school scores continue to decline, yet he feels that if education does not change, that's all that can happen.

> If all people have in their minds is a list of facts, then, when they are faced with a new situation, and nothing on the list applies, they must simply memorize another fact. This fact, in turn, will apply like all the others they have stored, only to situations just like the one that triggered it in the first place. If people have a pattern in their mind, however, when they are faced with a new situation, they can reflect on how this pattern can be revised to cover the new situation. (94)

Gee wants to see educators use patterns rather than facts to teach. Video game play encourages participants to look for patterns, experimental theories, which can be proven true or false through moments of probing and reprobing. He believes that traditional education can do that as well. In addition to analytical thinking, video games can work to improve reading skills. Many video games come with written text that highlight what is going on behind the scenes, or in games

based on children's literature, the "history" of the game. In addition, many games also have "walkthroughs" available for use, so a novice player can see one way to solve the game. In school it would be considered cheating to do something the way someone else did, but video games challenge students to engage in knowledge communities and to discuss how to use these methods, if they are even effective, and how they can be improved. Gee believes if students took this much interest in learning subjects in school, their knowledge would be more robust. Just as non-game players struggle to understand the language of a video game manual, many students struggle to comprehend academic material. For Gee, frustration comes at seeing so many children failing in school, not because of poor academic support at home, but because "while they can decode print, they cannot handle the progressively more complex demands school language makes on them as they move up in the grades and on to high school" (105). He believes that video games, or at least the skills players develop, can help students to overcome this lack.

As children's literature embraces the media aspect of youth culture, it helps to bridge the gap children and young adults often find in academics. Gee points out video game players rarely play in isolation; they belong to a knowledge community of people who also play the games. They then talk with these people about the games. It is valuable for students to follow this same logic when thinking about school. If students become practiced at using knowledge communities, then they will be more willing to engage in them for academic work. Gee wants to get away from the current trend, where video game playing encourages a sharing of knowledge, and academics encourage isolation. He believes this makes academics less interesting to students. In contrast to large numbers of educators, he believes that knowledge communities create an affinity among students. Gee believes when groups work towards a common endeavor,

it helps the participants understand the entire process, rather than only seeing things as decontextualized tasks. It also helps participants gain intensive and extensive knowledge. If the goal is for the members to share everything they learn, while people still have specialty knowledge, everyone then learns the same information, granting agency to all. Therefore, the benefit of intermingling literature and new media is that both participation and knowledge are increased.

The following chapters in this dissertation investigate ways in which children's literature is participating in and responding to new media. Authors and publishers realize the importance of technology and media to youth culture and willingly participate with it. Children and young adult consumers are leading authors and publishers to follow the sleeper curve, to create more demanding, or at least supplemental, material, so that their experiences with children's literature can be more complete.

In Chapter Two: Sweet Potatoes—Traditional Children's Literature Comforts, Educates, and Entertains, I look to the media-driven supplemental material that accompanies literature. As generations pass, there are certain children's books that parents and teachers continue giving to children in addition to the newest publications. These are books that adults remember, usually fondly, as important aspects of their education and/or childhood. This remembrance often causes nostalgia, as adults desire to see their experiences repeated in a new generation of young adults. However, youth culture changes, media evolve, and delivery systems become more complex, creating a need for the remediation of these texts. This chapter addresses adult nostalgia and its place in establishing the children's literature canon. While working with the theorists mentioned above, in this chapter I look at the works of Wolfgang Iser and Walter Benjamin regarding reader response and memory. I also use Susan Gregory Thomas and Svetlana Boym to discuss

the theory of nostalgia. I believe adults, especially those experiencing nostalgia, seek to bridge the gap between the artistic and the aesthetic as they work to meet the cultural expectations of modern readers. As this chapter juxtaposes the ideas of nostalgia with remediation, I juxtapose Boym's terminology with Bolter/Grusin's to explain how modern remediations are often either reflective or restorative.

In explaining these two types of remediation I discuss some of the more traditional works and their remediation for modern audiences. For example, *Anne of Green Gables,* by L.M. Montgomery, became a silent film in 1919, but it was the 1985 television movie that successfully reintroduced it to another generation. Another popularly nostalgic text is Carroll's *Alice's Adventures in Wonderland*, which also experienced multiple remediations, most recently into a 2010 film. This story, while critical to the children's literature canon, exists mostly as remediations, for few child readers still engage with the original text. However, nostalgia can also appear in the remediation of tales without the medium of film. Author Julianna Baggott as N.E. Bode uses intertextuality in her text *The Anybodies* to reintroduce canonical texts. Her fantasy tale that uses traditional "dear reader" interruptions references at least 39 other texts. By having her magical protagonist, Fern, interact with classic texts, she creates a remediation of the old texts in a written medium. Therefore, as adults seek to educate and entertain children, they do so through the comfort of their youth.

In chapter three: Peanut Butter and Jelly—How Children's Literature and Media Are One, I look to the intermingling of children's literature and new media. Once peanut butter and jelly have been blended together, they cannot be separated. I believe the same is true of children's literature and media. In this chapter I discuss how the melding of children's literature and media has created an accumulation of media, including the printed page, which can no

longer operate independently of one another. These mélanges of media demonstrate the indestructible nature of forces joined together through participatory culture. Children embrace the advertising and para-culture associated with these literary franchises, for they have learned to recognize them through film, action figures, video games, supplementary literature, fan websites, on-line discussions, and periodically books. Therefore, youth culture involvement creates knowledge communities that develop their own trans-media storytelling while they wait for producers to catch up. However, the complication to participatory culture is economics. Is supplemental material produced only to earn money for the publishers? Do participants learn from their experiences on fan sites?

Two franchises that work as examples of not only the participatory culture, but also the economic systems are *Cheetah Girls* and *Harry Potter.* Disney Enterprises's mediation of the *Cheetah Girls* texts produces immediacy and hypermediacy, yet the economic drive is also apparent. Warner Brothers' work with *Harry Potter* also produces immediacy and hypermediacy, but the fan fiction element is what continues to strengthen its influence.

As I consider the juxtaposition of literature and media throughout my dissertation, this chapter allows me to explore not only the complexities of the texts; it also allows me to investigate the additional layers each medium provides. It also allows me to consider the significance of intertextuality. When literature is melded to media, and in turn popular culture, some moments of intertextuality are not limited to traditional textual references; instead, they can be the embedding of popular culture. This convergence of cultural media and literature creates a new medium that delivers a more complex message to its consumer.

In chapter four: Soup, Salad, and Dessert—The Growing Up of Children's Literature, I address the darker content of recent children's literature. When young adults can enter a

conversation about the McCarthy era, it impresses adults. Or, when they understand what passing was during the Civil War, adults begin to wonder how educational curriculum has changed. But, these two occurrences can happen when young adults read historical fiction such as *Catch a Tiger by the Toe,* by Ellen Levine or *River Between Us,* by Richard Peck. In this chapter I look at how media have made young adults more aware of both global and intimate issues, how those are manifesting themselves in children's literature, and how they are requiring personal change from readers.

The popularity of the Internet adds a dimension to children's literature because it provides a place for young adults to learn about and discuss controversial and intimate issues that in generations before were unmentionable. While this raises concern among parents, educators, and publishers, these topics are unavoidable with many children and young adults. This causes parents, educators, and publishers to enter a discussion with authors about censorship and appropriate information distribution. However, although authors risk the scrutiny of censorship, the beginnings of these discussions raise awareness and cause authors to write texts that address many previously unmentionable subjects, both in modern day and historical fiction. In this chapter, in addition to previously mentioned theorists, I also look to Pierre Levy's *Collective Intelligence.* His interest in the developmental steps that must occur before a participant can enter a knowledge community explain the coming of age aspect in fiction, especially when it considers previously unmentionable topics.

In this chapter I also explore the idea of a child as a medium. Part of media literacy is understanding the role of the delivery system. When young adults are exposed to controversial material, they must become a delivery system themselves and choose how to relate that material

to others. Through coming of age texts, authors are able to use characters who overcome unpleasant situations to mediate themselves positively.

In chapter five: Seven-Course Filet Mignon Meal—The Multi-dimensional, Full Experience of Children's Literature, I address the more complex nature of children's literature when intermingled with new media. Twenty-first century child and young adult readers view media available through technology as both participatory and progressive, and they believe that they must engage with it in order to be an active part of their own culture and educational experience.

Children's literature is no longer didactic texts that focus their attention on moral and academic improvement, nor is children's literature simple, plot-driven adventures. Children's literature is a multi-media, multi-sensory experience. Some books, such as *TTYL,* by Lauren Myracle, use one non-traditional medium to convey their message. Other authors use non-books, such as Kate Pullinger and Chris Joseph's work *Inanimate Alice* that is produced entirely online, to allow the reader to actively participate in the telling of the story. Although using these media authors run the risk of shortening the longevity of the work, these works display immediacy that appeals to the current audience.

In this chapter I also discuss what I believe is the future of children's literature, trans-media and hypertext storytelling. As authors, like Stephenie Meyer, consciously use multiple media to tell their stories, they create a need for hypertext material that will allow participants access to more information. Trans-media storytelling allows authors to engage with learners using multiple literacies, creating a full learning experience which engages with media rather than responds to it.

As media play an increasing number of roles in children's literature and education, it becomes evident how media fortify the literature experience for young adults. Children's literature is benefiting from the influence of new media. Media inspire stories that have more complex plots and character development, and this allows young adults to understand multiple facets of the same story. New media create a renewed interest in literature, because young adults want to interact not only with the characters but also with one another. Media create an expectation that literature should be more than a good plot; it should go back to the idea that the more the reader engages with the text, the more the reader will experience. Modern young adult readers not only hold that expectation, they follow the necessary steps to achieve it.

CHAPTER TWO: SWEET POTATOES— TRADITIONAL CHILDREN'S LITERATURE COMFORTS, EDUCATES, AND ENTERTAINS

"When I was your age, I loved this book." Parents, teachers, babysitters, and family friends have been saying this to children and young adults for decades. Too often, there are no accompanying comments or directions. Rather, the adult hands the child the book, or worse yet, tells the child to go check the text out of the library, fondly reflects upon childhood enjoyment, and walks away. So, now the child is expected to find, read, and equally enjoy the text; however, rarely does that occur. While adults have various reasons for wanting children and young adults to enjoy the texts of their youth—nostalgia, educational goals, and moral lessons, to name a few—the child or young adult's expectations of quality storytelling and imagination are rarely the same as the adult's. Wolfgang Iser, in his discussion of Reader Response theory, discusses various factors that contribute to the enjoyment and understanding of a text. These factors often hinder a following generation from enjoying a previous generation's favorite texts, because while true literature transcends time, in children's literature, cultural experience can influence reception. Therefore, with school curriculum dictating certain texts must be read and adults wanting children and young adults to have certain experiences, media enter the conversation. Adults use available resources to remediate texts so that modern audiences will again enjoy the texts of their parents' and teachers' youth.

Adults' authority roles over children dictate their ability to choose the literature and educational material to which children are exposed. This means that adults both choose which material is appropriate for children and which material should be continually given to children, thus earning texts a place in the children's literature canon. In Sandra Beckett's text, *Transcending Boundaries*, she gathers authors who discuss the idea of crosswriting and the desire of authors to appeal to both child and adult readers. While *Transcending Boundaries*

focuses on authors who want to appeal to both audiences, the text also separates adult literature from children's literature when it claims adults need to accept "that that once their own childhood is over, it is over for good. Sadly, the loss of childhood is irreversible, for childhood can never be recovered, even in books for children" (Shavit 96). However, I believe media producers view the educational canon juxtaposed with adults' nostalgia for childhood as a means of allowing adults to experience child-like moments through new enjoyment of childhood texts while also continually exposing children to classical texts.

Bettina Hummerling-Meibauer, in her chapter of *Transcending Boundaries*, discusses the making of the canon.

> Children read works of children's literature, but, on their own, cannot confirm them into the canon. It is the adult act of rereading that consecrates the masterpieces for children. Perhaps it is this double reading, by two distant, different but identical readers that affords a depth and a resonance to the best of children's literature, that sets them apart from works written for and read by adults alone. In this sense, the idea seems to be that classics or canonical works for children are those books that do not only appeal to children, but also have an underlying depth of meaning that is satisfying to a mature sensibility. (14)

She realizes that the primary audience for the genre does not have the necessary authority to establish a canon and that it is adults who decide for children which texts are appropriate to remain and which must be discarded. It is this acknowledgment that makes the consideration of what adults want to see within children's literature so important. Adults not only look at the educational aspects of texts but also for the "underlying depth of meaning" that takes a text beyond the initial lessons discovered on a first reading and instead can be further decoded through multiple revisitings of the text. Therefore, when intelligent readers return to canonical texts, they see intertextuality, imagination, and storytelling as primary sources of layering in addition to the way media often appear as secondary layering in a modern text.

The canon, then, becomes important to children's literature because of its foundational nature. Modern authors expect their readers to have a knowledge base that includes exposure to works such as *Alice's Adventures in Wonderland* or *Tom Brown's School Days*. Although most children have read neither canonical text, most have seen some sort of remediation of *Alice.* The reader's exposure to *Alice* then becomes a layer to decode within the modern text. While Carroll referenced culture and nursery rhymes to create parody, he still had to give detailed description of what was happening to Alice and how she felt. In contrast, a modern author can bypass much of that description by saying a character feels like Alice falling through the rabbit hole. Even a reader who has never read *Alice's Adventures in Wonderland* recognizes the reference and then expects the character to show up in a new land, real or fantasy, not knowing the rules of the culture. The bypassing of description increases the immediacy of the text, because instead of only having the author's description of the anxiety of this new place, the reader creates the ratio of anxiety to adventure. The reader has the previous experience of Alice's adventure to use as a parallel to this new adventure. Therefore, these foundational references keep canonical texts in the modern author's and the modern reader's minds, increasing the need for the canon.

Nevertheless, as adults begin to mandate a child or young adult's experience with a canonical text, the need that creates the canon also creates an additional need for mediation and remediation. While books have been adapted into film since the beginning of the genre, for example *Anne of Green Gables* was adapted as a silent film in 1919 (L.M. Montgomery Resource Page), educators must consider if these adaptations are retellings or recreations of the text. Bolter and Grusin, in *Remediation,* credit the Renaissance with the growth of remediation; nevertheless, they realize "remediation always operates under the current cultural assumptions about immediacy and hypermediacy" (21). Therefore, as culture continually changes, each

individual's experience with a canonical text will vary based upon the culture within which the reader resides. They believe remediation not only adapts the text, but it also alters it as necessary, emphasizing that it must fulfill an unkept promise.

> It is possible to claim that a new medium makes a good thing even better, but this seldom seems to suit the rhetoric of remediation and is certainly not the case for digital media. Each new medium is justified because it fills a lack or repairs a fault in its predecessor, because it fulfills the unkept promise of an older medium. […]The rhetoric of remediation favors immediacy and transparency, even though as the medium matures it offers new opportunities for hypermediacy. (60)

Bolter/Grusin's focus is on digital remediation and transferring material to a new medium; however, they recognize that solely using a "new and improved" medium does not create remediation. Instead, they want to see a remediation possess both immediacy and the opportunity for hypermediacy. Therefore, I believe remediation happens when any medium, other than the original written text, allows the text to gain the immediacy and transparency needed so that the experience fulfills the unkept promises adults make to children and young adults as they pass down the books of their youth. As a result of using a new delivery system[5] to fulfill a child's expectations of a text when considering the adaption of children's novels to film, on the simplest level, remediation occurs as adults realize the language of many canonical texts is unfamiliar to modern children. Rather than risking the child's disinterest, adults change the story, repair the language gap, and/or adapt the text so that it fits with a more modern audience. On a more complex level, adults want to make sure a child's experience with the text is similar to their own. They believe that if the modern child does not have a similar experience to their own, the child's knowledge base will have a lack; therefore, they use remediation to fill that lack, giving the old text a new sense of immediacy, reviving interest and thus creating a new positive experience.

---

[5] Bolter/Grusin's examples involve new media for each remediated message. I believe a message can be remediated in the same medium and still meet the goals of remediation. I will explain this with an example later in the chapter.

As adults revisit texts of their youth, regardless of their intentions, their desire to pass on a text to a new generation of readers reveals nostalgic tendencies. Svetlana Boym, in *The Future of Nostalgia,* explains the two types of nostalgia, restorative nostalgia which focuses on rebuilding and patching up memory gaps and reflective nostalgia which addresses the imperfect process of remembrance. Boym finds that "fundamentally, both technology and nostalgia are about mediation" (346). Therefore, inversely, mediation becomes not only about technology but also about nostalgia. This nostalgia then requires adults to (re)create a text so that the canon will continue and their childhood, like Peter Pan's, will never end.

As I look at Boym's two conflicting purposes within nostalgia I see the remediation of children's literature as the result. Remediation allows for a juxtaposition of reflective nostalgia, which is mostly commonly referred to simply as nostalgia, and restorative nostalgia, which does not often consider itself nostalgia but rather a search for knowledge and truth. Then, as the goals for the remediation intersect with the purposes of nostalgia participants receive both a pleasure experience and a knowledge experience. This intersection of nostalgia, otherwise termed pleasure, and knowledge must be carefully navigated for the texts to retain authenticity and immediacy. When Walter Benjamin considers authenticity and memory in "The Storyteller," he expresses frustration with both the lack of authenticity and the various forms of media used for storytelling. In the article he begins by telling his audience that people have lost their natural ability to communicate their experiences, and he believes, in the 1930s, it is because there is a loss of value placed on the oral telling of a story. For Benjamin, every real story "contains, openly or covertly, something useful. In one case, the usefulness may lie in a moral; in another, in some practical advice; in a third, in a proverb or maxim. In every case the storyteller is a man who has counsel for his readers" (145). However, Benjamin knows that this idea is not as simple

as that, because the ability to provide counsel still requires both an audience and a storyteller. He believes, "counsel woven into the fabric of real life [*gelebten Lebens*] is wisdom. The art of storytelling is nearing its end because the epic side of truth—wisdom—is dying out" (146). Therefore, for Benjamin, if the storyteller tries to write beyond his experience, he is cheating his audience out of true wisdom. Yet, when I look at twenty-first century storytelling, I believe the situation cannot be quite as diametrical as he proposes.

The adult idea that every story must be useful finds fulfillment in oral storytelling as anecdotes frequently accompany verbal lessons; however, for the modern, intelligent reader, the platitude of the lesson must appear covertly in most other media. The modern reader does not neglect the need for academic information; however, s/he does not want to receive it in a didactic format. Therefore, while for Benjamin authenticity, and thus wisdom, is derived only from a direct oral telling, for a modern reader, authenticity is still derived from real experience, but that experience may be conveyed digitally just as effectively as orally. In the twenty-first century, value, and again wisdom, is found in the level of immediacy rather than in the delivery system alone.

Benjamin's problem with the written retelling of stories stems from his belief that information is ruining storytelling, "because nowadays no event comes to us without already being shot through with explanations" (147). For Benjamin, this ruins the longevity of a story. "The value of information does not survive the moment in which it was new. It leaves only at that moment; it has to surrender to it completely and explain itself to it without losing any time. A story is different. It does not expend itself. It preserves and concentrates its energy and is capable of resealing it even after a long time" (148). This longevity is important to Benjamin because he believes readers care more about the story than they do about the information. I

believe remediation fixes much of what frustrates Benjamin about non-oral delivery systems. As Kenneth Kidd in "Children's Culture, Children's Studies, and the Ethnographic Imaginary" points out, "Literature used to mean something similar to culture. It did not signal, as it often does now, a limited body of texts, often traditional ones (a canon), but rather a set of values, ideals, and traditions" (147). While I have argued the value of the canon for foundational understanding, I believe it is this mindset, that storytelling should reflect values, ideals, and traditions rather than information, that keeps nostalgic adults continually remediating canonical texts. If a remediation fulfills a lack in a new generation, then it cannot be limited to the information of a period of time. While some remediations serve as historical lessons, in order to be successful their message must contain more than facts; they must possess immediacy and authenticity regarding values, ideals, and traditions that transcend time.

For Benjamin, stories, with the exception of the fairy tale, must be grounded in reality; they must find at least a piece of themselves in oral tradition. "Memory is the epic faculty par excellence. Only by virtue of a comprehensive memory can epic writing absorb the course of events" (153). Thus, as I consider adaptations of canonical texts into modern versions, I argue that the adapter's comprehensive memory of consumption both creates the need and shapes the medium for the retelling. Modern adapters often look at tradition in a broader sense than Benjamin does. The reason he views the fairy tale as the exception of the realistic story as the only good example of storytelling is because it has been altered and combined so that it is no longer the remembrance of one particular event, yet it is still a memory, a tradition. Modern adapters hold to this same view. Their nostalgic remembrance does not have to be limited to their own first hand experience; instead, their remembrance can also include others' descriptions

of their first hand experience with a text, and that collective experience becomes the tradition they want to pass down to future generations.

Linda Hutcheon, in *Theory of Adaptation,* strengthens the argument that nostalgia is one reason for adaptation and remediation.[6] She believes that people create adaptations for the pleasure of the experience. "Part of this pleasure, I want to argue, comes simply from repetition with variation, from the comfort of ritual combined with the piquancy of surprise" (4). For her, nostalgia placates itself through the intermingling of ritual and surprise. For me, when considering adults adapting works for children, the adult recreating the environment for the child is able to experience ritual while allowing the child to experience surprise. Hutcheon terms her ideas as her "theory of why" explaining purpose for adaptation, and this indirectly connects her to Benjamin, for both concern themselves with memory and authentic portrayal of the original story. "An adaption is a derivation that is not derivative—a work that is second without being secondary. It is its own palimpsestic thing" (Hutcheon 9). For Benjamin, this means only the original storyteller can recreate his own tale. For Hutcheon, each adaptation is its own original, yet there must be a trace of the other original so that the adaptation is a recognizable reflection of the first.

In layering these two theories, I see nostalgia. For Boym, nostalgia is "an intermediary between collective and individual memory" (54). If someone forgets a story he heard or an event she experienced, then s/he cannot long for that story or event to reoccur. In addition, a personal retelling will not reignite interest, because no one retells something s/he cannot remember. However, someone else telling the story can reignite interest for the participant. Therefore, it is

---

[6] Hutcheon uses the term adaptation for many of the same things Bolter/Grusin use the term remediation. Throughout this chapter I will be using the term adapter to describe the adult who is doing the work. I will use the term mediation when describing someone, whether a character or an adapter, who is telling a story in a medium other than the one in which the story was originally told. I will use the term adaptation when I am talking about a particular remediation of a text.

fond remembrance for the past that ignites a longing for the past that then fuels nostalgia and creates a desire for the past to be reborn. Nostalgia also demands authenticity in the rebirth of the past. If the retelling of a story, in Benjamin's terms, or the adaptation, in Hutcheon's, is to fulfill the lack created by the longing for the past, it must be an authentic retelling. It must allow for a reflection of the original while maintaining its own sense of originality. A successful remediation must also allow for imagination within nostalgia. If the text references battle, and a reader imagines the scene, remediation allows for a display of that recollection, adding a new piece to the story. If remediation needs to fulfill a lack, someone must imagine what that fulfillment looks and feels like. Therefore, the canonical text adaptations that contain moments of imagination lend themselves more readily to remediation and a continued place of value within the canon. These texts also allow for a generational creation of nostalgia. A person might not recall a particular text from his/her youth, but an imagination filled authentic remediation can create a fresh interest in reviewing things of one's youth.

Hutcheon is able to take her theory of adaptation beyond Benjamin's theory of storytelling due to the technologies developed in the seventy years between writings. While film was a storytelling option in Benjamin's lifetime, because of its limited use, he only concerns himself with how the novel is threatening oral tradition. Hutcheon, in contrast, embraces the many media available for adaptations as a means of strengthening oral storytelling.

> In many cases, because adaptations are to a different medium, they are re-mediations, that is, specifically translations in the form of intersemiotic transpositions from one sign system (for example, words) to another (for example, images). This is translation but in a very specific sense: as transmutation or transcoding, that is, as necessarily a recoding into a new set of conventions as well as signs. (16)

Unlike Benjamin viewing remediation as a threat, Hutcheon views it as an opportunity to tell the story to a wider audience than initially envisioned. Therefore, I believe it is Hutcheon's view that

allows the remediation of stories for children and young adults to successfully transmit values, ideals, and traditions. Benjamin wants the storyteller to retain the authority that comes from owning the story, but Hutcheon allows that ownership to transfer hands. By encouraging multiple versions of the same story to exist, the storyteller is multiplied and the story is better able to both entertain and communicate the original message of the text. The nostalgia that creates the need for the remediation desires more than a simple retelling of the original, it desires a new audience to be able to actively participate with the story. Therefore, for a modern audience, a storyteller must successfully transcode the story across media allowing for reception through multiple delivery systems. Hutcheon does not want to see adaptations only as retold texts; instead, she believes it is the original imitation that appeals to a new audience. "Like classical imitation, adaptation also is not slavish copying; it is a process of making the adapted material one's own. In both, the novelty is in what one *does with* the other text" (20). This is where the second piece of nostalgia appears, the adult's experience with the text. When remediating works for children and young adults, adults have the opportunity to reshape the text in a way that will direct the new audience to engage with the text in a manner that helps create similar experiences.

As adults remediate their experiences with canonical or potentially canonical texts, their nostalgia becomes evident. Susan Gregory Thomas, in *Buy, Buy Baby*, uses the term newstalgia to describe a media driven form of nostalgia. Again, unlike Benjamin, who only sees effective storytelling through the oral medium, and unlike Hutcheon who views the change of medium as an important part of adaptation, Thomas feels the medium is part of newstalgia. While she uses the urban dictionary to define it as "the love of old things from the past revived in what designers call the 'the contemporary classic' from cars to TV shows" (qtd. 148), she connects it to

Generation X parents who came of age simultaneously with technology. Generation X adults are considered the least nurtured generation, and in turn want to do things differently for their children. Thomas references Gary Cross and his study of children's toys, *Kids Stuff: Toys and the Changing World of American Childhood,* to explain her reasoning. Cross explains how in the early 1900s parents used toys to bond with their children. They would use the same objects their parents had used with them to not only interact with one another but to build bridges between generations. Then, in the 1970s and 80s, marketers tried to divide the Boomer parents from their Generation X children with toys parents did not understand. Rather than continuing to market dolls, cars, and trains, they are now marketing video games and character based materials. Thomas believes the Generation X mom is trying to combat her childhood experience with her Boomer mom by trying to undo the idea of indulgence as a means of relieving guilt and as a method of avoiding spending time with her child and is instead trying to replace her perceived neglect with more family involvement. However, since the Generation X mother learned of her neglect through books and television, she is creating a new type of nostalgic experience. She wants to spend time with her child, and so she is returning to the play model developed a century ago by once again using the toys of her youth to connect with her child(ren). Ironically, because of her childhood attachment to media, she is using the same toys that were meant to separate her from her parents. This irony creates video games that appeal to both parents and children, like the Nintendo Wii, and a reprise of popular 1980s characters, like Strawberry Shortcake and the Care Bears.

While comparing newstalgia and nostalgia, Thomas concludes, "Various cultural critics have argued that what separates Generation X's nostalgia from that of preceding generations is the absence of sincere emotional connection to actual events. [...] Previous generation's

nostalgia is rooted in achievement, triumph over hardship, social activism—some authentic, galvanizing experience" (149-50). This then adds another layer of complexity to the remediation of texts. If according to Bolter/Grusin the goal of remediation is to fulfill a lack, and according to Thomas, Generation X parents feel a lack in their upbringing regarding an adequate portrayal of family values, ideals, and traditions, the question becomes how can a lack fulfill another lack? Boym answers this in her introduction. "Nostalgia is a sentiment of loss and displacement, but it is also a romance with one's own fantasy" (xiii). Generation X parents have a fantasy of a life without lack, and since, as Thomas claims, their galvanizing experiences are television, they use television and other media to create traditions that reflect values and ideals for modern children and young adults and fulfill that fantasy. For me, the importance of newstalgia in conjunction with nostalgia is the purpose of remembrance. Generation X adults nostalgically remember their affection for the media of their childhoods, and they assume that modern children also experience affection for the media of their childhoods. Therefore as they seek to remediate texts for modern children, the media they choose to engage with reflect the influence of their own childhoods. So, while Hutcheon looks to media simply as various tools of adaptation, I see each chosen medium as a special piece to the nostalgia puzzle.

Therefore, just as nostalgia works in two ways, restorative and reflective, it leads authors and adapters to use remediation in two ways. When Bolter/Grusin discuss the two logics of remediation, they label them immediacy and hypermediacy. When considering the mediation, adaptation, and remediation of children's literature I think it is important to juxtapose the split within nostalgia with the split within remediation to address how authors/adapters are using both simultaneously. The first category, which I will term reflective remediation, is when authors/adapters see the value in a work and continue to mediate or adapt it. This fits with

Bolter/Grusin's logic of immediacy, "which suggests a unified space" (34). Authors/adapters continually alter a text so that it meets the needs of new generations, but they also remain loyal to the text promoting the role of the canon. With these texts, authors are re-mediating a text. The second category where I see authors/adapters using remediation with canonical texts is what I will term restorative remediation. This connects more closely with Bolter/Grusin's logic of hypermediacy and occurs when authors/adapters fashion a new story out of material found in an original text. When Boym discusses restorative nostalgia she explains "nostalgia is never literal, but lateral. It looks sideways. It is dangerous to take it at face value. Nostalgic reconstructions are based on mimicry; the past is remade in the image of the present or a desired future" (354). When authors/adapters use restorative remediation, they too work laterally; they mimic the aspects of the original text within their own palimpsestic texts. In Bolter/Grusin's terms, these texts are similar to the heterogeneous constructions of hypermediacy; the texts are not "a window to the world, but rather […] windowed" themselves (34). While restorative remediation can have the same purposes of reflective remediation, including fulfilling gaps and promoting the canon of children's literature, it allows for more originality within the new texts as they tell a different story using the original framework rather than retelling the old story.

This split can be further explained through Wolfgang Iser's discussion of reader response in *The Act of Reading*. He stipulates, "central to the reading of every literary work is the interaction between its structure and its recipient" (20). I believe this becomes the key to navigating nostalgic adaptations and remediations of texts for children. We must look at both how the adult adapter is creating the structure and goals for the text and how the recipient, i.e. the child, is expected to respond. For Iser, the relationship can be described using two poles, the artistic and the aesthetic. "The artistic pole is the author's text and the aesthetic is the realization

accomplished by the reader" (21). The author/creator has a goal in mind for each remediated text, whether it be reflective or restorative, but that goal cannot be forced upon the recipient. Instead, the recipient must decide for him/herself the aesthetic value of the art. This returns us to both Peter Hunt and Marshall McLuhan from chapter one. Hunt argues that the best literature is that which calls back its readers for return visits, and McLuhan argues that cool media require participation. In layering these three theorists, I see the goal of nostalgia: to once again engage an audience with the beauty of a text.

As Generation X adults use nostalgia as a means of passing information to children, they create a frame of reference for others to use to analyze the text. When these frames of reference are any specific media based experience, then "our prime concern will no longer be the *meaning* of that text but its *effect*" (54, emphasis Iser). Here, as I connect newstalgia and nostalgia, I realize, through the adapter's choice of medium, that s/he is equally concerned with meaning as with effect. For Iser this does not imply a lack of the importance of meaning, but it demonstrates his concern for the relationship between the creator and the participant. Therefore, when I consider that relationship, I cannot consider meaning to the exclusion of effect, which is often done in traditional literary studies. Instead, as I investigate both the artistic and the aesthetic poles, and how those poles are focused on the child reader, I believe there are overlapping areas. Iser looks at the intersection of text and reader and text and reality, the restorative relationship. However, I also believe it is critical to consider the interdependence of reality and memory, the reflective relationship. When memory shapes the framework, it shapes both meaning and effect. The adult adapter wants the child/young adult participant to comprehend both the meaning and context of the text and the aesthetic pleasure the text brought to the adult.

As adapters seek audience engagement through remediation, they must commit to creating an intelligent text, one that both requires participation and revisiting for successful decoding. For while they want to create a specific experience, they cannot neglect the significance and memory of the previous experience of the participant. In order for a text to retain immediacy and authenticity, it must possess layers that meet both the needs of the creator and the needs of the audience. For Iser, this means,

> the individual segments, then take on their significance only through interpretation with other segments, and if we bear in mind the fact that all the perspectives (narrator, hero, etc.) represent something determinate and that these determinate elements are transformed by their interplay, it is obvious that the ultimate meaning of the text—or the aesthetic object—transcends all the determinate elements. (98)

In reading, the reader must determine the various layers of meaning that the author buries within characters along with layers that result from reactions caused by outside experiences. When those determinate elements then cross from one medium to another, the possible meanings increase because the reader can make more connections. When the medium then becomes a part of the message, the meanings again become more complex. As intelligent readers learn how to enjoy and reuse messages in and from various media, the demand for the more complex, trans-media texts increases,[7] along with the readers' aesthetic experience. The nostalgic adapter uses this to his/her advantage, because regardless of authorial intention, it is the reader/participant's interpretation that determines the reception of the text. Therefore s/he can use multiple media to engage readers/viewers with the text.

Therefore, for me, adaptation and remediation, especially of canonical literature into film or other media, become a means for adults to relive their childhood experiences. By keeping the artistic pole active, adults can deliver the same messages they received as children without resorting to didactic lectures or "when I was your age" speeches. Instead, they use an adapted

---

[7] I discuss trans-media texts more completely in chapter five.

form of the same text as a means of delivering the same content to a new audience. In addition, as adults adapt the content to a new generation, they are able to influence a child's creation of the aesthetic pole within his/her reading experience. By remediating texts adults are making sure that the new aesthetic experience is more complete than their own. Generation X parents had to play Atari as children with simple graphics and limited abilities, but now, with their children, they can virtually act out characters from their favorite childhood texts. These adapters remember film adaptations of books, but now they want children to engage with the hypermediacy of the remediation. They want every child to feel a part of the experience, even if s/he does not plan to read the book or see the movie. The child will still be able to be a part of the culture of the material of the new adaptation through toys, commercials, clothing, bedding, and other means of hypermediacy created for the text.[8] Not only do these adapters want children/young adults to feel connected to the culture of the content, they also want the content to be worthy of the attention. By assigning various layers of meaning to different mediums, adapters create an aesthetic that gains momentum through multi-media participation.

As I begin to apply this theory to canonical texts that have experienced both reflective and restorative remediation, I realize countless texts have undergone this transformation throughout the years. However, there are two primary elements that help retain the modern reader and maintain both of Iser's poles: imagination and storytelling. A story that invites continual remediation rather than a one time simple adaptation requires imagination in both the characters and the readers. The text also requires quality storytelling both by the author and the characters within the story. In this chapter, I will discuss three examples of reflective remediation and two of restorative remediation to demonstrate how authors use media to strengthen the canon through imagination and storytelling.

---

[8] I expand my discussion of hypermediacy and texts in chapter three.

A century ago Lucy Maud Montgomery, an unknown author, published her first novel, *Anne of Green Gables.* This domestic tale of a bachelor and his spinster sister, Matthew and Marilla Cuthbert, who try to adopt an orphan boy and instead receive an orphan girl, has been read by millions of men and women, boys and girls around the world. The novel has been made into a silent film, a regular film, and a television movie. It has been translated and remediated around the world, most recently in Sri Lanka (L.M. Montgomery Resource Page). It has been performed as a stage play and read aloud in classrooms. The question I must ask then is why this particular book, like *Little Women*, remains so popular a century after its publication when others, like *Rebecca of Sunnybrook Farm,* that contain similar subject matter and were published around the same time have lost modern readers' interest?

I believe *Anne of Green Gables* retains its continued popularity for multiple reasons. Some theorists, such as Áhmansson, Devereux, Gerson, and Foster and Simmons, argue that Anne's popularity is because the text is an early example of feminist writing. Montgomery fills her novels with strong women characters and, in this text, even sends Marilla to a women's suffrage meeting. Anne does not fit the Victorian stereotype of obedient girls the way many expect considering the setting of the novel. She knows her mind, displays leadership, and learns quickly. Not only does she speak her mind, but also she works hard to meet her goals. She never turns down a challenge, and she excels academically. Yet, these critics must defend themselves to others who express frustration with the end of the book when Anne assumes the angel in the house role, giving up a scholarship to college in order to keep Marilla company and help her save the farm after Matthew's death. Devereux's defense acknowledges that Anne "chooses a path of domestic 'duty' and not of 'new womanhood'" while arguing that doing so creates a new role for women "as imperial 'mother of the race'" (368). Although Anne's decision and Devereux's new

title still express independence from expectation and importance in domesticity, they demonstrate sentimentality unacceptable to other feminists. Other theorists, such as Trillion and Baldwin, argue that the novel appeals to people in or surrounded by a reserved society, such as the Japanese. Anne is an orphan who overcomes numerous obstacles before arriving at the Cuthberts' farm, Green Gables, and she manages to retain her imagination and love for language throughout them all. She creates admiration in others as one who comes from a repressed background and maintains innocence while also remaining "frank and spontaneous" (Trillion 427).

As I consider these various positions and the consistent popularity of the text, I realize both the nostalgic value and the textual layering of *Anne of Green Gables* work to add to the story's continued appeal. Catherine Sheldrick Ross compiles three reasons readers love L.M. Montgomery. She argues Montgomery's characters "all transformed their worlds from an initially unhappy place to a much happier one," that "the books provide a link with the generation of the reader's parents or grandparents," and that they know "the experience can be repeated" (423). So while her first reason reflects simple sentimentality, the second two compel me to consider the depth of the text explored through reflective remediation. Mothers who have read and loved Anne have passed her down to their children, creating a nostalgic, yet generational, love for the text, but that alone cannot retain popularity. Anne lovers who desire to see the text remain in print must also recruit new readers. They must understand that the repeated experience, while comforting, is also a fresh rereading.

Montgomery's text is generational, retaining the modern intellectual reader, I believe because it works with Benjamin's idea of storytelling. Although it is a novel, it is one full of storytellers, and the women in this novel operate with Benjamin's ideal: "In every case the

storyteller is a [wo]man who has counsel for his[her] readers" (145). Layering begins at the onset of the novel. In the first chapter, when Rachel Lynde uncovers Marilla Cuthbert's plan for adoption, she immediately begins telling Marilla stories of adoption gone awry, foreshadowing that the Cuthberts' plan might not look the way they expect. Mrs. Lynde's launch into storytelling works as a framework for the rest of the novel; telling the reader a story always leads to a deeper experience within Montgomery's story. Stories, both fact and fiction, personal experience or media related, exist in this novel as a means for giving counsel. The characters in this text want to impart their experiential wisdom to one another; even if it is counsel that often gets ignored. In *Anne of Green Gables*, the storyteller operates as both a busybody and someone who is looking to be positively involved in another's life, and I believe this means of propelling the novel begins the long-lasting appeal of the text.

Anne is an active character; she herself is a storyteller, and thus, her story "concentrates its energy and is capable of resealing it even after a long time" (Benjamin 148). Montgomery is not trying to write a commentary about the turn of the century. She is not making a political statement about orphans and the way they should be treated by potential adoptive parents. Instead, she allows Anne to be a little girl who knows how to creatively tell a story. Anne goes beyond Benjamin's concerns. Instead of telling stories beyond her experience, she mediates stories and gains wisdom. Anne's stories are not merely tellings; they are reenactments, and through those reenactments, she and the others around her are able to gain wisdom. One example of this is when Anne and her girlfriends, Diana, Ruby, and Jane, decide to play out Tennyson's poem, "Lancelot and Elaine" from *Idylls of the King*. Anne is sent out onto the pond as Elaine, the lily maid, on her funeral pyre. However, instead of the girls experiencing the romantic mediation they expect, Anne almost drowns when the dory springs a leak.

The significance of this event is two-fold. The first is it demonstrates how the written story leads to canonization and allows for a story to contain more levels of meaning than it could if stories were only told orally. The second is that mediation, even when only told about it in stories, adds vividness to a text that helps it to both retain audience members and teach wisdom. Montgomery narrates that the girls studied *Idylls of the King* in school, explaining their connection to the text. Modern readers most likely will not have had this same experience, but they will be familiar with Lancelot having read some stories of King Arthur; therefore, through Montgomery's explanation, readers can begin to understand the girls' fascination with the text. They also know they can both find the exact text and find information about the text because it is something real. The fact that the characters are studying something that the reader is familiar with creates an authenticity to the text that strengthens the bond between the characters and the readers. This authenticity then works to give the text immediacy and allows the reader to learn with Anne, as the listener to an oral story would do. The modern reader is more likely to remember the quote regarding Elaine's posture in death, she "lay as though she smiled," because Jane reprimands Anne for "looking too sorrowful" than the young reader would probably notice just from reading Tennyson's poem. The reader's memory of personal experience during Anne's mediation draws the modern reader into the text, and as Anne learns the dangers of being too romantic, the reader gains that wisdom as well.

As I look at the various remediations of *Anne of Green Gables*, I realize the novel is a reenactment of one of the character Anne Shirley's stories. Anne is always writing stories, and she even forms a story club to help her friends write stories as well, and yet, while she considers the stories of her own life to be dull and unimaginative, we as readers see that her story contains most of what Anne deems necessary for a story to be interesting. For Anne, a story must contain

a beautiful friendship (Anne and Diana as kindred spirits), some death and/or murder (Matthew's sudden death upon discovering the failure of the bank), not too much love-making (the hint of a relationship between Anne and Gilbert at the end), and a rivalry (Anne and Gilbert throughout school because of his mockery of her hair). What the reader sees, that Anne does not, is that her life is the definition of a good story; only Montgomery reveals this in 250 pages, and Anne must tell her stories in three or four.

Throughout the text, Anne often emphasizes the importance of imagination. The reader notices upon his/her introduction to Anne Shirley, she is sitting outside waiting for Matthew in a place where she can exercise her imagination. Then, throughout the text, most of her cultural mishaps—for example, allowing Diana to become drunk, starching handkerchiefs, flavoring a cake with liniment, and dying her hair—result from her losing herself to her imagination. For Montgomery, the idea of imagination is critical, not only for a good story but also for making an interesting life. *Anne of Green Gables* transcends turn of the century culture through reflective nostalgia and remediation because Montgomery focuses on feelings rather than facts. Instead, Montgomery's few cultural references are usually involving something Anne did incorrectly due to her imagination. For to Montgomery, and thus Anne, something within the imagination can be as real as something physical, with the exception that the imagination can transcend physical boundaries. Therefore, when Montgomery writes of Anne in her journal, she comments, "When I am asked if *Anne* herself is a "real person" I always answer "no" with an odd reluctance and an uncomfortable feeling of not telling the truth. For she is and always has been, from the moment I first thought of her, so real to me that I feel I am doing violence to something when I deny her an existence anywhere save in Dreamland" (288). Montgomery herself possesses the imagination that she ascribes to Anne within the text, although within *Anne*, the imagination must be

controlled.   The reader experiences, with Anne, Montgomery's physical boundaries of imagination, for example the danger of too much imagination when Anne over-imagines the Haunted Wood.   This endeavor creates a sense of immediacy that connects readers together throughout generations, because so many have been frightened unwittingly by an imagined ghost.

It is the imaginations of both Montgomery and her readers that allow remediation and adaptation to occur. Typically, a remediation occurs in new and/or rethought media; however, Montgomery demonstrates how one medium can be a person's mind.   Montgomery embeds narratives within the novel that work as adaptations of the novel itself, and through doing this she invites readers to engage in imagination as Anne does and reenact her story. Although Montgomery is writing before both Benjamin and Hutcheon, she understands the importance of authenticity and immediacy within the text.   "Anne's imagination is a magic lens through which the common-place is transformed and this is also true of the book. Without 'scope of imagination' (and the comic situations that Montgomery creates out of it) *Anne of Green Gables* could have been as easily forgotten as scores of other books with similar themes" (Åhmansson 373). Imagination is key to immediacy. A reader must not only be able to imagine but also must want to imagine what the characters are experiencing for there to be lasting authenticity within the text. Åhmansson references Rubio's William Blake inspired definition of imagination. "To have an imagination (then and now) designated an ability to create dimensions to one's internal landscape into which one could go, alone or with companions, to explore fully the meaning of being human" (373). The juxtaposition of immediacy and imagination requires the response of adaptation. As the modern day reader dives into Anne's experiences and uses those to explore humanity, each reader's results will vary. This variety invites new modern readers to meld their

experiences with the text with an older reader's experience with the text and create a new vision of what Anne can teach a new audience.

The need to continually re-experience Anne is demonstrated through the many remediations of the text. Remediations of Anne Shirley began as soon as people began turning books into film. And while Megan Follow's portrayal of Anne in the 1985 award winning television movie remains the most popular, stage plays of the text are always being played throughout the country, demonstrating the continued appeal of acting out Anne's imagination. The act of reflection allows readers and viewers to see how certain behaviors transcend cultural boundaries and understand imagination creates the opportunity to live within any culture. The reflection that occurs with remediation is why *Anne of Green Gables* is not only frequently revisited but also a piece of the canon often referenced.

Another text that has become a critical part of the canon is C. S. Lewis's *The Lion, The Witch, and The Wardrobe.* Lewis wrote the text as a story for his goddaughter, Lucy, as a way to connect their imaginations. Similarly to L.M. Montgomery, Lewis believes in both the importance of imagination and the importance of good storytelling. For him, readers of all ages should be able to appreciate a story, which again reminds us of Benjamin's ideal, that a story should not be bogged down with information, but should instead be available to entertain while also reflecting on and then passing down values, ideals, and traditions to new generations. In *The Chronicles of Narnia,* Lewis chooses the fairy tale, or analogy, route to tell his stories; however, that makes them no less meaningful to the reader.

Lewis, like Montgomery, privileges the storyteller within his texts, especially *The Lion, The Witch, and The Wardrobe.* However, unlike Anne's experience where adults' stories are taken to heart and kids' stories are often glossed over, when the four Pevensie siblings arrive at

Professor Digory Kirke's home, they find that it is location, not age, which makes the difference. In London people do not always want to indulge in storytelling.[9] The World War II setting creates an ominous seriousness about the novel, and when Lucy Pevensie tells her siblings Peter, Susan, and Edmund about Narnia, they are concerned she is using it as a means to escape the harsh reality of war. Peter and Susan go as far as talking with Professor Kirke about Lucy's potentially dangerous imagination. In contrast, in Narnia, storytelling is vital, and imagination is necessary. This distinction helps give the text a sense of immediacy. Intelligent readers believe, like Lucy, that getting into a magical new world is completely possible, whether through the doors of a wardrobe or the pages of a book.

While both texts demonstrate imagination and storytelling, added generational appeal results from the use of immediacy when handling moral lessons. Montgomery writes her story not focused on a moral lesson, despite Anne's proclamation that they are necessary. "All the good people are rewarded and all the bad ones are suitably punished. I'm sure that must have a wholesome effect. The moral is the great thing. Mr. Allan says so" (170). As the adults in *Anne of Green Gables* are amused at Anne's dramatic tales, Montgomery realizes the falseness of a forced moral, although her good characters are often rewarded. Instead, she follows the path of natural consequences for her characters. Anne breaks her leg when she foolishly walks the ridgepole of the house. Even Matthew's death, while tragic to the survivors, is a celebration of a life well lived, not a punishment for wrongdoing. In contrast, Lewis places his morals within a fairy tale. A reader knows that in reality disobedience does not result in being turned into stone; however, the boundaries Lewis establishes in Narnia still give the tale a feel of authenticity. While there are blatant examples of good and evil, and all characters must choose to belong to

---

[9] I do not mean to imply that during World War II there were not good storytellers in London, England. I am only referencing the Pevensie siblings' experience with location.

one or the other, there is still room for the mistakes of humanity and the need for forgiveness. The White Witch's ability to distract Edmund[10] with candy makes him a real character to readers; they understand the desire to rule over know-it-all siblings, and like Edmund, they see the candy as a bonus. While Lewis tells his readers that Edmund is being deceived, he places no judgment on his character for accepting the deception. This resonates with the child reader who knows wrong often masquerades as right.

Lewis, like Montgomery, does not force imagination onto his readers. Instead he invites them to slowly believe in imagination through storytelling in the text. Lucy discovers Narnia early on in the text, and her first encounter there is with a Faun named Mr. Tumnus. She is willing to spend hours there, with no concern for her family, because Mr. Tumnus is an expert storyteller.

> He had wonderful tales to tell of life in the forest. He told about the midnight dances and how the Nymphs who lived in the wells and the Dryads who lived in the trees came out to dance with the Fauns; about long hunting parties after the milk-white Stag who could give you wishes if you caught him; about feasting and treasure-seeing with the wild Red Dwarfs in deep mines and caverns far beneath the forest floor. (13)

Lewis establishes the role and feel of all of these characters, without going into too much detail and detracting from the authentic purpose of his tale, to focus on the ideal of redemption. As Lucy recounts the things she learned in Narnia, she models the idea of reflection that Lewis wants from his readers, strengthening their imagination. Analogously, the characters' self reflection then models what those who remediate the texts do as they prepare to adapt the texts for new generations.

In order to successfully bridge the generational gap of appeal, the values, ideals, and traditions that a text explores must go behind the customs of the day and instead appeal to the

---

[10] The films name Edmund Edward. When discussing something Edmund does in both the book and film, I will refer to him as Edmund. When discussing his role in the film only, I will refer to him as Edward.

emotional needs of mankind. While Montgomery does mention Anne studying books of etiquette and certain household details, like covering the pudding, her focus is not on the traditions of 1908 Prince Edward Island. Instead, her focus is on the ideals and values of friendships, and how friendship can establish tradition. Lewis follows much the same suit. Instead of focusing on customs of World War II England, he creates an entire new world with its own traditions, to help the reader see the values and ideals that fuel those traditions, rather than only focusing on the traditions themselves. The narration that contains the written account of the oral stories in both novels works to perpetuate the purpose of the texts. In Lewis's text, the most significant moment of reflection within the novel comes with Aslan's explanation of the deeper magic from before the dawn of time. However, rather than simply explaining the magic of sacrifice with a didactic tone, Lewis invites his readers to begin the reflection process for themselves using terms oral storytellers use. In his narration he interacts with the audience, rather than simply describing. Lewis, though, does not challenge his readers with reflection regarding their beliefs of deep magic, instead, he engages them through physical memory. When the girls are allowed to ride on Aslan's back, Lewis wants to give the reader a worthy description. "Have you ever had a gallop on a horse? Think of that; and then take away the heavy noise of the hoofs and the jingle of the harness and imagine instead the almost noiseless padding of the great paws" (162). Operating as a storyteller instead of a novelist allows Lewis to engage any audience. His text invites the reader into the story, giving it a sense of immediacy, even though it is fantasy.

The proof that Lewis has successfully bridged generational gaps is the remediations of his texts. The 2005 film version of *The Lion, the Witch, and the Wardrobe* uses reflective remediation to demonstrate Thomas's newstalgia as it allows both a new generation of readers to

engage with the text and an older generation to re-experience the story. It also strengthens the text's place in the canon. While adults do not want to modernize the story, they know that it, like *Alice's Adventures in Wonderland,* is an unread classic, and that knowledge of Narnia is necessary to understanding so many other modern works of fiction. Generation X adults remember their experiences with the text, and they want a new generation to share those experiences. Andrew Adamson, the director, when questioned about making an authentic representation of the text tells Paul Fischer,

> I actually set out really not to make the book so much as my memory of the book because I realized in reading the book as an adult that it was kind of like the house that you grew up in, much smaller than I remembered. And I wanted to catch the more epic story that I remembered which I think was expanded by my experiences over 30 years, by the fact that I had read all seven books, and that the world had actually expanded C.S. Lewis in writing all seven books. (*Dark Horizons*)

Lewis's text forces the reader to engage his/her imagination for the full experience with the text, and that helps create individual adaptations that both demonstrate a great amount of imagination and also allow for new readers/viewers to expand the already imagined image. Rather than modernizing the story, Adamson works to give the text immediacy through the graphics, and other media such as video games. Jake Carvey explains how his work on the film, through Sony Picture's Imageworks, allows computer graphic technology to create the visuals that Andrew Adamson imagined.

> The mental movies associated with the adventure and fantasy stories of [*The Chronicles of Narnia*] were lush, lucid, and extremely detailed. So to see C.S. Lewis's classic *The Lion, The Witch, and The Wardrobe* come to the big screen is an exciting event. And all the more exciting because the visual effects industry has finally matured to a level that allows it to deliver the story with enchanting imagery to match and surpass the visual concoctions of my childhood. (*HDRI3D*)

Carvey's acknowledgement that the technology speaks to the adaptation again demonstrates the importance of newstalgia in remediation. In the case of this text, Adamson and Carvey are

reflecting upon their experiences with the text as children and thus understand the importance of using a quality visual image to mediate the text and increase interest in the original text. Not only do modern filmmakers want to be able to deliver an appropriate image of the text to a new generation of viewers and readers, but also they want to create visuals the way they themselves imagined the world of Narnia. Additionally, they do not want their audiences' imagination to be hindered by the medium used to deliver the story. They know that some readers interpret scenes differently; however, by using the full spectrum of available technology, they are able to inspire the awe they felt as child readers in modern children.

The newest adaptations of Lewis's texts, Disney Enterprises's *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe* and *Prince Caspian,* both meet the goal and explore the idea of nostalgia. Parents take their children to see the films because they remember their experiences with the texts. Then children want to read the stories because the film portrays these characters with immediacy, and so the children want to hear more of their adventures, hopefully creating another generation of followers of *The Chronicles of Narnia*. However, not only do the films meet the goal of nostalgic parents, they also explore the idea of reflective nostalgia. At the beginning of the second film, *Prince Caspian,* Peter is in a fight because he is tired of being "treated like a kid." When Edward reminds him that "we are kids" he responds with "Well, I wasn't always" before he expresses his frustration with Aslan and his desire to return to Narnia. Susan, in contrast, tells Peter it is time to "accept that we live here; there's no use pretending any different." These "kids" who grew to adulthood in Narnia and were returned to childhood in London, have different responses as they reflect upon their time as the kings and queens of Narnia, and they long to return to that time. However, once they are able to return, they realize nostalgia has a way of confusing "the actual home with the imaginary [or remembered] one"

(Boym xvi). After experiencing the reality of both worlds, at the end of *Prince Caspian* the Pevensie siblings must decide in which world they want to remain, grow old, and eventually die.[11]

Mediation, adaptation, and remediation are primarily about fulfilling lacks and desires as one (re)creates a world for someone else. When Anne Shirley tries to recreate Camelot for her friends, she wants them to have a romantic experience. She wants them to interact with their imagination. In contrast, when Leslie Burke, in Katherine Paterson's *The Bridge to Terabithia,* tries to remediate Narnia with Jesse (more commonly referred to as Jess) Aarons, she has a more complex purpose. Unlike Anne, Leslie is not simply trying to fulfill a lack in Jess's imagination. She knows that Jess interacts with imagination through art. She now wants to take mediation to the next level through active adaptation. Leslie is, in fifth grade, already experiencing reflective nostalgia for her previous life, and she wants to recreate a piece of it with Jess. She is not nostalgic for, as an innocent young reader might initially assume, the material things she used to own, like a television. Leslie's nostalgia is for camaraderie and some sense of control over her life. Therefore, although Leslie does not have the means to create a complete restorative remediation, she begins by reflecting upon her experiences and knowledge base, and then she begins to engage with imagination and mediate these experiences in a world that allows her to restore some control to her life.

Just as the characters in the *Chronicles of Narnia* texts, Leslie has been uprooted from her home for what her parents deem the greater good, and according to Boym, "nostalgia inevitably reappears as a defense mechanism in a time of accelerated rhythms of life and historical upheavals" (xiv). Therefore, her identification with these characters makes her determined to

---

[11] Lucy and Edward are given the option of potentially going between the worlds again, but Peter and Susan know they must return to London permanently.

discover her own personal Narnia. Since she does not have any siblings, she decides to introduce Jess, her next door neighbor, to the texts and invite him along on the journey. Through the introduction of Lewis's *Narnia* texts, Leslie is able to coach Jess across the water into their own magical land, Terabithia—similar in name to a parallel world of Narnia, Terebinthia. While their real life experience differs from the Pevensie family as their physical world is not at war, their emotional worlds are, and by having their own land where they can solve problems together, they are able to face the battles at school and home both together and individually. For Leslie and Jess, the gap fulfilled through their mediation of Lewis is having a place where they are in control, where they make decisions and things happen as a result. By using their imagination to mediate Narnia into a fresh adaptation, they control which aspects of the magical land reappear and which are unnecessary for their experience.

Nostalgic readers see the mediation within the text, which I believe causes them to adapt and continually remediate it so modern readers can experience it as well. One piece of the remediation process, the 2007 film version, highlights the importance of imagination and storytelling found in the text of *The Bridge to Terabithia.* Paterson creates a story that mixes the reality of Montgomery's text and the fantasy of Lewis's. Readers ascertain early in the text that Leslie, like Anne Shirley, uses her imagination to tell stories. When she's required to write an essay about her hobby, she writes an essay about scuba diving that when Mrs. Myers reads it aloud, "the power of Leslie's words drew Jess with her under the dark water. Suddenly he could hardly breathe" (33). Her ability to engage with imagination and draw others into her world through her words demonstrates the importance of storytelling to both remediation and longevity of texts. However, like Lewis, Paterson wants her readers also to engage in imagination of their

own. While the reader knows Jess is in awe of Leslie's words, the reader must imagine the experience for him/herself, without Leslie's description.

As I look at *Anne of Green Gables, The Lion, the Witch, and the Wardrobe,* and *The Bridge to Terabithia,* I see the texts themselves demonstrating the various types of adaptation. *Anne of Green Gables* contains within it the most basic form of mediation, as Anne lives out a Lacanian type of imagination. Whenever she reads a story, she wants to see herself within the text, and so she uses her imagination to create the setting and then proceeds to act out the story. *The Bridge to Terabithia* contains a more complex form of mediation. Leslie and Jess use Lewis's texts as a means to establish the parameters of their world, but they redesign the land to meet their needs. There are hints of Lewis's text in Terabithia, but their imagination, rather than Lewis's, drives their experience. *The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe* demonstrates a third type of mediation. The genre of fantasy trains the imagination. It frees the reader of the constraints of reality, allowing for a more original mediation. When Anne floats in the sinking dory, she knows she is using her imagination, but she is willing to allow herself to believe that she is in Camelot. On the other hand, when Lucy is in Narnia, she knows she is not using her imagination. She knows it is a real experience; however, the reader still must imagine what it must be like to be in a magical place like Narnia. Therefore, when a modern reader encounters a text like *Bridge to Terabithia*, there is an immediate sense of authenticity because these characters, like the modern reader, have been trained by fantasy to exercise imagination. Thus, the modern reader gets to both enjoy the elements of storytelling that the imagination invokes and imagine this remediated version of Narnia.

Katherine Paterson, in multiple interviews, states she wrote *Bridge* "to try to make sense out of a tragedy that seemed senseless" after her son David's friend Lisa Hill was struck by

lightning and killed (Terabithia.com). She explains that she wrote the book more to help herself process her grief as a parent, while also struggling with her own mortality as she battled cancer that same year, than she did to help her son. Paterson had to mediate her grief. She had to take her grief and package it in a way that would be useful to others who were also experiencing it. For her, that meant telling the story of another boy who lost his best friend. While her mediation of grief often works as an invitation for others to work through the grief process in a non-traditional manner, it also encourages the modern reader to seek out layers within the text. For example, both the title and the reason for Leslie's death are often a mystery for first time readers. However, it is Leslie's death that inspires Jess to build a bridge that will allow others to experience imagination. Yet, even Paterson does not know why Leslie had to die. "When children ask me why she had to die, I want to weep, because it is a question for which I have no answer" (Kohn). However, Leslie died because Lisa Hill died, and that reality creates the authenticity needed to frame the novel, and it is Leslie's death that still inspires readers to engage with the text and continue to remediate the tale.

 The Bridge to Terabithia builds authenticity with its readership through the novel's structure. At a first glance, it appears to be a cyclical text. The novel uses an archetypal journey to tell the coming of age story of Jess Aarons, but it cannot be limited to that description. Jess Aarons is the only son, and middle child, of an out-of-work farmer, but his four sisters keep him out of the parental focus, unless he is late doing his chores. Aside from his adoring younger sister, May Belle, Jess blends into the background of society, forgotten or ignored by most. Yet, like a large number of elementary school aged children, all Jess wants is to be identified as unique. In an attempt to be considered special, he practices running to try to be the fastest kid in school. And he revels in the time he spends with the music teacher, Miss Edmunds, because she

tells him he is "a 'neat kid'" (14). Jess's less than desirable life gives the text a sense of immediacy that resonates with readers. His life is not so horrible that he evokes pity from the reader, neither is it so wonderful that no one can identify with him.

So, when Leslie and her family move onto the old farm next door, he is indifferent. When she decides to run with the boys and beats him as the fastest runner in school, he is angry. But when all of the kids at school make fun of her for not having a television, he feels sorry for her. And when she wants to create a magical land where they are the rulers, he is intrigued. While Leslie's gift is storytelling, Jess's gift is art. She wants to create a land and mediate through words. Jess wants to mediate through art. Together, they are able to strengthen one another's imaginations and help each other have the best experience in Terabithia. Through mediation, everyone can better understand the other's experiences. In this text, Leslie can tell Jess about adventures, and he can illustrate them. Their relationship prepares him to then share their mediations with others upon Leslie's death.

It is not the linear progression of their friendship that advances the story, nor is it the information Leslie passes on to Jess. The strength of the novel comes from Jess's realization about their friendship. "Leslie was more than his friend. She was his other, more exciting self— his way to Terabithia and all the worlds beyond" (46). Just as Montgomery and Lewis do not force morals and ideals, Paterson does not either; however, the value of friendship once again is portrayed in the novel. And in this text, like *Narnia*, Jess eventually learns the importance of family as he builds a physical bridge over to Terabithia and invites May Belle to come across and rule as queen. It is Jess's desire to continue the mediation after Leslie's death that speaks to the true power of restorative remediation. The cool medium of Terabithia requires continued involvement, even after the original source of the text dies. Terabithia is not only a place to

practice imagination; it is also a place to use knowledge of the past to help understand the future. Boym believes "Nostalgia is not always about the past; it can be retrospective but also prospective. Fantasies of the past determined by needs of the present have a direct impact on realities of the future" (xvi). Young adult readers sense this purpose for involvement with imagination and nostalgia as well. One fan site for the novel/film, http://a.placeforus.net, has a fan fiction page, "Leslie's Notebook." Here, the fans continue Paterson's novel. Some write stories where Leslie does not die, other's write about how Jess is processing his grief. Others on the site choose to follow Jess's path, and they create art based on the story. These mediations demonstrate the ability of the modern, intelligent reader to go beyond reading to engagement. In a poll done on the site, 38% of the users visit the site "twice or more daily" (A Place for Us).

Bridge to Terabithia uses intertextuality as a bridge to mediation. Leslie reflects more on texts she has read than things she has experienced to decide how her kingdom should operate. In the novel, Paterson does not use her characters to establish the rules of her characters' magical kingdom; she does not need to do so. Instead, she expects her readers to learn the rules of the magical kingdom the same way she requires her characters to learn the rules; they have to read about them in books. "Leslie named their secret land 'Terabithia,' and she loaned Jess all of her books about Narnia, so he would know how things went in a magic kingdom—how the animals and the trees must be protected and how a ruler must behave" (39-40). Paterson's omniscient narrator does not leave out all directions for magical kingdom maintenance, but the reader must consult the manual, C.S. Lewis's *Chronicles of Narnia*, for detailed instructions. Through this, Paterson does more than name-drop another text her readers might enjoy. She expects an intelligent reader who will engage with another text to fully comprehend her own. She believes her readers are either already familiar with Narnia or that they are willing to discover it. While

Paterson's use of intertextuality demonstrates her belief that imagination grows from reading versus the visual stimulation of the television, her choice of text also demonstrates her belief in the importance of keeping canonical texts alive.

Leslie's parents are writers, and they expose her to a variety of books, giving her knowledge of books an authenticity that would otherwise be missing. She understands that not everyone, especially Jess, has the same experience with literature. Therefore, she, in turn, mediates the stories, telling him her favorites. While she is a storyteller, he is an artist, and he wants to remediate the stories on paper. "Leslie began to spin out a wonderful story about a whale and a crazy sea captain who was bent on killing it. His fingers itched to try to draw it on paper. Maybe if he had some proper paints, he could do it. There ought to be a way of making the whale shimmering white against the dark water" (43). Even within literature, certain stories have to be mediated. Leslie wanted to tell Jess the story because she could not keep *Moby Dick* to herself. Jess also wants to share the story, but he can only mediate it through the medium he knows, art. However, he knows that with his limited resources he could not mediate it the way he pictures it. This is what drives the remediation of canonical texts. The desire to have the technology available to create the image the way one sees it. The 2007 film version attests to that. Paterson's son directs the film and knowing he was the original intended audience gives him the authority to mediate the text reflectively. However, he does not merely tell the story the way it is written; instead, he hides messages he received as a reader and encourages the modern viewer to look for clues in his mediation. Rather than narrating over the film the maturity of both Leslie and Jess, he hides characters from their "real life" in Terabithia as imposing figures that are both enemies and friends. This forces the intelligent viewer to use reflection, just as Jess

and Leslie do, to comprehend which demons they need to slay and which they need to understand and befriend.

The Bridge to Terabithia becomes a bridge between reflective and restorative remediation as the text demonstrates both reflective and restorative nostalgia. The duel purposes of nostalgia within the text allow for adapters to explore both aspects in remediation. I believe as more adapters explore these duel purposes, we will see more examples of original remediations of canonical texts. One example of an original remediation is director Tim Burton's 2010 film *Alice in Wonderland.* Carroll's[12] novel *Alice's Adventures in Wonderland* often attracts comments regarding nostalgia as critics look at Charles Dodgson's hobby of spending time with young girls and his purpose in writing this tale for Alice Liddel (Gardner). Nevertheless, regardless of Dodgson's purpose in writing, the story remains a foundational part of children's literature. Therefore, most adaptations attempt to reflect the text rather than attempt to uncover any additional elements of truth.

One of the most popular adaptations of Carroll's texts is the Disney Enterprises's 1951 cartoon version *Alice in Wonderland* which combines elements of both *Alice's Adventures in Wonderland* and *Through the Looking Glass.* However, when Disney Enterprises authorized a remediation of the film, the producers did not merely reflect upon the text. Instead they chose to engage with hypermediacy and expand the text. Similar to the comments regarding the film technology for *The Chronicles of Narnia*, Burton takes advantage of new film technology and makes *Wonderland* a 3-D adventure. However, "Nostalgia is about the virtual reality of human consciousness that cannot be captured even by the most advanced technological gadgets" (Boym 351). Therefore, as Burton remediates the text, he demonstrates the idea of creating a reality that

---

[12] Lewis Carroll is the pseudonym of Charles Dodgson. I will follow Martin Gardner's example and use the name Carroll when referring to the author of *Alice's Adventures in Wonderland*, and the name Dodgson when referring to the man outside of the context of the text.

goes beyond our consciousness as he attempts to discover additional truths that expand the Generation X parents' experience with the text as well as introduce a new audience to this canonical tale.

In both Carroll's texts, seven year old Alice (seven and a half in *Looking Glass*) visits Wonderland in a dream. At the beginning of both texts she is bored and falls asleep to have a great adventure. Burton's film opens up with a young Alice telling her father she has had another nightmare, recounting numerous characters of Carroll's text. I believe this opening addresses Bolter/Grusin's concerns regarding reflective remediation. They find too often a remediation does "not contain any overt reference to the novels on which they are based; they certainly do not acknowledge that they are adaptations. Acknowledging the novel in the film would disrupt the continuity and the illusion of immediacy" (44). Although Burton's Alice does not actually reference the novels or the 1951 film, Burton's use of intertextuality throughout the film clearly sets an expectation for an audience to have seen Disney Enterprises's first film in order to understand the second film. Burton's film is not a typical remediation, in that it does not tell the same story as the first film, nor is it a sequel, as it uses many of the same events. Instead, it forces the viewer, along with Alice, to search for the truth among the layers of nostalgia.

In Burton's film, Alice is nineteen rather than seven, and her father has recently died. This upheaval causes her to begin having the dreams of Wonderland again. When she is told that she will receive a marriage proposal, the sudden acceleration to the rhythm of her life causes her to see and follow the white rabbit down the rabbit hole rather than answering her would-be husband. As she lands at the bottom of the hole, unseen characters question her identity as she once again goes through the drink me, eat me, grow, shrink sequence that allows her to open the garden door and enter Wonderland. Their remembrance of her previous encounter in

Wonderland, along with the 3-D effects that come out at the audience, causes the viewer to believe Alice has really found Wonderland rather than dreaming up its existence. Then, unlike the texts or previous films, Alice is given a purpose for her journey through Wonderland, to kill the Jabberwocky.

When adapters want to share their experiences with a canonical text, they use reflective remediation. They focus on continuity and immediacy, allowing the characters to tell stories and strengthen imagination. When adapters want to help grow imagination themselves, they practice restorative remediation, giving characters a new purpose that viewers must interpret and fit into the old story. In the case of Burton's *Alice*, rather than simply trying to interpret the Jabberwocky poem, now Alice must fulfill the Jabberwocky poem and slay the beast. She must wrestle with her own nostalgia and determine how to proceed in the future. However, this is not a task she wants to undertake. Unlike Anne or Lucy, who are allowed to enjoy the nostalgia surrounding their texts, Alice, along with her viewers, is forced to decide what is reality and what is a dream, and then how to proceed with that knowledge. In the film, Alice decides Wonderland is real and that she can slay the monsters of her past along with others' expectations of her future. Therefore, her remediation not only allows viewers to strengthen their imaginations but also to learn truths regarding exploration.

When considering remediation, it is always easiest to look for texts that are transferring from one medium to another. Of course, if something goes from print to the screen it is being mediated. Then, if something is adapted again, we see a direct form of remediation. However, not all remediation needs to occur in a new medium, nor do they need to occur in a primarily visual medium. When Bolter/Grusin discuss remediation in their text, they focus on digital recreations. However, I do not think that remediation needs to be limited by technology. After

art, the written word is the oldest medium, and when books are adapted into other books, they too become a form of remediation. When Maria Nikolajeva discusses intertextuality in *Children's Literature Comes of Age,* she displays concern regarding the secondary nature of intertextuality in children's literature. She believes, "the growing intertextuality of contemporary children's literature, which is often apparent in allusions, irony, and the fracturing of well-known patterns, demands that these narrative elements be reevaluated" (186). As I do this, I see intertextuality as a method of creating restorative remediation, doing much of the same things digital media can do for a text. Rather than simply mentioning the text as a previous experience, as seen in *Alice in Wonderland¸* authors can also use other texts to develop a rapport with readers. As Nikolajeva states, "Children's writers are undoubtedly becoming more and more aware of their own intertextual connections, literary as well as non-literary, and many of them consciously work with a vast range of intertextual links manifested in parody, allusions, and so on" (186). In doing so, I believe authors are not only engaging the intelligent reader but also are filling a gap within literature to create hypermediacy surrounding the children's literature canon.

One place we see this is in Julianna Baggott's novel, *The Anybodies,* which is written by a character, N.E. Bode. Rather than using a few intertextual references, Baggott crafts a novel using at least thirty-nine canonical texts to tell her story. Rather than taking a classic text and modernizing it as so many films often do, and rather than allowing someone the power to travel through time to encounter characters, Baggott creates an original framework, leaving her characters in the present and requiring them to use their knowledge of books to bring characters to themselves. Through this, *The Anybodies* successfully meets Hutcheon's goal of being a palimpsestic text. The novel is its own story, but the story would not work without the literary canon that exists before it. Unlike other novels that use intertextuality as an allusion, Baggott's

text forces the reader to engage with the canon and use it to solve the mystery of the text. Baggott's use of the canon causes me to apply Johnson's idea of most repeatable programming, as explained in chapter one. Baggott must ask herself, which stories from the canon deserve to be repeated because of the imagination they inspire in a reader? Not all stories bear repeating the way those Baggott chooses do, but like Leslie in Paterson's text, Fern understands the importance of imagination in a text. Therefore, although *The Anybodies* does not adapt the texts to a new medium, the unusual format allows a bibliophile to see all of the layers of texts within the text.

Baggott's main character, Fern, begins her life much like Harry Potter. She is a poor fit with a family, and at age eleven, all of the unusual things that happen to her come to a head. However, rather than discovering she is a witch and being taken away to live in a castle, she discovers she was switched at birth, and she is taken away to be trained to become an Anybody. Anybodies must have both imagination and the ability to tell a good story. Their story must be so good, and their imagination so thorough, that they themselves believe their stories and can live the story. In fact, a person cannot detect the truest Anybodies as anything other than the character they are portraying. Therefore, these characters are in and of themselves mediations of imagination. Baggott models this through her pseudonym, N.E. Bode. She is not only using another name for herself, she creates an entire life that she assumes and uses to write the novel.

Initially Baggott's novel reads like an unoriginal story; everything about it seems just a little too familiar. However, as the novel progresses, an intelligent reader sees the purposeful planning of Baggott. Rather than merely copying ideas from other novels, she is actually remediating the children's literature canon. In that, the text is its own form of hypermediacy as one canonical text is layered upon another creating a heterogeneous mixture of stories that

becomes a novel. *The Anybodies* invites the intelligent reader to help Fern solve the mystery through his/her own knowledge of books. By doing this, Baggott strengthens Iser's poles, for the intelligent reader must know the content, artistic pole, and know how to use and relate that knowledge, and thus have an aesthetic response to the text. By constantly exposing the reader to the canon, a reader will be drawn to share in Fern's experience and also read classic children's literature. By making the first obvious references to *Harry Potter*, Baggott draws in a reader new to the canon, but it is the intelligent, experienced reader who will comprehend the many layers of Baggott's text.

For Baggott, choosing to not simply re-mediate in terms of telling an old story in a new medium but instead to remediate by recreating the text, she too is making a statement about the delivery system. While she chooses to remain elusive and get her readers engaged with her website, she still privileges the role of the book over any other medium. By doing this, she is privileging readers, like those who are engaging with her text. Rather than trying to attract non-readers through external, media-driven hypermediacy, such as board games and bed sheets, she puts all of the hypermediacy within the text. The readers of Baggott's text do not see physical evidence of the text outside of the reading world; instead, they see evidence of the larger reading world inside of the text. The reader is saturated with the canon, which ideally rather than making readers want to acquire more media will hopefully make the reader acquire more books.

In Baggott's text, I see reflective nostalgia creating a restorative remediation. She reflects upon the significance of the canon to her, and rather than creating a new medium, she instead creates a world where books are central, and without them, the story crumbles. In part three, when Fern arrives at her grandmother's, she suspects that the roof is composed of books, but talks herself out of her suspicions, only to be informed later that the house is in fact made up

of books. "Inside was a jungle of books, and everything in it, truly everything, was made of books—the night stand, the dresser, even the bookcase that held books was made of books […] Fern turned and turned in the room, the ceiling, the walls—all books. The floor, too, was completely covered by leather bindings, like a brick path" (233). This physical rendering of the house is metaphorical for the entire text. If the reader does not know all of the stories referenced within the text, the story is not complete. These intertextual references allow Baggott to speak in generalizations that the intelligent reader will know from context of the other stories. Therefore, although the nostalgia does not accomplish Thomas's newstalgia in that it does not reflect a media driven medium, it reveals the author's passion for books.

Fern's saturation with books helps the intelligent reader understand how one can use books to build imagination. In *Anne of Green Gables* and *The Bridge to Terabithia* the characters have one or two favorite texts that inspire them, but in *The Anybodies* the texts do not inspire Fern's imagination as much as they require her to believe in it. Like *The Lion, the Witch, and the Wardrobe, The Anybodies* is also considered fantasy. However, Fern, unlike Lucy who simply discovered a magic land and more like Harry Potter who found himself thrust into magic, believed she was living a perfectly normal, although boring and undesirable, life until she discovered she was not an ordinary child. This discovery fuels both the imagination of the reader and of Fern, in that the authenticity of the text comes in when Fern is not quite sure how much of everything she is experiencing she should believe. Baggott's purpose for Fern, to learn how to express herself authentically, also translates to readers of the text as they too must decide how much remediation is a reflection of reality.

While modern readers often assume that remediation equals a digital transformation, it is much more than that, especially in the case of classic texts. If adults are trying to get books they

loved as children into the hands of modern children, film adaptation is an easy beginning. However, if the book is to endure, it must be more than a simple made for school movie or a reflection of an adult's nostalgia regarding a text. Both reflective and restorative remediation require adapters to consider storytelling and imagination and how those are used to express values, ideals, and purposes of characters. Then, as adaptations and remediations become a part of the canon, intertextuality becomes a form of remediation. *The Anybodies* does not merely make mention of other texts, it requires a working knowledge of the texts and the purposes and goals they represent. Therefore, as authors mention *The Lion, the Witch, and the Wardrobe* throughout more texts, the familiarity and comfort begins working much the way references to *Alice's Adventures in Wonderland* do. An author can reference falling through a rabbit hole or walking through a wardrobe, and in both instances the reader will know the character is about to embark on an unusual adventure. However, in the case of the rabbit hole, the reader might expect chaos; whereas, with the wardrobe, the reader might expect an opportunity to lead. Therefore, the intertextual references build the canon in a way that it becomes critical for modern readers to engage with the story on multiple levels so that they can fully comprehend the remediations that follow.

CHAPTER THREE: PEANUT BUTTER AND JELLY— HOW CHILDREN'S LITERATURE AND MEDIA ARE ONE

Four years ago I was sitting with a few friends. "You'll never guess what I did last night!" my friend Mechelle tells us. "Kaity (her eight year old daughter) is really into the Cheetah Girls, and so when they were here in concert, I tried to get tickets, but the concert was sold out. So yesterday, one of Kaity's friends' mom calls me and tells me that she's got two extra tickets for the Cheetah Girl concert, tonight, in Grand Rapids. So, I tell Kaity we're going, then I get ready in five minutes and speed for three hours, all to get to Grand Rapids for a 7:00 show."

The others in the group immediately promote my friend to super-mom. My initial response is a question, "The Cheetah Girls are a band?" The others assume I am simply unaware of girl groups catering to elementary age children. However, I know I have seen *Cheetah Girls* books at the local book store, and I am amazed that these novels about a band have actually given rise to a touring musical group. My response differs from my friends' not because I am unsentimental, but rather because of my role as a scholar. My friends, even the one with the daughter who is a fan, do not know the *Cheetah Girls* got their beginning as fictional characters in books, nor do they know that the girls tour as their fictional characters with minimal information about their real selves written in the program. So, as I consider this melding of literature and popular culture, I cannot help but wonder whether Disney Enterprises' acquisition of the media rights to the *Cheetah Girls* is a means of creating a supplement to strengthen the reading experience. Or is it a marketing strategy working to expand its influence with children?

As I discuss in chapter one, I believe that children are conditioned from infancy to expect the melding of literature and media through hypermediacy. At ten months of age my son was given a book with characters from a children's television show that both makes noise and has an

accompanying stuffed animal. These gift book packages that so many American children receive both encourage children to expect more from their literature than a story and teach children that they should participate with the material. Culture conditions children to expect hypermediacy whether in watching characters on television, playing with stuffed animals, or reading books with sound effects. This conditioning then demands participation. Since books for young children almost always contain images, children cannot participate through imagining how a character looks. By giving that same child a stuffed animal, s/he can participate by imagining various scenarios for that character to experience. Henry Jenkins, in *Convergence Culture*, defines participatory culture as "Culture in which fans and other consumers are invited to actively participate in the creation and circulation of new content" (290). This two step process requires both ability and resources; however, with children, the way in which they begin participating with literature is by treating their books as a cool medium.[13] My son can push a certain button when I point to it in the story and add a sound effect. As he gets older, he will learn, as my daughter did, that he can change the story by pushing the buttons at different times. Although this limits some degree of his creativity and most adults do not consider this new content, young children develop great pride in their creative genius, and it is this creativity that prepares them to be intelligent readers by taking the boundaries established by a text and working within those boundaries to expand or further understand the text. I believe it also leads them to the more complex activities traditionally labeled as participatory culture.

Once young children learn they can create their own sound mix for their favorite story, they begin to participate with literary culture by using the pictures and sounds they find in books

---

[13] In chapter one I discuss Marshall McLuhan's ideas from *Understanding Media* regarding hot and cool media. A hot medium does not require audience engagement. It allows for passive participation. A cool medium encourages the audience to engage with the material for a successful outcome. A cool medium not only allows for participation, it requires it for the full experience.

to tell new adventures with the characters.[14] Parents rarely label this type of behavior participatory culture; instead, they follow the example of early childhood educators who label this "reading readiness" and encourage parents to begin working with their children to teach them how to read (Reading Readiness Skills). However, as we consider Jenkins' two step process of creation and circulation for participatory culture, I would argue that as children are preparing for reading they are simultaneously preparing for participatory culture. Children create new stories with the media available to them, and they share these stories with whoever will listen to them, the only circulation young children know. Then, as they get older their creation becomes more formal, for example writing stories, and their circulation becomes more complex, for example they post their stories on the Internet. Then, as they interact with others doing the same things, they become more intelligent readers piecing various stories together.[15]

However, Jenkins argues that as a participatory culture, we are not only saturated by the information provided through the media, we are also saturated by the media itself. Therefore in the context of children's literature, the media used to transmit the message to the reader must be something that allows for active participation. The complication with developing media for children is three-fold. It must be in a form with which parents are familiar, it must be something that will not become outdated too quickly, and it must be something with which children want to engage. These factors result in the growth of hypermediacy, enabling participatory culture.

Jay Bolter and Richard Grusin, in *Remediation,* argue that we live in a culture of hypermediacy; that as a culture, we must be saturated by information in every media available,

---

[14] Once children are verbal, they will do this with texts that do not include sound effects. With my children I found they enjoyed participating with the story by manipulating the sound effects before they were able to verbally articulate ideas regarding alternate storylines.

[15] While I did not read any formal studies documenting this behavior, in the research I did of fan fiction sites for the second half of this chapter I found a significant percentage of fan fiction stories are crossover stories that use characters from multiple franchises.

highlighting each individual medium for the user. This saturation evidences itself in children's products especially. Marketers want to make sure children and young adults have ample opportunity to engage with a story in every possible medium, so that the consumer, a.k.a. the child, can always participate with the medium of his/her choice. Marketers also capitalize on the idea of the collection. Hypermediacy teaches a child to not be content with one care bear, but to need all of the care bears, the care bear beach towel, the bed sheets, the lunch box, etc.

I believe this hypermediacy leads us, as both marketers and consumers, to intermediality. Capitalist culture teaches rather than being satisfied with, or at least giving preference to, one medium, we the consumers need to interact with various media to have the complete storytelling experience.[16] Maddalena Pennacchia Punzi in her introduction to *Literary Intermediality*[17] discusses the spreading of a story. She considers each case of "a literary message" being "disseminated in many different media, undergoing a transformation of *mediamorphosis*" to be "literary intermediality" (9, emphasis original). Marketers then capitalize on this desire of seeing literature disseminated and give readers increasing opportunities to both interact with and experience a story. Marketers see intermediality as a way of forcing someone to accept hypermediacy. If a person is content with only the book and can usually ignore the rest of the hype, the marketing company has not accomplished its goal. However, if there is missing information available through a video game or film, the reader is more likely to engage with the new medium. For example, now, when I talk to Mechelle's daughter Kaity (age twelve), she is enthralled with the *Twilight*[18] franchise and insists she can read the novels only while she is

---

[16] I do not mean to imply that this is what is actually needed to fully interact with a text. Instead, I mean to imply that this is what capitalist culture wants people to believe. I am using the term we here to define the average American citizen, not necessarily the writers and readers of the text.

[17] While I am introducing this text and definition in this chapter, I will expand on this idea and the further uses of intermediality in chapter five.

[18] In this chapter I focus on the marketing aspect of intermediality. However, in chapter five, I will look more fully at *The Twilight Saga* franchise and how Meyer uses intermediality as a form of trans-media storytelling

listening to the soundtrack on her iPod. The hypermediacy surrounding Stephenie Meyer's text does not encourage Kaity to privilege one medium over another; instead, it trains her to engage with multiple media to have the full *Twilight* experience. Intermediality allows authors to further market their stories through different media, allowing the full participant to have the most complete experience.[19]

I believe intermediality also increases the immediacy of a text. For Bolter and Grusin, "the logic of immediacy dictates that the medium itself should disappear and leave us in the presence of the thing represented" (5-6). When a person cannot escape exposure to a text, s/he is forced to engage with it. Whether or not a reader likes vampires, the constant exposure of a reader to *Twilight*—the text, film, soundtrack, people reading and discussing the text and/or film, posters, tabloid following of stars, etc. -- creates a sense of expectation. The cultural expectation is that all readers should embrace and enjoy the world Meyer created. Even if a person does not want to read each of the 500 plus page texts, s/he can view the films or listen to the soundtrack.

When Disney Enterprises bought the media rights for the *Cheetah Girls*, the goal was to create this inter-media experience. One day a person is reading about girls who are giving a concert; the next day the reader is sitting in the audience experiencing the concert. By attending a concert, the reader learns things about the characters she cannot learn anywhere else. In addition to the things the characters say on stage, the reader can observe how they move and use their body language to further interpret the text she read the previous day. The argument in *Remediation* is that technology allows a person a more complete experience with content with

which allows her fans a more complete experience with her texts than they have with the *Cheetah Girls* or *Harry Potter.*

[19] One complication to this is when the various media are put out by different creators. It can be remediated by authors who retain an amount of creative control over the additional material. This is seen in the Harry Potter films. While J.K. Rowling does not write the scripts for the films, she does retain the right to make sure that any supplemental material is in line with her view of her characters. This came out during the making of the sixth film when the director wanted to give a character, Albus Dumbledore, a girlfriend, and Rowling both would not allow it and issued a statement saying the character was gay. ("JK Rowling outs Dumbledore")

which s/he would otherwise be less familiar and thus to which s/he would be less connected. I believe Disney Enterprises is attempting to take this one step further. While they are using digital technology—films, a web-based fan page, etc. to increase both immediacy and hypermediacy—they are also remediating to live action.[20] Nevertheless, this live action, in most concert venues, is still a digital medium, as the majority of concert attendees watch the concert on giant screens versus the actual stage. Disney Enterprises does not want to raise reading awareness; it wants to make fiction appear as a reality.[21]

In addition to hypermediacy, another thing needed for participatory culture to be successful is a knowledge community. When Henry Jenkins in *Convergence Culture* discusses knowledge communities he makes the point of differentiating between common knowledge and collective intelligence. Common knowledge is information everyone in the group knows, for instance, the names of the characters. Collective intelligence is knowledge only certain members of the group know but are willing to share if presented the opportunity; for instance, facts learned about the characters during a concert. Knowledge communities form based on a shared interest and gain momentum as the members analyze their interest by comparing experiences and knowledge. Jenkins states, "What holds collective intelligence together is not the possession of knowledge—which is relatively static, but the process of acquiring knowledge—which is dynamic and participatory, continually testing and reaffirming the group's social ties" (Jenkins 54). This becomes increasingly true in the child/ young adult world. Since children/young adults spend so much time in formal learning environments, such as school, they often do not develop

---

[20] In chapter four I will expand on the idea of a person as medium. For me, a medium is a delivery system; therefore, when someone is delivering someone else's message s/he becomes a medium.

[21] I see Disney Enterprises creating a band as a bridge for tweens between the live action shows geared at preschoolers and plays for adults. Writers have been adapting literature into theater for centuries; however, this scripted medium of a fictional singing group appears to have the authenticity of an unscripted concert, allowing fans to participate in the hypermediacy surrounding the event. The results of the concerts are how Disney attempts to differentiate between the medium of fictional singers and the medium of theater.

excitement regarding learning new information. Even students who enjoy school and learning will typically find the traditional process of gaining knowledge rather routine.

A knowledge community takes learning beyond simply reading and reciting memorized material. The internet allows children and young adults to develop social groups beyond the ones they would typically enter at their school or in their community. The increased possibility for social interaction allows for more specific social groups. Before motorized transportation, children were friends with other children based on location and ease of access. Just as the automobile allowed children to be friends with other children who were not their neighbors, the internet allows additional freedom as now children can become friends with others located beyond traditional transportation. This freedom of getting to know anyone causes children and young adults to seek out knowledge communities based upon a shared interest. Now it does not matter if the other kids who live on the block are the same age, or if the child's classmates have the same interests; the internet allows children and young adults to apply globalization to their knowledge communities. If two young adults want to discuss *Harry Potter*, it does not matter if one lives in Australia and the other in the United States; they can still share their experiences with the text as if they are neighbors, yet because of their different backgrounds, they will also be able to enhance one another's understanding in a way someone else might not.[22]

Therefore, the participants in knowledge communities, especially children and young adults, are excited to share what they know and are looking for others to do the same. "While participants in a collective intelligence often feel the need to demonstrate or document how they know what they know, this is not based on a hierarchical system [sic] and knowledge that comes

---

[22] I acknowledge that there is the possibility of these types of groups going awry, and I also realize this is also the same way some terrorist groups organize themselves; however, as I read discussion forums based on *Harry Potter* texts I see the benefits of this type of community; for example, as kids who live in countries other than England can learn English customs from English nationals in the forum and better understand the texts.

from real-life experience rather than formal education may be, if anything, more highly valued here" (Jenkins 54). Children and young adults often consider their formal education to be a mundane daily ritual; whereas, they do not consider experiential learning education. The gap created by the means of gaining intelligence creates a perfect space for knowledge communities, bringing us back to Walter Benjamin in chapter two and the idea of the oral storyteller. The types of information shared with a knowledge community are most appreciated when the storyteller gained the experiences personally, and the members of the group privilege the digital (re)telling of the story rather than an expository essay about the topic because it allows for immediacy; they can imagine that they too are having this experience.

As I look at literature through the lens of participatory culture directed by knowledge communities, I see fan fiction. Rather than simply dreaming up alternate endings or missing chapters to books, the interaction of the knowledge community creates a space to share and expand these ideas. Fan fiction results from a community based on a work of fiction rather than a place or experience. While fans can also engage in discussions regarding their responses to literature and their predictions for sequels, the ability to also share their imagination inserts an additional element to the knowledge community. Fan fiction allows the members of the community to share more than their experiences meeting J.K. Rowling; it also allows them to share their literal view of Harry's life and experiences. It allows the writers to add more violence or romance to the text, fulfilling any gaps they feel Rowling leaves. Fan fiction brings participatory culture full circle. The community begins with the shared experience of reading a text. Then it moves to discussion and analysis, and finally to the creation and circulation of something new. Then the knowledge community can discuss the newly created material beginning the cycle of creation and circulation of additional material again.

The complication to participatory culture is economics. Who is paying for someone to have the ability to communicate with others who have similar interests? As I research the economic factors of knowledge communities and participatory culture, I realize American adults simultaneously do not approve of consumerism and fully participate in it. For example, anyone who is looking to participate in fan fiction might begin at fanfiction.net. This website, while free to anyone who wants to participate, has an introductory mandatory commercial that begins as the participant opens any section of the page and then the typical commercial bars along the side and top of the page that are often found at "free" websites. These advertisements tend to focus on items that would interest the range of users from cell phone companies to technology super stores to, ironically enough, a service to eliminate junk mail and advertising. Marketing experts know consumers are tired of seeing advertisements; however, they also know the ads are effective.

Ellen Seiter, in *Sold Separately,* discusses the unavoidable consumer nature of American culture[23] and how it affects the parent/child relationship. She realizes that while many parents attempt to avoid succumbing to capitalism with their children, "all members of modern developed societies depend heavily on commodity consumption, not just for survival but for participation—inclusion—in social networks" (3). Seiter realizes, as a parent, that parents are forced into consumer culture for their children, whether they like it or do not like it, whether they agree with it or not. Seiter explains how she worked at a "therapeutic nursery" for "at risk" children, and it taught her that even the most deprived children are attached to media driven

---

[23] Adults know that certain advertisements are geared at them as well. Marketing for alcoholic beverages or sports figures and events often have similar hypermediacy attached. Seiter and Gregory both discuss how the marketing to kids and adults is different for two reasons. The first is that adults expect advertising and are able to cognitively distinguish between the reality of the hangover and the appeal of the fictional bar scene. The second is that when a marketing company advertises to an adult, it is advertising to its primary consumer. When a company markets to children, it is actually asking these children to then ask their parents for said product, which is why most marketers will deny that they are actually advertising to children.

materials. "It is a middle-class delusion—though one often propagated by child experts—that children can be shielded from consumption, that proper parenting will nip children's interest in toys and television in the bud. Rather, I believe that we need to accept that contemporary parenthood is always already embedded in consumerism" (3). Seiter's belief in the unavoidable nature of consumerism leads me to explore how it is used, especially as a means of developing an intelligent reader within participatory culture.

Popular news media often decry the use of marketing with children, yet it is inevitable in the melding of media and literature. As more and more juvenile books are written about licensed characters, product placement becomes a hot topic of conversation. Consumers begin to question the positioning of labels, for example when a car is a necessary part of a film and when a car company is paying to have someone drive a certain type of car.[24] Regardless of the disapproval and questioning, marketing to youth is big business, and the book industry is no exception. One marketing executive (who requested anonymity) tells Susan Gregory Thomas in her research for *Buy, Buy Baby* that it is "very controversial to market to [young children], and most marketing and advertising agencies will tell you that they don't do it. But don't believe them, he says: they do" (2). He continues on to describe how advertisers recognize a child as a consumer from the instant s/he begins showing any signs of autonomy: looking for a familiar toy or pointing to a particular object.

The consumer nature of our culture creates a space for marketers to reach out to children. Products are initially introduced as educational and marketed to parents who want the best for their children. Then, consumerism dictates the marketing of additional products targeted at both the children and the parents. However, Thomas's source reveals, "A marketer who establishes

---

[24] I could not help but notice the cartoon car Ted drives in the 2006 *Curious George* film has a prominent VW on the grill and at the end of the credits is the small line that Volkswagen provided vehicles for the production crew.

'educational credit' can get away with anything" (3). Therefore, a book component immediately adds the educational element so many marketers seek, and whether or not a counting book containing images of cheerios or m&m's seems odd, "most people buy these products because that's what is on the market" (4). Parents are more concerned with the concept than the obvious product placement. They justify a book using cheerios because they are recognized as a comforting first food, and they like pictures of m&m's because of the colorful pages. Books tend to escape the marketing scrutiny that other media undergo because they are under the "wholesome halo" (Schor 96). People tend to believe that all books are educational, and therefore, the media tie-ins or product placement texts must be educational as well. Consequently, as marketers work to add books to media to create a "wholesome halo," the success causes the reverse to happen as well—media are added to books.

As the melding of technology and literature occurs, we see more of what Bolter and Grusin define as hypermediacy. When looking specifically at children, Juliet Schor in *Born to Buy* labels the constant surround of product "kidspace brand extension." Regardless of the label, Schor realizes "the process of excessive branding has become a profoundly normalized part of children's lives. It's now the lack of branding that's out of the ordinary" (26). Since branding and hypermediacy are the expectation, it only makes sense that this behavior would extend to books. Publishing companies are realizing that kids (and adults) expect hypermediacy; they are giving them what they expect. If a child likes H.A. Rey's *Curious George,* that child should be allowed to have not only the books, but also the film, a stuffed animal, puzzles, bed sheets, and any other media the child's mind can conceive. While Schor detests the constant marketing to children, her research proves how effective it is. "Contemporary American tweens[25] and teens have emerged

---

[25] Tweens are between the ages of six and twelve, according to Schor. It is the age from first grade until one turns thirteen and becomes a teenager.

as the most brand-oriented, consumer-involved, and materialistic generations in history" (13). Young adults know what they want, and according to Schor, it is what their friends have. If children and tweens do not see any hypermediacy surrounding a text, they often wonder why and choose to ignore the text. Instead, they will choose to engage with a franchise based upon the quantity of available media.

Unlike Seiter, Thomas, or Schor's marketing perspecitve, Maria Nikolajeva in *Children's Literature Comes of Age* looks at these moments of hypermediacy or brand extension from a semiotic perspective and then labels them a form of para-culture. She also looks at material for younger children pointing out that the visual component of these texts often adds a secondary layer to the message. For her, "Children's literature can possess codes that are totally absent from adult literature" (Nikolajeva 65). Rather than the material simply teaching a lesson or conveying a story, all of the paraphernalia that goes along with the text adds intertextual levels of meaning to the message. A book alone might only symbolize the "wholesome halo"; whereas, a film or toys might symbolize popularity, and bed sheets might symbolize comfort. Therefore, the juxtaposition of the various media, or hypermediacy, not only becomes commonplace for children and young adults, but also it works to strengthen the idea and expectation of immediacy through intertextuality. If young adults want what other people have, then they need to be able to learn what that is. Intertextual references and objects allow a reader or participant to experience the knowledge community to its full extent. What these critics do not address is how needs and expectations of knowledge change (or should change) as readers age from toddlers, to tweens, to young adults. While toddlers cannot determine which elements of para-culture are marketing and which are teaching them their letters, shapes, and colors; ideally, by the time a reader is in his/her

teens, s/he will be able to differentiate which intertextual references contain clues to the texts and which are trying to engage a reader through consumerism.

Regardless, marketers know for a successful franchise they must provide the bridge between the wholesome halo of which parents approve and the hypermediacy that can engage the knowledge community. Therefore, one important aspect of marketing to tweens and teens is the popularity factor. A marketer has to provide certain bits of information[26] that seem exclusive; a person has to have certain resources to attain that information, for example the money for concert tickets. However, it also has to be adequately accessible so that enough people will access it and then create a demand for more. In essence, marketers want to create knowledge communities that function as country clubs; everyone wants to be in the club. This need for cool makes marketing to kids most successful when it happens virally. "Increasingly companies begin with a viral, that is, a person-to-person grassroots effort, or even a stealth campaign. Ideally it will be accompanied by a public relations push to get stories about the product into the news media" (Schor 69-70). Advertising executives know if there is a news story talking about how people are fighting for a particular object in stores, or about how controversial a product is, the popularity grows. For the marketing executives at Hasbro, marketing "absolutely requires a viral component" (74). They know parental approval of the content is important; however, they also know friends rather than parents gain an increasing amount of influence over tweens and teens, which translates into sales when an object is marketed virally and failure when it is not.

One way to speed the viral spread is through hypermediacy. Since "consumers are harder to reach than ever before, busier than ever before, and suffering from information overload" (74)

---

[26] I believe there is a difference between information and knowledge, especially in terms of marketing. Marketing executives want to give readers information that seems valuable to a fan. An intelligent reader works to gain knowledge from a text. I believe both information and knowledge are passed through knowledge communities. It is the responsibility of an intelligent reader to find a knowledge community that is not simply a fan club.

it is important to create a "'360-degree world' in which the consumer is 'constantly bombarded'" (75). I believe it is the hypermediacy of the 360-degree world that draws children's literature specifically into the fray of popular children's culture. Toys based on characters are not a new invention. "Buck Rogers and Shirley Temple toys sparked massive crazes in the 1930s, and the 1955 debut of *The Mickey Mouse Club* heralded the era of advertising toys directly to children" (Thomas 117). And, books for children have long since been a part of child culture. In the early 1900s, Edward Stratemeyer created a syndicate book firm creating and publishing, among others, the *Nancy Drew* and *Hardy Boy* books. His ability to spin out hundreds of similar books created some of the original hypermediacy surrounding books. I believe it is the modern juxtaposition of these two historical behaviors that create the current melding of children's literature and media. Stratemeyer's formulaic novels allow characters to develop the same type of familiarity that a television character can. Nancy Drew always looks the same and drives the same type of car, so marketers begin to wonder why she should be limited to the pages of a book. Therefore, between the wholesome halo of literature and the success of viral, 360 degree marketing literature and media are more frequently melded together to create character franchises.

As participatory culture converges with children's literature, creating convergence literature, it becomes nearly impossible to separate out the literature and the media in certain franchises. Authors and booksellers want to remain relevant, and they know hypermediacy and immediacy create interest and expectation within the texts. So, they incorporate media to increase interest in their texts. In some texts, authors insert only casual media references to demonstrate knowledge of the culture. In others, authors express a desire to engage with the culture through the vocabulary of media sprinkled throughout the text. Still in others, entrepreneurs work with authors to create forms of external media that accompany the text to

increase participation. As Bolter and Grusin point out, "No medium today, and certainly no single media event, seems to do its cultural work in isolation from other media, any more than it works in isolation from other social and economic forces" (15). As I consider all of this, two series that I see demonstrating the failures and successes of convergence literature through the mediating of texts into multiple forms of converging culture are the *Cheetah Girls* and *Harry Potter*. These two series not only demonstrate failure and success but also the clear differences between company driven marketing and grassroots viral marketing.

In 1999, Deborah Gregory published the beginning of a series, four books describing the lives of the Cheetah Girls. The novels tell the fictitious story of five girls, Galleria, Chanel, Dorinda, and twins Anginette, and Aquanette, who hope to become famous singers. These books follow a formulaic plan. Various members of the band, the Cheetah Girls, narrate each of the books, and in each of the stories the narrator shares her perspective regarding the band conflict and the resolution leading the group one step closer to fame.

For the first four years of the *Cheetah Girls'* existence, they operated successfully, although with a limited audience, as only books. Then, in 2003, Disney Enterprises released *The Cheetah Girls* television movie, in 2006 it released a sequel, and in 2008 an additional new film. Disney Enterprises' purchase of the film rights for the books resulted in sixteen books becoming a franchise. Now the series of books has become three movies, a touring band, action figures, clothing, bedroom décor, toys, video games, party decorations, and more. In addition, Disney Enterprises has authorized junior novels based on the third film and the characters as they are portrayed by Disney Enterprises rather than how they were initially developed by Gregory.

The *Cheetah Girls* franchise's goal is to embody Bolter and Grusin's idea of immediacy. In the case of this franchise, the objective is to make the reader/viewer believe in the possibility

of fame while both teaching the participant lessons and helping the participant forget that the material is fiction. For Bolter and Grusin, "Immediacy depends on hypermediacy" (6), which they describe as a type of double logic. I see it as a circular dependency, especially when trying to create immediacy surrounding fame. Bolter and Grusin acknowledge, "At the same time, even the most hypermediated productions strive for their own *brand* of immediacy" (9, emphasis added). For the *Cheetah Girls* to be successful both as a franchise and as a creator of immediacy, the franchise is reliant upon branding. The creators want to make girls feel a part of the community, and in order to do that there needs to be full hypermediacy surrounding the franchise, creating maximum opportunity for immediacy.[27] If the goal of the *Cheetah Girls* is fame, then there must be notoriety, and notoriety requires hypermediacy. It is the hypermediacy that gives the idea of fame a sense of immediacy. Therefore, while the text is not a type of virtual reality, the way Bolter and Grusin describe, it describes a reality many of its tween readers want, even if only in the imagination. Then, the hypermediacy of the franchise allows girls to feel that they are a part of the experience along with the characters in the books and film.

Unlike most other modern fictional texts, in an effort to increase immediacy, these books possess a didactic beginning. If one wants to be famous, there are certain rules she must follow, and so these books operate both as novels and as how-to manuals. The "Cheetah Girls Credo" at the beginning of each text lays out the lessons of the text, giving the reader the code she will need to embrace to enter into this community.

The rule of immediacy the text deems the most important is listed first, loyalty. "Cheetah Girls don't litter, they glitter. I will help my family, friends, and other Cheetah Girls whenever

---

[27] This fits with Disney Enterprises' long term company goals. Nick Sammond in his evaluation of the company, *Babes in Tommorowland*, observes, "from its beginnings, Disney understood that the production, promulgations, and control of its corporate image were as important as the images it put on film, and that product tie-ins served the double purpose of generating extra income and increasing visibility" (35).

they need my love, support, or a *really* big hug" (emphasis original, *Livin' Large* iv). While the credo begins with an eco-friendly reminder, the real purpose of this statement is to build an environment that is supportive and caring. The goal is to build a knowledge community to which girls want to belong, regardless of the cool factor. The reality of this value is fairly accessible within the text. The girls must learn to reach out to one another. They, especially Galleria—the first book narrator—want everyone to love and support them, rather than demonstrating their abilities to love and support one another. However, supporting one another is a learned value, and the credo is upheld at the end of the text as the girls realize they can be more successful as a team than they can individually. After their first performance, they commit to staying together as a group. "We're the Cheetah Girls and we number five./ What we do is more than live./ We'll stay together through thin and thick" (121). They have disagreed about various issues throughout the text, but when they support one another, they have better opportunities before them. Loyalty among tween girls can be as fictional as becoming a successful band overnight; however, Gregory makes it plausible, adding immediacy for her readers as they too understand the work involved in retaining friendships. Therefore, as the text seeks to disappear from the message, it establishes loyalty as the first key ingredient to success.

The second value of immediacy that Gregory states the girls should exemplify is that of equality, but its portrayal is more problematic within the text. Rather than displaying friends who refrain from showing partiality, the girls are highly aware of their ethnicity. The introductory credo claims, "All Cheetah Girls are created equal, but we are not alike. We come in different sizes, shapes, and colors, and hail from different cultures. I will not judge others by the color of their spots, but by their character" (xi). The inclusion of this pledge establishes the expectation of a multi-ethnic experience; however, that is not how the text supports the credo. All of the

girls are of African American descent, although most have another culture added to their heritage. The girls also spend more time in the first book bickering with one another and highlighting differences than valuing them. Both Galleria, who is Italian- African American, and Chanel, who is Puerto Rican- African American, show sensitivity about their ethnicity, and they know how to use that sensitivity against one another when they disagree. "You don't know what you're talking about, you chocolate-covered cannoli!" (96). The text attempts to support a broader view of culture as it allows girls from different family backgrounds to all become friends. While this is a pleasant value to support, I believe Gregory's portrayal creates a failure of immediacy. Rather than making the reader respect and learn from cultural and racial differences, Gregory has the characters continually use these as fuel for antagonizing one another. She tells the reader not to judge on the basis of color, and although the characters eventually ignore their differences, they usually cannot avoid the conflict.

In the text, the value of equality comes from diverse family backgrounds and appearance issues. Galleria's parents are still married. Chanel lives with her single mom. Dorinda is in foster care, and the twins live with their single father. Galleria's mom is an overweight diva; Chanel's mom is a thin beauty. Dorinda is petite and tiny; the twins are tall and beautiful. For me, these carefully positioned oppositions keep the medium from disappearing from the message, hindering immediacy. The girls do uphold their credo with their varied upbringings and appearances, but the lack of ethnical diversity creates a gap in the text that Disney Enterprises attempts to fill through casting for the films. While Gregory writes only limited aspects of diversity, Disney finds the didacticism of the credo critical for today's young people. Therefore, it diversifies the casting so that the Cheetah Girls have two African American members and two

Caucasian members (combining the twins into one character) and increases the hypermediacy so that young adults will sense the immediacy.

When Bolter/Grusin discuss the logic of immediacy, they emphasize that authors who create immediacy are attempting to create a reality that is not real, and people's acceptance or rejection of this reality is the judgment of the success of the project. As an adult reader of the *Cheetah Girls*, I see the unreality of the reality Gregory creates. She has two wealthy girls (Galleria and Chanel) from SoHo, who have former models for mothers and have been best friends since birth immediately accept and befriend (rather than treat like a charity case) a foster child (Dorinda) from Harlem. She has two notably talented twin sisters (Anginette and Aquanette) gladly take the roles of backup singers to the bossy, less talented lead (Galleria). These unlikely happenings, for me, give the values Gregory is trying to advocate a didactic nature.

When Gregory published the *Cheetah Girls* books, they had a limited audience appeal. The protagonists range in age from twelve to fourteen, and they are all freshman in high school. This means, her target audience is probably girls who are ages eight to twelve, primarily in upper elementary school and junior high school. Also, since her protagonists are all African American, her readers most likely would be as well. This limited demographic hinders the promotion of the values the text attempts to convey, so by increasing the hypermediacy, the audience can be increased, and the message can be spread farther. Disney Enterprises understands that the more people who follow the *Cheetah Girls* and believe their dream, the more real the entire franchise can become, so it takes the characters beyond the text and make the *Cheetah Girls* a participatory culture.

Disney Enterprises' work with the *Cheetah Girls* exemplifies Jenkins' ideas of convergence; tween girls will not only be saturated by the message, they will be saturated by the media. Disney Enterprises begins by creating hypermediacy for the franchise's tween audience. In 2003, the first step is the *Cheetah Girls* television movie, and then it creates an interactive fan website for the group. This allows the *Cheetah Girls* literally to turn into a participatory culture. Tween girls can go online at the Disney Channel's website and interact with the fictional band members forming a type of knowledge community. The interactive site also alerts Disney Enterprises when interest begins to fade so that the Disney Channel can air specials to renew interest in older fans and create awareness in new fans. In 2006, to increase the hypermediacy because now all of the hypermediacy is becoming pedestrian, Disney Channel creates a sequel for the movie and begins to promote the group as a real girl band.[28] This media blitz puts the *Cheetah Girls* in the minds of all Disney Channel fans, a much larger audience than Gregory's original one.

The hypermediacy surrounding the touring group is also able to increase immediacy in a new medium. Rather than using technology, as previously done to help girls feel as if they are famous, the live touring group helps tweens feel that they are a part of the culture of the *Cheetah Girls*. When the band tours, the live action singers perform as their characters. The concert program does tell who the Cheetah Girls really are, but they are better known by their character names. Kaity Jo, the eight year old with whom I discussed the Cheetah Girls, refers to each of the girls by both of their names, their real name and their character name. Interestingly, she puts more credence in the immediacy of the concert than that of the movies for the reality of the

---

[28] This scripted hypermediacy is working so well with *The Cheetah Girls*, in 2006, Disney begins to do the same hypermediacy with another character, Hannah Montana. In 2010, Hannah Montana is still going strong while interest in The Cheetah Girls is waning. (However, Miley Cyrus, who plays Hannah Montana, has announced she is leaving the show, so I anticipate the Disney Channel endorsing a new character soon.) In the case of books for Hannah Montana, there are only the junior novels the channel authorized after the production of the television show.

characters; however, she relies upon the character's back stories from the films over the concert program. Yet, for Kaity, since only three of the Cheetah Girls tour, the fourth, Raven/Galleria, is not a real Cheetah Girl, although in the texts and films, Galleria is the leader of the group.

The *Cheetah Girls* franchise is about dreaming big, having the confidence to believe those dreams will come true, and acting as though every activity is a stepping stone for making dreams come true. This is evident through a fusion of intertextuality and product placement. I believe in children's literature, intertextual references to other films, texts, or artists serve three purposes. The first purpose of intertextuality is to strengthen the wholesome halo of literature by encouraging readers to investigate the other texts that are mentioned. The second purpose of intertextuality is to build immediacy by helping readers feel connected to the text. If the current text references a previous text, then the child reader can feel both empowered and comforted by drawing the connection.   The third purpose is to build and strengthen the para-culture surrounding a text. If a certain text has a following, the author of the new text hopes by referencing a popular or canonical text, some of the fans of the first will also become fans of the second. In the case of the *Cheetah Girls*, the many references to *The Wonderful Wizard of Oz (WWO)* work to accomplish the first two purposes of intertextuality in the first book in Gregory's series *Wishing on a Star*.[29] The third purpose of intertextuality is seen mostly through references to popular culture rather than a literary text.

Gregory's title, *Wishing on a Star*, sets up the expectation of intertextuality. The Disney Enterprises' slogan taken from its version of *Pinocchio* reminds readers that dreams do come true. Although she references *WWO* throughout the text, Gregory does not name the story "Over The Rainbow" because she does not want her readers to believe the novels occur in a parallel

---

[29] Gregory continues to casually reference *WWO* throughout the series; however, her primary references occur in the first book. I feel she is using the references in this text to create a framework that she can then refer back to rather than choosing new texts.

universe. Rather, she names it *Wishing on a Star* so that readers believe the impossible dream. Then, Gregory's choice of *WWO* is significant as a reference because it strengthens the wholesome halo through connection with a text with which most readers are familiar. Therefore, rather than discouraging potential readers, the references allow her readers to feel the success of the recognition of the original text. The reference is also useful as Gregory purposefully places the Cheetah Girls on a similar trajectory to Dorothy and her companions, and Gregory wants her readers to recognize that idea, building their connection to the text. Therefore, she sets up Galleria as a Dorothy figure, even with a little dog named Toto. Both Galleria and readers familiar with *WWO* know Dorothy must accept her companions for who they are, despite their unconventional appearances. She must keep going, when she is in the field of poppies, even when she no longer wants to continue, and she must accept help from others to succeed. She also must believe in her dream of returning home to the extent that she is willing to do anything to make it a reality, even battle with a witch. Similarly, Galleria and the rest of the Cheetah Girls must accept their differences and realize that their various upbringings bring strength to the group by providing variety. They must be willing to persevere and practice even when they have no desire to be with one another. They have to communicate with one another honestly so that they can help each other. They also must be willing to do anything, even compromise, to make their dreams come true. It is only because of her willingness to work with others that Galleria is able to say, we "have followed the Yellow Brick Road just like we said we would" (114) right before the Cheetah Girls' first big performance. So while their performance is less conclusive than Dorothy's encounter with the wizard, the important reference of following dreams is established, and in future books Gregory is able to build on the idea from *WWO* that not everything is always as it appears.

Gregory also employs indirect means of intertextuality throughout the text using popular culture to create a para-culture for her text. These references can only accomplish the second and third purposes of intertextuality. For instance, the Cheetah Girls, Galleria most obviously, adore the bands Kaluha, Karma's Children, and the Spice Rack Girls. The popular groups Gregory most likely is alluding to are Brandy, Destiny's Child,[30] and the Spice Girls. By creating these alternative groups, Gregory challenges her readers to investigate culture in order to decode her references. Once readers discover whom she is referencing, they will feel empowered for uncovering the allusions. They will feel a connection to the text that they know others might not possess. However, in terms of immediacy, these aliases hinder the reality of the text. If this story were real, the girls would be fans of popular bands, not fictitious ones. By having the Cheetah girls following synthetic, fictional bands, readers can come to understand the events of the book could only happen in an imitation of reality; in fact, somewhere over the rainbow. However, if the readers are able to see themselves as parallel to the Cheetah Girls, they might believe that they too can achieve fame the way it is presented in the text.

Another unconventional means of achieving intertextuality that can be used to build immediacy is product placement.[31] Traditionally, intertextuality means one text is referenced within another text. However, the convergence of media with our everyday lives drives us to see objects as texts. The advertising industry and entertainment news media work to assign messages to objects. These messages differ from traditional symbolism; they are increasingly more arbitrary to someone unfamiliar with object, yet culturally more definitive to the intended audience. The iPod, for example, represents youth, popularity, and convergence culture. The

---

[30] Destiny's Child endorses the series with the quote, "The Cheetah Girls will inspire all those kids who want to become singers like us" appearing on the back cover of all four bind-up books. The first three also include, "Can't wait for the movie!"

[31] As the series progresses, this seems to be Gregory's preferred method of intertextuality.

main delivery service this technological device performs is playing music, which many similar devices can perform. However, this device continually converges with what is portrayed as necessary for popularity in youth culture. It now plays video in addition to working as a phone and camera. If a character grabs his mp3 player, he enjoys music. If the character begins listening to his iPod, surfing the web with his iTouch, or talking on his iPhone, then he is considered culturally relevant; he is reliable.

According to Nikolajeva, young adults enjoy reading formula novels, such as the *Cheetah Girls*, mostly because as certain elements always remain constant; the reader only has to wrestle with one message in the text. However, when looking at modern realistic texts, I believe the visual nature of product placement also creates a second message, similarly to how the second message is created through certain objects associated with hypermediacy. Product placement requires the reader to reconcile what the text says and what the visual, created by prior knowledge, conveys. The goal of intertextuality is that an author can reference an entire idea through a simple word or phrase. Therefore, it only works when prior knowledge is in place. If an author names a dog Lassie, he is assigning the dog certain characteristics without having to describe the dog, or he is creating irony by making this second Lassie the antithesis of the original Lassie. However, if the reader has no knowledge of Lassie, the reference is irrelevant. When an author attempts to make his/her books a piece of popular culture, product placement can be a more effective intertextual reference than a traditional work of literature or film. In *Wishing on a Star,* Gregory references Galleria and Chanel's Gucci shoes. Although she mentions where the various girls live, not all of her readers will understand that Galleria's Upper West Side address means that her parents have more money than Dorinda's Harlem address. So, Gregory demonstrates her belief that her readers are more familiar with brand name product than

geography. She uses Galleria's real Gucci shoes to demonstrate that her parents have money to spend on expensive attire. A second example appears when Galleria's mother gives the girls Godiva chocolate instead of Hershey's; through this Gregory is conveying a message. Galleria might live in an imitation of reality and follow fictional bands, but she does not own imitation shoes or eat imitation candy; these indulgences are real. These examples of extravagance add to the immediacy of fame. When one is famous, she is not average; she is extravagant. Fame requires that she values things of the highest quality. These references to name brands and high quality items are adding to the message of the *Cheetah Girls*. It is important for everything to be done extravagantly. The lesson in the texts is if you are going to follow your dreams, you should have big dreams.

This culturally cognizant method of intertextuality, product placement, increases the immediacy of the text by creating an entire para-culture surrounding the text. If these girls have real Gucci shoes and can sit around and eat Godiva chocolate, maybe they do indeed represent a potential reality. Maybe these dreams can come true. The franchise works to convince girls to believe, "maybe if I behave this way, participate in the branding surrounding this franchise, and buy Cheetah branded products, then I too will be recognized as extravagant and become famous. Therefore, for maximum immediacy, product placement intertextual references must be current so modern readers both understand the references and are also able to participate with them. The problem with culturally relevant references is when culture shifts, technology updates, and/or media converges the messages can be lost on new readers. Therefore, the texts that engage in product placement as a means of intertextuality must either pick longstanding products or also engage in hypermediacy. The *Cheetah Girls* franchise does both. Gregory purposefully chooses longstanding products, and Disney Enterprises with the films and other media introduces

hypermediacy. Gucci and Godiva are enduring brand names, yet Gregory's cultural references to bands are purposefully fictitious so that as the popularity of bands shifts, the reality that girls follow girl bands remains true. Gregory realizes the importance of intertextuality to give her texts immediacy, yet she wants them to withstand the test of time, so she tries to create cultural references that she believes will be a lasting part of culture.

Disney Enterprises understands that an additional part of hypermediacy is having available product. For the *Cheetah Girls*, Disney Enterprises partnered with Play Along Toys whose slogan is "Play Along Knows What Kids Really Want." This toy company understands how hypermediacy works, and it wants to make sure a company can have everything necessary to create a para-culture for any franchise. The company website explains, "Play Along was founded by three dreamers who combined their knowledge of licensing, sales and business operations to build an award-winning company that markets products quickly and effectively. We are known today for our fast-paced entrepreneurial spirit and our specialty in bringing the hottest licensed products to customers worldwide" ("About Us"). The three founders of Play Along Toys pride themselves in getting products out quickly, something necessary to continue hypermediacy. When searching Amazon for Cheetah Girls' products there over twenty five various Play Along products, mostly action figures, available. Although there are over 1,000 various products being sold on Amazon, including party supplies, bedding, clothing, books, cameras, video games, and CDs/DVDs (all products Play Along does not sell), the Play Along products are coded to come up early in a generic search. Regardless, the hypermediacy surrounding the *Cheetah Girls* allows a tween girl to make sure she is surrounded by every possible media available, and the para-culture this creates also allows her to feel that she too is a part of the fame.

In contrast, *Harry Potter* had a slower beginning than the *Cheetah Girls.* J.K. Rowling first published *Harry Potter and the Philosopher's Stone* in the United Kingdom in 1997, and after the text had some success there, it was published in 1998 in Canada and then in the United States as *Harry Potter and the Sorcerer's Stone (SS)*. In 1998 she released the sequel, *Harry Potter and the Chamber of Secrets* (1999 in the US), followed in 1999 by *Prisoner of Azkaban* and in 2000 by *Goblet of Fire*. So while Gregory had published eight books by the end of the year 2000 and was still going strong, Rowling had published just four, and it would take her another three years to publish the fifth book, *Harry Potter and the Order of the Phoenix(OOTP)*,[32] in the series. Similar to Gregory and the creation of the *Cheetah Girls* franchise, it took four years for Warner Brothers to release a film based on *Harry Potter*, continuing the process of raising the books to franchise status. However, unlike Disney Enterprises' changes to the *Cheetah Girls;* because of the existing fan base, the first two Harry Potter films vary little from Rowling's text.[33]

Disney Enterprises' focused marketing and hypermediacy created the fan base of the *Cheetah Girls*, in contrast, the Harry Potter fan base began as a grassroots movement that forced hypermediacy and the birth of the franchise. Prior to the release of the *Cheetah Girls* film, there was no hypermediacy surrounding the texts; the same cannot be said for *Harry Potter*. Fans initiated participatory culture for the series prior to formal media involvement. Two of the most popular[34] Harry Potter fan sites, "Muggle Net" and "The Leaky Cauldron," began in 1999 and

---

[32] The purpose of this paragraph is to compare the two franchises over a similar time period. To complete the information regarding the Harry Potter series: The sixth Harry Potter book *Harry Potter and the Half Blood Prince (HBP)* was released in 2005 and the final book in the septology *Harry Potter and the Deathly Hallows(DH)* was published in 2007.

[33] There are currently films based on the first 6 novels in the series, with filming occurring for the final book's films. Films three through six have more variance from the texts, but they stay true to Rowling's intentions.

[34] I am determining popularity by comparing the number of people who have various Harry Potter sites bookmarked using the social bookmarking site delicious.com, the number of members and the number of visits the various sites claim to receive.

2000 respectively, prior to the release of the first film. Also, two of the most frequently visited sites for Harry Potter fan fiction, "Harry Potter Fan Fiction" and "Fiction Alley" began in winter and summer of 2001, also before the fall release of the film ("Muggle Net," "The Leaky Cauldron," "Harry Potter Fan Fiction," and "Fiction Alley").

When Henry Jenkins looks at participatory culture, he has several criteria that make a person a full participant in convergence.

> What skills do children need to become full participants in convergence culture? […] we have identified a number—the ability to pool knowledge with others in a collaborative enterprise […], the ability to share and compare value systems by evaluating ethical dramas […], the ability to make connections across scattered pieces of information […], the ability to express your own folk culture […], and the ability to circulate what you create via the Internet so that it can be shared with others. [… and] Another important cultural competency: role-playing both as a means of exploring a fictional realm and as a means of developing a richer understanding of yourself and the culture around you. (176)[35]

In the case of *Harry Potter*, it is not only the book publishers (Scholastic (US) and Bloomsbury (UK)) or the film company (Warner Bros.) that produce the materials that feed hypermediacy and develop participatory culture. It is also the fan websites. The fan sites allow participants to both create and demand hypermediacy which allows them to meet Jenkins' various criteria. The primary goal of many of the sites is to pool information and draw conclusions. "Muggle Net" not only has a place for fans to post bits of information that they hear, like when Ron and Hermione's first on-screen kiss will be filmed, but also encourages the fans to analyze the text and defend their position, for example by discussing who is Harry's true best friend. One site, "Dumbledore Is Not Dead"[36] was created in 2005 after the publication of book six, *HPB*, so that

---

[35] Similarly to Seiter, Thomas, Schor, and Nikolajeva, Jenkins ignores the various stages of childhood. This becomes relevant when discussing, as he is, the way readers respond to *Harry Potter* as the audience's ages range from young children through adults. Although younger children are more apt to embrace the folk culture of *Harry Potter,* for example dressing as characters outside of playtime, I believe each of Jenkins' criteria manifest themselves throughout the *Harry Potter* franchise, simply differently for different age readers.

[36] This website, as is discussed later in the chapter, evolved into "Beyond Hogwarts" in 2006.

fans could discuss whether or not they believed Dumbledore to be dead, and what clues in the text supported their conclusions.

These sites also allow the fans to discuss and evaluate ethical dilemmas. In the case of Dumbledore's death, fans have to reconcile Dumbledore's faith in Snape and the textual evidence that Snape killed Dumbledore. So while there are only seven official texts with authorized films and video games for the first six, the way fans communicate across various fan sites helps them to draw connections across scattered pieces of information. A fan might read something in the text, see a comment on one fan website, make Harry act a particular way in a video game, and then go onto another fan website and draw a more complex conclusion than the original comment on the first fan site.

The fan websites also allow the participants to truly develop their own folk culture, including ethical coding. One site, "The Harry Potter Alliance," wants its members to ask "What Would Dumbledore do?" and to join the common room and blog about life lessons they have learned from the books. Rather than just assuming their culture and ethical behavior from the people around them, this website asks fans to consider what pieces of their culture and moral guidance they have derived from these texts. The fans at "Muggle Net" support this ethical call, and post a link to "The Harry Potter Alliance" along with the following call for action.

> In these dark and difficult times that our world currently faces, we need a visionary like Dumbledore to live on in each of our hearts as well as in the heart of our world. And so we are very excited to have you join us in presenting these millions of theater goers with a list of 100 ways that we can all be loyal to Dumbledore, both as individuals and as a society. (mugglenet.com 05 June 09)

The fan sites give agency to their members by allowing them to both develop their own folk culture and then circulate it through the Internet. As Karin Westman surmises in her article "The Weapon We Have is Love," "Focus on community obviates the restrictive selfishness that can

turn the weapon of love back upon the self who wields it or cause that weapon to wound where it is meant to protect" (197). For her the *Harry Potter* community, especially the one at "The Harry Potter Alliance", not only allows a space for fans to make ethical assumptions about the text, but also forces readers to consider what they will do with this newly acquired ethical awareness. Therefore, this ability to create and exemplify ethical behavior intensifies the hypermediacy surrounding the text, as fans go between the different websites to encourage involvement in the knowledge community, while also achieving Jenkins' various criteria for participatory culture.

The participatory nature of the *Harry Potter* franchise keeps fans physically involved as well. It moves children to take their participation with media to a more personal level, giving participatory culture a sense of immediacy. Elementary-age children not only read about Harry Potter, they also play Harry Potter. Adults notice children "dressing up like Harry Potter, putting a magic sorting cap on their heads in an imitation of the book's initiation ritual, or drawing lightning bolts on their foreheads to duplicate Harry's scar" (Jenkins 192-193). This behavior is encouraged both through the merchandising of Harry Potter costumes and dress up clothes and the creation of specialized places to go and live out scenes in Harry's life such as the "Wizarding World of Harry Potter" theme park at Universal Orlando Islands of Adventures (opening 2010).[37] As I look at the continued involvement of this series, both by fans and marketing executives, I believe it is the immediacy created from participation that allows fans to further understand the para-culture they have created.

---

[37] Personally, I think Harry Potter World will be successful because of Thomas's arguments that I discuss in chapter two regarding Generation X parents wanting to use media to connect with their children. Although the *Harry Potter* texts are not yet considered canonical, I find that adults who enjoy these texts want their children to enjoy them as well, and as a means of strengthening that connection they will take their children on vacation to Florida to virtually live out a scene in Harry's life.

Immediacy also exists through Rowling's portrayal of her characters. The objective of the Cheetah Girls is to obtain and maintain fame while also enduring normal teenage angst, and while Harry Potter is quite famous in his world, his objective is different. At the onset of the first book, Harry is trying to figure his way in the wizarding world. He feels as though he has proceeded, like Lucy, through a wardrobe door and needs to navigate a land with which he is completely unfamiliar. I believe it is Harry's uneasiness that gives the text its sense of immediacy. Readers know they are picking up a fantasy novel soon into the story. No one expects Hagrid to show up at his/her door and deliver the news that s/he is a wizard (although many children wish he would). Therefore, unlike Gregory, Rowling does not need to make her readers believe the framework of the novel is real. Instead, the sense of immediacy comes as readers see Harry as a real guy in an unreal setting, someone with whom they would want to be friends.

The fantasy genre uses immediacy differently than realistic fiction. In realistic fiction, the medium of the written word must disappear, which means the descriptions must be realistic enough to put the reader into the text. A realistic text with immediacy must employ tactics such as product placement[38] to keep the audience engaged and believing in the possibilities of the text. In contrast, fantasy has the freedom to create new boundaries for the text. J.K. Rowling does not need her readers to believe that they can live in Hogsmeade; she needs them to believe that Harry does. She also needs them not only to wish that they could live there but also to believe they know all of the nooks and crannies of the town. A fantasy novel with immediacy is one that the reader cannot put down because s/he does not want to leave the new world and return to the old.

---

[38] While realism is expressed throughout literature in countless ways, I use product placement as my specific example here to contrast how heavily Gregory uses it with the more creative ways Rowling establishes immediacy.

I believe an author achieves full immediacy with participation when a reader engages his/her imagination to the fullest possible extent. The reader must want to imagine the world the author has created and must believe that s/he has the ability to interact with the characters given the opportunity. In *The Uses of Enchantment,* Bruno Bettelheim discusses imagination and how its use in fairy tales/fantasy is critical to child development.

> For a story truly to hold the child's attention, it must entertain him and arouse his curiosity. But to enrich his life, it must stimulate his imagination; help him to develop his intellect and to clarify his emotions; be attuned to his anxieties and aspirations; give full recognition to his difficulties, while at the same time suggesting solutions to the problems which perturb him. In short, it must at one and the same time relate to all aspects of his personality—and this without ever belittling but, on the contrary, while simultaneously promoting confidence in himself and his future. (5)

For Bettelheim, fostering imagination is a critical reason for reading literature. While any well written story will contain a degree of immediacy and engage a reader, only a story that stimulates the imagination will cause the reader to enter into the culture of the story, to participate with the text, and in turn to mature as a person. If a story is an exact replica of real life, it does not add any new knowledge or experience to help a child grow and develop. However, if a story allows a child to engage his/her imagination, then the child can practice problem solving skills in a fictional environment. In the *Harry Potter* books, child readers can mature with Harry. At the onset of the series, the reader can believe, despite what the many adults in the text might imply, that Harry can outsmart Voldermort. Then, as Harry ages and gains wisdom and ability, s/he can believe, with Harry, that he can defeat Voldermort. It is this consistent belief that gives Harry the ability to continue to fight, and it can also give readers the agency needed to participate in their own battles.

Just as the immediacy seen in a fantasy text is different from that in a realistic text, the intertextuality and para-culture are different as well. Rowling does not create intertextuality by

simply having Harry read *Lord of the Rings* or *The Chronicles of Narnia,* although he does spend his summers in the non-magical world and both have been cited by Rowling as influences ("Harry Potter Influences"); instead, he must read books that would be famous in the wizarding world. Therefore, Rowling's intertextual references operate more as analogues than as direct references. I believe it is the subtle similarities that work to increase the para-culture of the text. Fans and critics alike often search for possible allusions in Rowling's novels and use those as a foundation for building recommended reading lists, entering into debates about the meaning of the text, or even explaining why the texts should be banned. Regardless, Rowling masterfully keeps readers searching her texts for other texts hidden within.

Since intertextuality looks different in fantasy and realistic fiction, I believe the application of Nikolevaja's ideas must look different as well. Earlier, I explained how intertextuality allows a reader to enter more fully into the para-culture that surrounds a text, and in realistic fiction, I see this occuring most frequently with references to popular texts, popular culture, and popular products. In the world of fantasy, I believe the intertextual references are more obscure and therefore more effective for those who discover them. So, while they still accomplish the same overall purposes within the text, their placement makes the reader's notice more significant. Rather than a direct reference to a text, like what is seen with *WWO* in the *Cheetah Girls*, the references in *Harry Potter* are more subtle. I believe it is this subtlety that encourages the growth of the knowledge community within the para-culture. While a reader of the *Cheetah Girls* will most likely recognize the many references to *WWO, Harry Potter* readers might not immediately recognize Rowling's references, or at least the significance of the references. The *Cheetah Girl* reader will not question her ability to recognize and comprehend the reference, instead she will embrace the para-culture it represents. However, she is less likely

to seek out others with whom to discuss the meaning of the text. In contrast, the ideal *Harry Potter* reader will look within the boundaries of the fantastic established by the para-culture and wonder if anyone else has noticed a particular reference thus engaging more fully with the knoweldge community surrounding the text in order to find others who agree or disagree with him/her. In *Harry Potter* it is the subtle references to classic texts that strengthen the intelligent reader's ability to draw connections in three different ways to Rowling's texts.

The first way Rowling uses intertextuality, rather than limiting her intertextual references to specific titles, is by using tropes and ideas to challenge her intelligent readers. One mythological trope used throughout the series is the centaur. This creature helps establish the wholesome halo of the fantasy genre while also helping readers identify with Harry. Just as a reader knows that s/he would be shocked to find centaurs living in a local forest, muggle[39] raised "Harry and Herminone's jaws dropped" (*SS* 252) at discovering them living in the Forbidden Forest surrounding their safe haven, Hogwarts. However, by choosing a mythological creature that is considered wise, elusive, and rude, yet potentially helpful, Rowling increases the mystery and thus the need for a knowledge community within the fantasy para-culture. If a reader is not familiar with the centaurs in Greek mythology or other fantasy texts, s/he can discover more about them through a quick Internet search. That search will lead the reader to discover their divided reputation. The reader can also learn about centaurs from the scattered comments throughout books one, five, and seven. In *SS*, Hagrid complains that centaurs are nothing but "ruddy stargazers" (254). However, as creatures of fortune telling, their comments should be considered intertextual foreshadowing. When Hagrid, Harry, and Hermione ask the centaurs what is killing unicorns in the forest, their answer is "Mars is bright tonight […] unusually bright" (253). While the characters in the text do not understand this comment, and are in fact

---

[39] In Rowling's world, a muggle is someone who is non-magical.

quite frustrated by it, readers familiar with mythology recognize that it is a clue regarding war. The characters later discover it is Voldermort in the forest, trying to regain enough power to be able to once again start a war; however, in this moment they do not understand the significance of the centaur's comments. Nevertheless, the intelligent reader will recognize Mars as the god of war and know that the centaurs are attempting to remain aloof while also giving the characters a clue to the danger in the forest. Rowling uses the centaurs in this capacity throughout the texts. Whenever the characters encounter the centaurs, the centaurs allude to the inevitabity of the battle between good and evil, reminding the reader that however difficult it might seem to distinguish between the two, the battle must be fought.

A second use of intertextuality is references to classic texts that work specifically as clues in helping Harry defeat Voldermort. In *DH*, when Harry and Hermione go to Godric's Hollow (Harry's birthplace) to hopefully solve more clues leading to the defeat of Voldermort, they visit the graveyard. In the graveyard they see many graves, including one with an allusive symbol they know they must decipher (later decoded as the symbol for Hallows, which they learn are thought to be a means of defeating death), one for Dumbledore's mother and sister, and one for Harry's parents. Both the tombstone for Dumbledore's mother and sister and Harry's parents contain verses from the Bible, neither of which is identified by Harry or Hermione as such. The quote on the Dumbledores' grave is "*Where your treasure is there will your heart be also*" (325), and the Potters' grave states "*The last enemy that shall be destroyed is death*" (328). These verses provide the reader the opportunity to engage in the second purpose of intertextuality, finding the original text and investigating how it will assist Harry.

When a reader considers the context of each verse, s/he realizes along with Harry that there must be significance to the words. "Surely Dumbledore had chosen them" (326), and no

message from him is without meaning. The verse on Kendra and Ariana Dumbledore's tomb is found in Matthew 6, where Jesus challenges his followers to prioritize eternal relationships over temporal things. A reader familiar with the Biblical passage will remember that Jesus wants every person to choose one, the temporal or the eternal. As the reader applies this knowledge to the text, s/he will conclude Albus Dumbledore realizes upon the death of his sister that he has been prizing the temporal, and he has lost out on a relationship with his sister, and that is what motivates him to change his course and focus on helping humanity. This initially seems insignificant to the plot; however, it tells the reader, before Harry can learn it from other sources, that while Dumbledore may have behaved questionably in his youth, he did learn from his mistakes and has become a man whom Harry can trust. It builds trust, for the reader, in Dumbledore, so as the reader learns, with Harry, that Dumbledore had been looking for items (Hallows) that could possibly allow him to become immortal, the reader also knows that by the time of Ariana's death, Dumbledore realized the futility of the search. More importantly, for the reader aware of the quote's meaning, it demonstrates the polar difference between Dumbledore and Voldermort. Dumbledore had yet to meet Tom Riddle, the child who becomes Voldermort, when he chose this quote; however, he had already learned that gathering trinkets is no way to build immortality. Voldermort, in contrast, prizes things over people. Therefore, he chooses to leave a legacy of himself not by pouring into other people, as Dumbledore did, but rather in building Horcruxes[40] he has sought to seal up a piece of himself in a trinket. He is attempting to

---

[40] "A horcrux is the word used for an object in which a [magical] person has concealed part of their soul" (*HBP* 497). To create a horcrux one would split his/her soul, or heart, "and hide part of it in an object outside the body. Then, even if one's body is attacked or destroyed, one cannot die, for part of the soul remains earthbound and undamaged" (497). A horcrux can only be created "by an act of evil—the supreme act of evil. By committing murder. Killing rips the soul apart" (498). Voldermort created seven horcruxes because seven is considered the perfect number; however, the severe fragmentation of his soul works against him because he is unaware of Harry's destruction of the horcruxes.

store up treasures on earth that will allow him to never need a place in heaven, and Harry knows it is his duty to destroy these trinkets in order to defeat Voldermort.

Upon investigation the second reference contains even deeper layers of meaning for the reader willing to participate in collective intelligence. When Harry reads his parent's tombstone, "*The last enemy that shall be destroyed is death.*" "A horrible thought came to him, and with it a kind of panic. 'Isn't that a Death Eater idea? Why is that there?'" (328). Hermione gently tells him that it has to do with eternal life, but even she does not immediately understand the significance. The text models the importance of collective intelligence. While Harry is "the chosen one," he cannot defeat Voldermort alone. He needs both Hermione and Ron's assistance to understand and resolve the various clues. Similarly, an intelligent reader will recognize the placement of these quotes as significant, and if s/he does not already know the meaning will look to the knowledge community for increased understanding.

The quote on the Potters' tomb is from I Corinthians 15. Here, the apostle Paul begins his argument with the necessity of believing that it is possible for God to raise the dead in order to believe that He raised Jesus from the dead. Then Paul claims that just as one man, Adam, introduced sin and death into the world, one man, Jesus, introduced resurrection and life and therefore defeated death. While I do not think Rowling intends anyone to see Harry as Jesus, this message still indicates multiple ideas to the intelligent reader. First, there is the issue of belief. Just as Christians believe that Jesus defeats death, the characters in the story must believe that Harry can defeat Voldermort. In terms of the narrative, it is critical that readers believe one character can end all of the wrongs caused by another character. If the reader accepts Rowling's quote as a reliable reference it gives immediacy to the idea that Voldermort's obsession with death and killing can be ended by Harry, allowing countless people to live. The verse also

alludes to the power of sacrifice. In I Corinthians, Paul speaks of the meaning of Jesus Christ's sacrificial death; it covers all people. In the next few pages, the reader sees Voldermort's recollection of the Potters' deaths and learns Voldermort had no desire to kill Lily, but he could not see any reason to allow her to live, despite one of his followers, Snape, asking for her to be spared. However, the reader has been told numerous times throughout the series that Lily's sacrifice allowed Harry to defeat death when Voldermort attempted to kill him as an infant. Her sacrifice, similar to Aslan's in *The Lion, The Witch, and The Wardrobe,* speaks to a deeper magic than what either Voldermort or the White Witch know that protects the one for whom the sacrifice was made. This idea of sacrifice is carried even farther, when Harry meets Voldermort at the end of the text. Knowing he is indeed a horcrux and therefore must die, he decides to allow Voldermort to kill him so that others can live.[41] When Harry turns himself over to Voldermort, forcing Voldermort to kill a piece of himself, Harry knows he is doing it for "the greater good." It is then the same magic that protected Harry's life as an infant that allows him to live; only now, in addition to the protection he receives from his mother's sacrifice, he also produces his own. Although in many ways Harry is not Christ-like, he does operate as a type of savior, and Rowling wants her readers to make this connection.

The third way Rowling uses intertextuality is more accurately intratextuality as she references previous books in the series as a reward for her close readers. Throughout the texts she plants clues that help her readers remember, often before Harry, how various characters are connected. She also uses certain descriptions that allow her faithful readers to instantly know the

---

[41] While Pugh and Wallace do not use the verse on the Potter's tomb as evidence of Harry's Christ-like role, instead treating it as a trope, they too address it in their article, "A Postscript to 'Heteronormative Heroism and Queering the School Story in J.K. Rowling's *Harry Potter* series.'" For them Harry is like Christ in his ability to resist the temptation of power offered by the Hallows. "Beyond his ability to resist temptation, Harry's emergence as a Christ-like figure is also suggested by a Garden of Gethsemane experience as he walks through the forest near Hogwarts toward what he thinks will be his death at Voldermort's hands" (191).

signficance of the moment. In *OOTP*, Dolores Umbridge assumes a position at Hogwarts that allows her to control much of the student activity and subtly torture all students who are against Voldermort. The first time Harry sees Umbridge, "He thought she looked just like a large, pale toad (146). Throughout *OOTP* Umbridge pits as many people as she can against Harry and punishes him unfairly, improperly, and continuously, with the height of her offenses resulting in a scar on the back of Harry's right hand that states, "I cannot tell lies." Readers know how much Harry detests Umbridge throughout the text, but they might not remember this particular description of her. However, it becomes an important clue when Harry, Ron, and Hermione are looking for a locket in *DH*. As they are interrogating Mundungus regarding who has possession of the locket, he says, "Little woman. […] Looked like a toad" (222). This comment startles Harry as he immediately realizes who has this critical article. Later on the page, Rowling also references Harry's scarred hand. However, it is not until the next chapter that she uses Umbridge's name. These continual uses of intratextuality give Rowling's readers both a reward for careful perusal and an increased connection to the texts, thus furthering the knowledge community as readers desire to share and explore the clues they discover.

The intertextuality and intratextuality of the *Harry Potter* texts strengthen the franchise's para-culture. The outside references strengthen the knowledge community by drawing in members who want to discuss the way Rowling uses other texts within her stories to foreshadow what is going to happen to Harry and his comrades. The intratextuality allows the members of the knowledge community to develop their own secret codes and formulas, strengthening the para-culture. For example, Rowling's use of the word "muggle" to describe non-magic folk translates into a term for ignorant outsiders who do not understand the *Harry Potter* culture.

Rather than hypermediacy creating para-culture as seen with the *Cheetah Girls*, the *Harry Potter* para-culture creates the demand for hypermediacy.

Therefore, as I analyze these two franchises and the way they use media, I see the stark contrast between company produced hypermediacy and grassroots produced hypermediacy. Any company with enough money and influence can create the beginnings of hypermediacy. Over the last few years as I watch various news media programs, such as NBC's *The Today Show*, I have seen numerous attempts at promoting hypermediacy. Companies such as Warner Brothers, Disney Enterprises, and Viacom Corporation all peddle their products through news media promotions that connect with additional product releases. When I log onto the Internet and look at amazon.com, I can easily find further evidence of hypermediacy. There is no end of product line available for both the *Cheetah Girls* and *Harry Potter* from bed sheets and party supplies to video games and posters. Nevertheless, while both of these franchises are attempting to utilize all of the marketing Seiter, Schor and Thomas discuss in their texts, they do not meet with equal success.

As I look at the hypermediacy surrounding both *Harry Potter* and the *Cheetah Girls*, I am forced to consider the factors that make the *Harry Potter* franchise so much more successful than the *Cheetah Girls.* For me, the most obvious factor is the writing of each of the authors. Gregory's texts have a more prescribed plot than Rowling's novels. Although both authors are clearly writing for children and their plot goals can be easily summarized, Gregory's readers must acknowledge the plots are episodic and formulaic while Rowling's readers will argue that the texts are much more than simple fantasy battles between good and evil. In addition, due to the framework each author creates for her series, Rowling's main characters age and mature more over seven fictional years than Gregory's static characters do in their fictional high school

years. However, despite the clear differences in writing styles, I do not believe it is purely the quality of writing that makes *Harry Potter* the success that it is. For me, the biggest measure of success is diversity. For a franchise to have successful hypermediacy there must be a diversity of fan age and gender, a diversity of fan location, and a diversity among the media in which the fans engage with one another. I believe the biggest measure of success is when unlikely people find themselves joined together for this common cause, promoting the para-culture surrounding the text while allowing their diversity to strengthen their knowledge community.

In her text, Seiter investigates the gender gap in marketing. While companies would like to see their products in the hands of both males and females, they typically target one gender or the other with their various products. This happens with book marketing as well. Texts quickly get labeled as "books for boys" or "books for girls."[42] Therefore, the first gap an author must overcome is gender. This gender distinction, as Seiter observes, creates a larger problem for authors of "girl" books. Seiter cites Elizabeth Segel's research from "As the Twig is Bent" as she concludes, "from the outset of a gendered distinction in popular children's literature, boys shied away from girls' book, while 'girls were avid readers of boy's books from the start'" (Seiter 146). So, while numerous critics[43] attack Rowling for her lack of well rounded female characters, she still maintains a large female fan base. Her male protagonist draws in both male and female readers. In contrast, Gregory's use of the term "girls" in her series title and her minimal male roles ward off male readers. Thus, this difference begins the distinction in success.

For hypermediacy success, I believe that in addition to gender, an author, especially of children's literature, must appeal to an audience of various ages. Parents will buy into an amount

---

[42] The appropriateness or inappropriateness of these labels is beyond the scope of this project; however, regardless of whether or not a book deserves the label, it most likely will receive one.

[43] While this topic often appears as a side note in articles (as it does here), for example Pugh and Wallace. Ruthann Mayes-Elma and Elizabeth E. Heilman are two who have written books and articles about the lack of strong females in the *Harry Potter* series.

of hypermediacy to which their child subscribes; however, if the parent dislikes or disapproves

of a product line, the hypermediacy will only carry the product so far. In contrast, if the parents

also enjoy the product line, the hypermediacy becomes a means with which they can engage their

child, appealing to their sense of newstalgia.[44] The formulaic *Cheetah Girls* plots do not alarm

parents; however, few want to engage with the franchise. With *Harry Potter,* it seems to be quite

the opposite. Parents want to read the stories with their children, and unlike the *Cheetah Girls*

films which go straight to cable television and DVD, parents will take young children out to

midnight theater releases of each of the *Harry Potter* films.[45] The diverse age and gender of fans

allows hypermediacy to spread because not only are more people interested in the products, the

available income of the fans allows for an increased variety among products. If an eight year old

girl is a fan of the *Cheetah Girls* and wants to dress as Galleria for Halloween, her mom might

go to amazon.com and purchase her a costume. If this same eight year old girl is a fan of *Harry*

Potter and wants to dress as Hermione for Halloween, her mom might not only purchase her

daughter the Hermione costume, but she might also purchase herself a professor costume to wear

as she takes her daughter trick or treating. This additional purchase allows for both more income

for the franchise and more demand for a continued product line, increasing the hypermediacy

surrounding the text.

Another means of increasing hypermediacy is making the franchise global. As

technology allows our world to become increasingly flatter, if one wants to create or belong to

the most complete knowledge community, it should be one that exists world wide. The *Cheetah*

Girls franchise recognizes this and attempts to globalize as it sets the second film in Spain and

the third in India. However, even with its exotic settings, the fan base for the series is still found

---

[44] I explain Thomas's term newstalgia in detail in chapter two.
[45] The sixth film broke the previous midnight release record held by "The Dark Knight" by selling 22.2 million dollars in ticket sales for midnight showings. (Eller and Fritz)

primarily within the United States. In this category, *Harry Potter* begins with a seeming advantage as a British text. Nevertheless, many children's texts published in the United Kingdom never find success in the United States. In contrast, *Harry Potter* has a world wide fan base noted by the many websites devoted to the franchise located in the United States (for example: mugglenet.com), the United Kingdom (for example: thesnitch.co.uk), and Brazil (for example: potterish.com). This diversity speaks to Jenkins' knowledge communities. If a person engages with a knowledge community truly believing that s/he can learn from others within the community based on each individual's experiences, the more diverse those experiences, the more one can learn from the community. The members of the Potterish community perpetuate this idea on their homepage sidebar where they track the countries from where the visitors to their site log on. Mugglenet also furthers this idea with a translating feature so its visitors can read the site in their native language. By engaging with fans all throughout the world, these participants can further strengthen the immediacy of the text by realizing how similar one another's experiences can be while each finds his/her own way to connect to Harry's adventures.

While I see diversity in age, gender, and ethnicity valuable in strengthening para-culture through hypermediacy, I believe the media with which the fans engage is the most telling factor regarding the success of a franchise. Fans, especially children, love their collectables. Children will ask for every product decorated with their favorite character that they see available for purchase. However, children age, fads change, and collections begin to collect dust. Therefore, for a franchise to preserve popularity, it must also maintain immediacy with its fan base by both aging together and allowing for development through media.

For *Cheetah Girls'* fans, the most popular media for physically involving fans are music and toys. The marketing experts want to reach young fans, and they want to have merchandise

that appeals to six to ten year old girls. Initially the girls will want the music CD, and then they can add singing *Cheetah Girls* action figures and a tour bus to their Barbie collection. While there is novelty to a doll that sings, when considering Marshall McLuhan's labels of hot and cool media, these toys are hot. Rather than maximizing the participation and hypermediacy, Play Along Toys, who only sells licensed merchandise, has limited the child's ability to interact. The child cannot pretend to be one of the Cheetah Girls and sing for herself; the doll is the Cheetah Girl and does her own singing. This increases the business for the toy company who can then sell the child a new toy for the new fad, but it does nothing to increase franchise longevity or child intelligence. So while fans initially purchase the hypermedicacy surrounding the *Cheetah Girls,* the products quickly lose their sense of immediacy, and fans move to a new fad.

In an attempt to retain immediacy, Disney Enterprises addresses one complication of the *Cheetah Girls*, its aging audience. They understand as fans age they want to interact with fewer toys and more "cool" media, such as websites. To try to maintain immediacy with the older fans, Disney Enterprises allows for the band, which also goes by "TCG," to have a MySpace page and a website through Hollywood Records, rather than all web presence being directly connected to the Disney Channel site. Through this separation, fans can look to a more age appropriate medium for information. Younger fans can follow the *Cheetah Girls* and learn about the films and other product lines through the Disney Channel site, and older fans can follow "TCG" and their musical careers through their corporate MySpace page or Hollywood Records site. Regardless, the majority of the sites related to both the *Cheetah Girls* and "TCG" are still professional sites.

Therefore, I believe the *Cheetah Girls* franchise's failure occurs at two points. The first comes with its attempt to appeal to two distinct audiences. Rather than allowing the girls to

grow up with their audience and have new adventures that would age with the audience, Disney Enterprises has tried to maintain the family friendly atmosphere the band had at the outset while also trying to appeal to the older audience members. Because of this, the older followers are losing interest, and younger fans are sticking to Hannah Montana/Miley Cyrus or The Jonas Brothers, other Disney Enterprises superstars. The second breakdown comes with Disney Enterprises' control over all of the engagable media. While there are fan run sites to follow the *Cheetah Girls*, any online search turns up mostly professional sites. This demonstrates a certain amount of censorship regarding fandom. Fan behavior, rather than challenging the content or even promoting imaginative pieces to fill story gaps, becomes celebrity sightings and gossip. This, I believe, restricts the knowledge community. Rather than growing by strengthening its knowledge, the community dissolves as new interests develop.

In contrast to the Cheetah Girls who have aged and matured minimally in the past decade, Harry aged seven years and matured from childhood to adulthood over the past twelve years of public life. This happened because Rowling did not set out to write to a specific audience; instead, she opted to tell a specific story, and her story forces her characters to age and mature. Harry's maturing works to maintain immediacy for Rowling's readers. While he starts as a naïve eleven year old boy, the series ends with a seventeen year old man[46] who faces death and comes out the victor. Rowling spent over a decade writing about Harry; if he had stayed eleven in all seven texts, his initial fans most likely would have lost interest in his antics. However, it is not only his maturation that has brought "Pottermania" to the popularity it still enjoys today even years after the series' end, but also it is the community that surrounds the fandom. So while

---

[46] While many would consider him a young adult, in the wizarding world, a boy comes of age at seventeen, the age of Harry at the beginning of book seven.

there are Harry Potter action figures, that users must manually move, and toys that children use to engage in play, the most popular medium used by fans to engage Harry Potter is the Internet.

The biggest difference between *Harry Potter* fans and *Cheetah Girls* fans is the sense of agency, resulting from the sense of community *Harry Potter* fans feel resulting from their fandom. The *Cheetah Girls* is a fad for most fans. They buy into the hypermediacy and get excited about the product, but they experience limited ownership of their fan status. The hot media most use to engage with the franchise limits the fans' ability to translate what they experience while engaging with the toys to anything outside of the time they spend with the merchandise. *Potter* fans behave differently. As Jenkins explains in the *Harry Potter* chapter of *Convergence Culture*, when Warner Bros bought the film rights to the Harry Potter books and began attempting to control the media presence of the texts, the fans fought to keep their websites and knowledge communities up and running. Then, when it was discovered that the property wars were between big media and teenagers, even non fans voiced support for the adolescents to keep their websites. At the beginning of the series, many Potter website owners were home-schooled children who developed knowledge communities with other fans. They enjoyed sharing their experiences with the text with one another, and some, in the case of "The Daily Prophet," used Hogwarts as a virtual school for themselves (Jenkins). I believe this early sense of agency resulting from engaging with *Harry Potter* as a cool medium is both how Rowling retains her fans and how fans recruit a broader base for their knowledge community.

When fans only engage with the hypermediacy others set out for them, it is easy to be distracted by other forms of hypermediacy and technology that come along. This creates a marketing battle between franchises trying to retain fans and franchises trying to lure consumers to their newer, shinier, and/or faster gadgets or, as in the case with children, the character that

has an increased popularity value. However, when fans create the hypermediacy, they are much less willing to give it up. In the case of *Harry Potter*, fan ownership or "Pottermania" peaked in 2005, after the release of book six, *HBP.* Rowling's abrupt ending of *HPB* caused numerous fans to seek out knowledge communities so that they could reconcile their thoughts about the series to what the text says. The day after the text was released, the fan site "Dumbledore Is Not Dead" appeared simply as a place for distraught fans to gather with one another and not feel isolated in their mourning of this fictional leader. David Haber, the founder of the site, claims he created the site initially "to help fans through the shock and grief over the loss of Dumbledore" (FAQ); however, he soon realized whether or not Dumbledore was actually dead and regardless of how Rowling ends the series, that fans will want to continue conversations about these books. He realized that while the shocking ending created a knowledge community that sought to analyze the books, he did not want that knowledge community to disband once the books concluded. Haber then in 2006 changed the name of the website to "Beyond Hogwarts" as he altered the focus from simply looking for clues regarding Dumbledore to preparing fans for the conclusion of the series. He explains,

> Together on Beyond Hogwarts, now that the last book has been finally read, fans can discuss the Harry Potter septology, and face a world with no new Harry Potter books, and because of Beyond Hogwarts, we won't be facing it alone. Now that the last page of the last book is read, there are many aspects of Harry's story and the Wizarding World that fans will be discussing and debating for years to come. And we'll all be there together, Beyond Hogwarts. (Beyond Hogwarts FAQ)

Haber and the other fan site webmasters realize people who engage in this para-culture have become a community and enjoy interacting and learning with one another. They do not want the end of the series to mean the end of community and therefore, they adjust the sites accordingly.

The continuous action on fan websites three years after the publication of the final text demonstrates the strength of the *Harry Potter* knowledge community. Another means of proving

the strength of grassroots hypermediacy is the fan fiction[47] that surrounds a franchise. Media giants, such as Warner Bros and Disney Enterprises, rarely encourage fan fiction, as they become concerned about copyright issues.[48] Therefore, all fan fiction must come from the grassroots level of hypermediacy. The results of general Google searches for *Cheetah Girls* and *Harry Potter* fan fiction further accentuate the differences between the two franchises. The only site that contains any *Cheetah Girls* fan fiction is fanfiction.net. This site also contains *Harry Potter* fan fiction, along with stories based on countless other books, movies, plays, cartoons, games, comics, television shows, and other miscellaneous media. In addition to the *Harry Potter* stories found on fanfiction.net, there are more than five additional,[49] still maintained, fan fiction websites devoted strictly to adding to the *Harry Potter* experience.

I monitored fanfiction.net for twelve weeks[50] to compare fan involvement with both franchises. On the first day of week one, there were thirty-one *Cheetah Girls* stories. None of the stories had any crossover components. There were 398,427 Harry Potter stories, 1742 crossing over to combine with countless other stories including *Bridge to Terabithia, Chronicles of Narnia,* and *Twilight.* On the last day of week twelve, there were thirty-two *Cheetah Girls* stories, although the count at one point dipped to thirty and peaked at thirty three, meaning over the twelve week period, three new stories were submitted. In comparison, after twelve weeks, there were 411,236 *Harry Potter* stories, with thirty-nine stories being added the morning of

---

[47] As I started following fan fiction, I am interested to see that this is primarily a culture for young adults. There are some fan fiction sites and stories for adult authors, such as Tom Clancy; however, the majority of fan fiction is written based on children's or young adult literature. I believe some of this results from the professional author pages adult authors tend to maintain; whereas, because of copyright issues most fan fiction is on fan sites.

[48] Even the fan fiction sites are concerned about copyright issues. On the front page of "The Sugar Quill" is the following disclaimer, "J.K. Rowling is the genius behind Harry Potter. We are greatly indebted to her for providing us with hours, days, months, even years of entertainment. We thank her from the bottom of our hearts for creating characters and locales which enable our imaginations to run wild."

[49] I continuously discover additional fan fiction sites. I am choosing to focus on these five sites because they have large archives of fan fiction along with claims of high traffic volume. I chose to not look at members only fan sites, like livejournal.com, because I wanted to limit my research to sites publicly accessible to all. I am not listing all fan and fan fiction sites I found as that would simply create pages of links.

[50] during spring/summer 2009

week twelve day seven. On average over 150 new stories are written daily about *Harry Potter* on fanfiction.net alone. Unlike the *Cheetah Girls* stories, because of the frequent updates and new additions, it is, without constant around the clock monitoring, impossible to measure the number of *Harry Potter* stories being removed and replaced on the site each day.

Even with the hundreds of stories being added to fanfiction.net, there are also hundreds of stories being written and updated elsewhere. Of five other public *Harry Potter* fan fiction sites, four contain active writing (fictionalley.org, harrypotterfanfiction.com, portkey.org, and fanfiction.mugglenet.com[51]), and one (sugarquill.net) contains fan fiction archives with no new additions due to computer server complications. "Harry Potter Fan Fiction" claims to "receive, on average, over 40 million hits per month." In addition to the fan fiction found on these websites, four (fictionalley.org, portkey.org, fanfiction.mugglenet.com, and sugarquill.net) contain fan art as well. One non fan art site, harrypotterfanfiction.com, instead has a place for fans to write songs. All of the fan sites, including fanfiction.net, have a place for discussion forums and knowledge communities to form and grow based on the shared experience of writing fan fiction.

In visiting, reviewing, and monitoring these sites, I discovered how seriously the writing communities view their work.[52] On all six fan fiction sites mentioned here, there is an element of peer review for published stories. Some peer review systems only check for levels of appropriateness and readability. Other sites' peer review guidelines include more detailed feedback. Therefore, while anyone can read the stories published at all six sites, not anyone can write. All of the fan fiction sites require authors to join the sites and submit information about

---

[51] This fan fiction page is a division of the MuggleNet fan site.

[52] While I maintain that these communities take their writing seriously, I do not mean to imply that it is all quality writing. These are fan sites, not sites for future authors. While some sites offer Beta readers who can provide constructive criticism to authors regarding writing style, most are only concerned with levels of appropriateness, and most feedback relates to storylines rather than quality of writing.

themselves before they are allowed to contribute. This accountability strengthens the community as members trust one another with information about themselves. All of the sites contain regular contributors who are writing novel length stories in order to maintain their connections within these communities.

The para-culture that occurs as the fan sites with engaged knowledge communities and the fan fiction sites with equally engaged participants merge together with the children who dress up and play and/or the others who engage electronically through the video games creates true convergence. This versatile para-culture, the melding of children's literature and media that can no longer operate entirely independently, which surrounds *Harry Potter* is what makes the franchise the success it is. However, it is these mélanges of media that demonstrate the indestructible nature of forces joined together through participatory culture to create the franchise driven medium of convergence literature. Schor argues the effectiveness of viral marketing, of the 360 degree world that children, tweens, and teens cannot escape, but I say this marketing also results in the creation of convergence literature. When children get excited enough about a book that they want to pretend to be the characters, and when they recruit others to play along, spreading the message of the text, they participate in more than viral marketing; they participate in convergence. When tweens and teens begin to play the video games and watch the films, and they want to do these things in groups, so they spread the message by engaging others with the text; this too is convergence. And when local groups of participants can log onto the Internet and see that they are a part of a culture that is world wide, this again is evidence of convergence.

Children embrace the advertising and para-culture introduced to them as infants and toddlers and in turn come to expect convergence literature. They answer the call issued by the

convergence of media and literature asking readers to truly participate with a text. For children and young adults, reading does not have to happen in either isolation or a classroom, nor does it need parental or educational explanation. Convergence literature allows readers to explore a text on their own, to develop their own knowledge community, and to embrace however much hypermediacy they choose. While marketers strive to promote particular franchises, true convergence literature emerges both with and in spite of corporate sponsors, calling active readers to engage. Convergence literature is the peanut butter and jelly of young adult literature; the different ingredients can no longer be separated, and the recipient would not want it any other way.

CHAPTER FOUR: SOUP, SALAD, AND DESSERT—THE GROWING UP OF CHILDREN'S LITERATURE

Parental Advisory: Explicit content. Viewer Discretion Advised: Some Material May Not Be Suitable for Children. The question becomes, what is suitable for children? For young adults? Is a small amount of foul language acceptable, but not an excessive amount? Are sexual innuendoes tolerable, but explicit descriptions unacceptable? Adults often feel it is their responsibility to discern what content children can safely navigate without sustaining psychological damage. As these adults attempt to regulate content, other adults label their actions. Some labels are positive, such as parenting. Others are negative: censorship. Regardless, as adults attempt to limit a young adult's exposure to unpleasant or inappropriate content, many young adults experience this content without any adult's knowledge.

Children and young adults have encountered objectionable experiences since the beginning of recorded history. Young people have been victims of physical and sexual abuse, they have witnessed ungodly behavior, and they have lived on the streets experiencing starvation. Charles Dickens and other nineteenth century authors[53] allowed these experiences to manifest themselves in their works, but when literature about children adopted a more child-centered focus and then became about entertaining as well as educating, the dark underside of youth got buried. Soon, censors began the work of deciding the appropriateness of works for children. Amy McClure, in her article "Censorship," defines the boundaries established for late nineteenth and early twentieth century authors. "No lying or stealing or other crime or felony unless it is suitably punished. No drinking or smoking. No description of bodily functions more

---

[53] I address Dickens' work more completely later in the chapter. However, I also think of Charles Kingsley's *Water Babies* (1863) and his commentary on the mistreatment of chimney sweeps. The child protagonist, Tom, believes fear, beatings, and hunger are natural parts of life until he "drowns" and becomes a water baby. While Kingsley was writing more of a commentary on the treatment of children than a story for children, the fantastic elements of the story make it appeal to children as well as adults. Regardless, Kingsley and others did not concern themselves with hiding many of the harsh realities of childhood.

sexually suggestive and/or scatological than sneezing. No use of bad language, including such racial pejoratives as *black"* (24, emphasis original). Although McClure does not discuss the mistreatment of children as a category of censorship, I find harsh treatment of children to be considered an "other crime or felony" as it disappears from texts as well. McClure believes the "three major motives for censorship are evident: the moral, the psychological, and the sociological" (22). For her, the overall concern of censors is that literature is "depicting too much" and that it is "too realistic" (22). Censors want readers to feel safe, comfortable, and entertained. However, now, in the twenty-first century, despite censorship and banned book lists, the dark underside refuses to hide. Rather, it demands to be heard. Technology has given it a voice. Television cameras go to war-torn parts of the world and broadcast back to Western Society the plight of starving children. Blogs allow victims to write of their abuse without risking public humiliation or scrutiny. MySpace and Facebook accounts provide a place for teenagers to share their experiences with sex, drugs, and alcohol, while YouTube creates a platform for adolescents to share videos demonstrating their experimentations in these areas. Therefore, despite the possible moral, psychological, or sociological repercussions, these "too realistic" accounts require attention.

Henry Jenkins in his introduction to *The Child Culture Reader* explains, "Our grown-up fantasies of childhood as a simple space crumbles [sic] when we recognize the complexity of the forces shaping our children's lives and defining who they will be, how they will behave, and how they will understand their place in the world" (Jenkins, "Innocence" 4). In considering this, young adult authors have a difficult choice. They can write solely for entertainment, ignore the dark underside, avoid censorship, and retain parental favor. Or, they can investigate the dark underside, write books that address the occurrences there, and risk experiencing censorship.

Therefore, as adults consider the forces and influences shaping a young adult's life, those same adults must decide how much knowledge about those influences young adults should possess. Lynn Spigel, in her article "Seducing the Innocent," initially appears to support censorship as she discusses Foucault and his use of discipline to regulate knowledge. She believes "adulthood brings with it authority, and even more a civic duty, to control the dissemination of information about the world. And childhood—as a moment of purity and innocence—exists only as long as the young are protected from certain types of knowledge" (114). She also understands that "mass media have been seen as a threatening force that circulates forbidden secrets to children, and that does so in ways that parents and even the state cannot fully control" (114). However, the issue of keeping forbidden secrets from children is not easily solved through censorship or media limitation. Spigel realizes that the phenomenon of what retailers term Kids Are Getting Older Younger (KAGOY) is forcing adults to understand that children know adults are keeping secrets from them; therefore, rather than avoiding controversial content, adults are trying to be involved with the circulation of knowledge. So, as children's literature continues its development, more authors are willing to experience risk by giving up the adult power of control and instead giving young adult readers knowledge about the dark underside. This knowledge gives the reader the power to make his/her own choices and claim agency over his/her own life.

When authors take this risk, the intersection of media theory and literary theory creates a need for a more intelligent young adult reader. Risky texts follow Steven Johnson's sleeper curve as described in *Everything Bad is Good for You* in that they often initially seem to be a form of "sensation" fiction: stories that meet "lowest common denominator" status as they garner

attention from their controversial subject matter.[54] However, Johnson's "argument for the sleeper curve comes out of an assumption that the landscape of popular culture involves the clash of competing forces: the neurological appetites of the brain, the economics of the culture industry, changing technological platforms" (10). Young adult authors are looking at books as a means of creating a piece of contemporary culture. Rather than only wanting to create a sensation, they want to begin conversations about authentic reality where everything does not always go well for the protagonist. Authors use texts to open up a dialog that uses multiple points of view where no single viewpoint can be the only means of creating a person's reality. Instead, these texts allow the reader to put him/herself in multiple characters' points of view, allowing him/her to determine his/her own sense of reality. Yes, young adult readers might initially be attracted to the dark underside content; however, when considering this censored content juxtaposed with media and literary theory, an intelligent reader will discern multiple layers of meaning. The intelligent reader will look out not only for stimulating reading but will also look for ways to connect that reading to his/her cultural environment and/or knowledge community.

Children who are allowed to use the Internet, attend school, or interact with other children are exposed to unpleasantness earlier than most parents want those experiences to occur. Yet, as watchdog groups attempt to shield children from the knowledge or the experience of some of this unpleasantness, the secrets sneak out; for, I believe a child is an effective medium for spreading secrets.[55] The question for adults then becomes, if children's awareness of issues is to come from less reliable sources (other children who often possess incomplete information) how do we, as adults, give them good information? If a child develops an improper relationship

---

[54] While there are numerous books that fit into this category of sensational, dark underside material, the examples in this chapter are texts that are not only sensational but also focused on realistic social dilemmas and ways to help young adult readers see beyond the circumstance rather than only seeing the sensation.

[55] For me, any delivery system is a medium. While we do not often think of humans in this capacity, in this chapter I will argue how young adult/tween/teen culture requires young adults to mediate themselves.

with an adult he or she met through MySpace, will the child confide in a trusted, safe adult or look to another Internet source for a solution? Children's literature seeks to provide another option, a view of children discovering their own agency and changing their circumstances. Authors write realistic fiction that can be used to raise awareness before young adults find themselves in some of these dark underside situations and/or that can be used to get a victim to begin talking about trauma s/he experienced. Authors also write historical fiction, beginning to expose some of the dark underside that was previously unmentionable, showing readers that people throughout time have faced difficult circumstances and have matured and/or changed through those circumstances. Authors of this type of historical fiction allow children and young adults to experience a more complete view of history, a view that often removes rose colored glasses.

These texts, that discuss the social implications of the dark undersides of youth, model themselves after traditional books analogously to the way that the technology that introduces the material is modeled after more traditional media. The new is not the same as the old, although it might appear that way to some. Just as Bolter/Grusin argue in *Remediation*, "New media are doing exactly what their predecessors have done: presenting themselves as refashioned and improved versions of other media" (14-15), new types of books for young adults are trying to be an improved medium as well. Bolter/Grusin realize that "no medium today, and certainly no single media event, seems to do its cultural work in isolation from other media, any more than it works in isolation from other social and economic forces" (15). While their focus is the juxtaposition of digital visual media with painting, photography, film, television, and print, I believe when considering young adult literature we must also juxtapose an individual's experiences alongside books for children and those for adults as well. Authors do not want to see

their texts only as another didactic piece to the educational puzzle; they want their texts to bring new, more complex issues and experiences to the forefront for the child and young adult reader. Authors want to debunk the myth of childhood innocence. They agree with Jenkins that "too often, our culture imagines childhood as a utopian space, separate from adult cares and worries, free from sexuality, outside social diversions, […] beyond historical change, more just, more pure, and innocent" ("Innocence" 3). Authors want both adults and young adults to know that adolescents are not alone in their dark underside experiences. However, authors cannot force a reader to engage with the technology that is provided to them. Authors also cannot provide only didactic lessons regarding the dark undersides of society that censors often wish to avoid. Instead, authors can provide characters that set an example.

The books I discuss in this chapter help tweens and teens address issues of the dark underside by revealing characters who have remediated themselves. As Bolter/Grusin remind us, "we continue to define ourselves through characterizations in popular written fiction" (231), and young adult authors want to write the fiction that teens use to do so. The characters I discuss in this chapter are concerned not only with how they present themselves to others but because of the circumstances of their lives, they also must rethink the messages that they are sending and how they want those messages to be received. They are not simply coming of age or maturing. They are interacting both with others and with various media and are thus changing because of this interaction. Therefore, they do not grow as characters simply because of the circumstances of their lives but also because of their interaction with media, both technological and human. Through this they become aware that they are a medium and that they must remediate themselves if they want to deliver a message that is authentic to others around them. Then, "because we understand media through the ways in which they challenge and reform other

media, we understand our mediated selves as reformed versions of earlier mediated selves" (232). Ideally, then, as readers observe how characters respond and change, they too can see the possibility of self remediation.

The complication to the adult author's solution is exposed in Jacqueline Rose's text, *The Case of Peter Pan, Or, The Impossibility of Children's Fiction.* She claims, "children's literature is impossible, not in the sense that it cannot be written (that would be nonsense), but in that it hangs on an impossibility, one which it rarely ventures to speak. This is the impossible relation between adult and child" (1). Rose believes children's books often fall into a trap trying to use a text to reconcile the relationship of adult and child although neither the adult author nor the child reader is in the text. She believes adult authors can confuse their intentions as they try to secure a relationship with a child reader through the child protagonist. "If children's fiction builds an image of the child inside the book, it does so in order to secure the child who is outside the book, the one who does not come so easily within [the adult author's] grasp" (2). For Rose, an adult author cannot leave behind his/her adulthood while writing for children, thus the adult creates a fictional "child" who still contains the knowledge and desires of an adult. While Rose is using this argument as a framework for discussing the sexual nature of *Peter Pan* (1904-play, 1911-novel), I feel it must again be considered with modern, adult themed children's fiction. For despite Rose's concern, I think it is precisely the adult knowledge and desires that help authors relate to young adult audiences who are beginning to understand and struggle with adult tendencies.

Adults know that when children come into contact with adult themes, they rarely turn to adults for explanation. This knowledge validates Rose's argument that a disconnect between children and adults exists. It also creates a space within which authors can work to create texts

that seek to reconcile the confusion that Rose believes results from this disconnect, for while Rose claims children are not implicitly innocent, she also believes adult authors have the ability to corrupt. Nevertheless, throughout history there are countless examples of authors' addressing adult topics and the roles of children within those topics. In the nineteenth century, authors such as Charles Dickens (although Dickens and others did not intend their books particularly for children) would write texts that would address some of the plights of children.[56] However, as the industrial age progressed and government began deeming education (and books for children) necessary, the cultural view of childhood changed.[57] Late nineteenth and early twentieth century texts begin to reflect a more innocent view of children, and the stories of their lives revolve more around play and education than they do around suffering and work. These works, like *Alice's Adventures in Wonderland* (1865) and *Peter Pan* reflect a fanciful state of childhood, where on the surface the story is adventuresome and playful, yet as a reader investigates the layers of text s/he will find metaphors and analogies for more serious topics. Now, as modern authors alter how these serious topics are addressed, the need for the intelligent reader continues. Modern books demand an intelligent reader because their topics are realistic. Rather than considering that each fanciful element could be a symbol for something else, modern readers must look for the double meanings of things with which they are already familiar. The modern text's intelligent reader must understand how to decode layers of text and recognize metaphors, analogies, and

---

[56] Some of the most obvious examples are *Oliver Twist* (1837), *David Copperfield* (1850), and *Hard Times* (1853).

[57] Stephen Kline addresses these issues in his article "The Making of Children's Culture." "The significance of this major revision to the conception of childhood has gone almost unnoticed by a historical gaze narrowly directed towards the cataclysmic social transformation that followed the mechanization of production. Children's lives began to be featured in fictional and social historical accounts of the early industrial period, notably in the novels and stories of Charles Dickens, often either as warnings about the brutality of industrialism or as indications of social progress achieved by the factory acts of the opening decades of the nineteenth century and the 'free' schooling acts of the later third. Indeed, these changing attitudes had first taken hold earlier, prodded by an active social movement that had its protective aspirations focused on removing children from the industrial environments that were oppressing adult working women and men." (97).

intertextual allusions, while s/he must also be able to engage in conversations regarding the social implication of the text, because modern intelligent readers belong to communities of readers who want to digest texts rather than ingest them.

To be successful in raising awareness regarding any issue from the dark underside, a text must be a remediation of the problem, possessing immediacy. The problem must be rearranged and presented in a way that allows the reader to identify with the character and understand appropriate responses without feeling pressured into a specific type of behavior. If an author does not use authentic language and feelings, the reader instinctively knows.[58] This moves these realistic fiction books, in terms of Marshall McLuhan, from a hot medium to a cool one. Each story cannot be a how-to manual or a didactic allegory. Instead, if a book is going to address the dark underside of youth, it must be a book with which readers can participate. The book must invite convergence, allowing a knowledge community to gather and talk about, engage with, and think through the novel.

In chapter three, I discuss Bolter/Grusin's ideas regarding immediacy and how when writing displays immediacy, the text disappears, leaving the reader with only the message. This is how Rose describes realism. She is not as concerned with whether the text "is 'literary' or truly 'aesthetic'" (65) as she is with how both an author presents and a reader perceives the language within a text. For her, realism "is that form of writing which attempts to reduce to an absolute minimum our awareness of the language in which a story is written in order that we will take it for real" (65). It holds a "conviction that the best form of expression is that which most innocently ('no dishonesty', 'no distortion') reflects the objects of the real world" (65).

---

[58] There are two types of readers of dark-underside texts. The first are readers who have experienced similar content. They judge the authenticity of the text by comparing it to their own experiences. The second are those who are interested in the dark underside content. Their judgment of the authenticity of the text is a culturally conditioned instinct, as they must juxtapose their experiences with consistency among this style of text to determine authenticity.

Although readers are aware that texts are fictional, if an author is going to write with immediacy, and allow the text to represent a plausible reality, the text must possess authentic situations and not a glorified version of an experience. The reader must believe the circumstances are possible. However, Rose realizes this is not always the case in issues of sexuality. She uses Rousseau's *Emile* (1762) as an example of an author who demands realistic language, yet she finds Rousseau contradicts himself when it comes to issues of sexuality. While he believes sexuality should be discussed, he becomes increasingly quieter with his pupil Emile when he must explain sexuality. Rose concludes "Sexuality produces figures of speech and it also *requires* them; it stands at the opposite pole from the linguistic purity which Rousseau is otherwise trying to promote in the child" (48). Rose believes if Rousseau has trouble clearly articulating sexual content, then modern authors will as well. Although sexuality is a real part of young adult life, mediating it can be difficult. When educating children, "sexuality seems to pose problems for any theory of language based on the idea that things can be simply and unequivocally referred to" (48-49). In young adult fiction, a portion of the problems results from the varying realities and knowledge bases of young adult readers. Another problem results from the idealistic and innocent views adults have of young adult behavior. Therefore, authors possessing an authentic voice who are able to help young adults develop one as well become tools of remediation.

It is the author's tone that invites readers to participate with the text. Readers connect with a text because their experiences online and in knowledge communities are reflected in the ways the characters of the books are interacting with others. As young adult readers judge the immediacy of the text, they can seek to match the experiences in the book with the experiences

they know or have read about on the Internet.[59]   Through these shared experiences and investigations, intelligent readers add definition to the text, allowing semiotic layering to occur.

Layering must exist for a novel to be a cool medium, otherwise young adult readers lose interest in discussing the text, and the most successful layering occurs in problem novels. While almost all young adult novels could be classified to some degree as "problem novels," in that in each individual text there is some problem that must be solved; some problems are quite innocent, like gaining a new sibling; some are complicated, like knowing a friend, acquaintance, or loved one who commits suicide. It is this degree of complication in conjunction with the immediacy of the text and the participatory desires of young adults that allows for a knowledge community of sophisticated readers who participate with other readers and acknowledge the differing messages embedded within the text and who are interested in decoding the text. Children and young adults understand the inconsistency of human nature; therefore, they realize problems often cannot be solved in a simplistic fashion. Rather, they embrace polyphonic texts and enjoy the immediacy created from exploring how the juxtaposition of various messages allows them to discover solutions for themselves. The polyphonic tendencies of young adult texts help to shape the remediation of characters. Potentially, each character can represent a different type of authentic truth. It is the synthesis of these voices that allows the protagonists to identify the real for themselves and then become appropriate delivery systems for their messages.

When Bolter/Grusin define immediacy, they do so broadly. "*Immediacy* is our name for a family of beliefs and practices that express themselves differently at various times among various groups […] The common feature of all these forms is the belief in some necessary contact point between the medium and what it represents" (30, emphasis original). The medium

---

[59] Regardless of whether or not what readers believe to be true is actually true becomes secondary to the young adult reader's perception of reality.

of printed language is traditionally viewed as a means of learning. Therefore, the contact point for fiction, especially children's and young adults' fiction, often becomes a theme that implies a lesson. However, in literature for adolescents, for lessons to be successful and texts to be "cool," authors must present any didactic message in a variety of ways; they must make it immediate. As stated earlier, immediacy is a type of realism. For Bolter/Grusin it is represented by digital technology, but I see it beyond that. Immediacy is not only technology making something appear real; it is also a form of transparency. Bolter/Grusin use the example of virtual reality goggles as a means of putting oneself into a new reality. However, just as the person must wear the goggles to participate in that world, when immediacy is found through a text, the reader must allow his/her imagination to place him/herself in the written world. The true test of immediacy is if a person's imagination will allow him/her to overlay the new world onto the old one and place him/herself within this new space.

One author who engages readers through an immediate, polyphonic text is Ann Brashares in her *Traveling Pants* books. In the first book, *The Sisterhood of the Traveling Pants* (2001), she establishes four points of view through her protagonists Carmen, Lena, Bridget, and Tibby, all the while maintaining her third person omniscient narrator stance. Her creation of these four unlikely friends with their unique strengths and weaknesses, in combination with their four separate summer destinations, gives her text multiple contact points for the reader to connect, allowing her to relate to a wider audience. These contact points create layers of meaning which allow her to have a theme of experience, with both proper and misplaced maturity, while avoiding the heavy handed didactic tendency to advocate and/or condone various teenage behaviors. She also averts censors by adding vagueness to sexual activity and suicide, causing her readers to decode the layers of lessons rather than stating them overtly.

Brashares structures her text as a rotating narrative of each of the girls, switching her limited narrator focus from girl to girl while also including first person point of view letters as the friends write to one another and mail each other their magical pants. She abandons chapter titles for famous quotations that initially appear randomly positioned but as a reader decodes multiple layers of text, s/he comes to realize the quotations provide a source of thematic reading guidance. This structure, including the font changes for letters and quotations, discourages the reader from jumping around in the text and only reading about one or two characters, implying all characters are important for decoding all of the layers of the text. Without the polyphonic nature of the text and the different personalities of the characters, Brashare's novel would be a preachy novel telling adolescents not to have premarital sex, not to judge people by their appearance, and to always tell the truth. Fortunately for her readers, Brashares embeds these messages into layers of text the readers must uncover with the characters, as she employs the acts of remediation and collective intelligence as means for teaching.

Brashares builds immediacy with her readers through the engagement with the various media by her characters. The story takes place in present day, but by putting her characters in three different countries, and two away from technology, she arranges it so that the girls must forgo the use of cell phones and email as their primary means of communication. Instead, they write letters to one another. Lena paints pictures of Greece, and Tibby uses her digital video camera to make a "suckumentary" of her summer experience working at a drugstore. By removing the characters from their traditional means of communication, Brashares first forces them to mediate their summer in their communication with one another. For instead of using oral communication and simply calling one another or written communication by quickly

sending off an Instant Message (IM)[60] to a friend for an immediate response, these friends must establish new ways to communicate with one another. They must reshape their first choice of a delivery system for one more appropriate to the situation. For these friends, their summers are not complete unless they can share them with one another; therefore, as they communicate back and forth and use various media to tell and retell one another's stories, they learn not only how different media alter a message but also how the message can alter the medium.

As the novel progresses, the characters themselves become a personification of Bolter/Grusin's theory of remediation. "A medium is that which remediates. It is that which appropriates the techniques, forms and social significance of other media and attempts to rival or refashion them in the name of the real" (65). This definition of a medium defines teenage behavior. Tweens and teens are often remediating themselves as they juxtapose other teens to popular media and then refashion themselves based on social significance in the name of their perception of the real. This also creates a connection between remediation and collective intelligence. When teens work in isolation, they are forced to constantly remediate themselves as their perception of the real continually shifts. However, when they participate in a knowledge community, they are able to see the real more clearly, and then they are able to both remediate themselves and their message more clearly, creating stronger public pieces of remediation. The girls know their experiences are real; however, without the ease of day- to- day communication within their knowledge community, Brashares's characters must refashion how they convey the real to one another. Each girl is an original medium, and as she mediates her message to her friends, she is also remediating herself. Brashares (who herself is also doing this as the author of the text) then has them remediate their original stories into one interwoven tale. However, to be successful in their (re)mediation, they must engage various media to accomplish this goal:

---

[60] The 2001 copyright explains the girls' preference for instant messenger rather than text messaging.

written narration, oral story-telling, video, and art. Their remediation also requires them to understand not only their techniques for using these media and the reasons they choose to use different media to tell different aspects of the stories, but also the social significance placed on their actions by others.

Tibby, the friend who remains home for the summer, misses communication through technology the most. "She gazed at her sleeping computer, the Power button pulsing under its masking tape like a slow heartbeat. Usually her computer was flashing and whirring all evening as she IMed her friends. Tonight they were all far away. Somehow the masking tape looked like a gag over the computer's mouth" (104). However, her interest in technology feeds her desire to make a documentary, or "suckumentary" as she terms it, of people that she meets over the summer, and it enables Brashares to further use polyphony by introducing Bailey, a 12 year old girl dying of leukemia, who provides a voice of wisdom plausible from a child only when s/he has considered his/her own mortality.

The purpose of documentary as a media form is to present a form of truth to bring to light aspects of a culture that others might not see. Tibby's goal in making her documentary is to reveal to her friends how much her summer "sucks." She wants to be able to prove to them, regardless of what they say about her opportunities at home, that her summer is horrible. However, the actual mediation of her summer reveals something other than her expectations. As she begins remediating the original messages, she allows herself to see the social significance of people's actions. As Tibby interviews people for her documentary, she begins to understand the importance of the various social schemas that make society what it is. For example, initially she is attracted to Tucker, a boy who puts gel in his hair and plucks his eyebrows, and she is repulsed by Brian who spends all of his free time at 7-Eleven playing video games. While she never gets

to know Tucker, she and Bailey get to know Brian, and Tibby realizes there is more depth to his character. Her willingness to learn from her documentary is what makes Tibby's remediation of her summer a successful social lesson. Tibby wants to appropriate the documentary media form for her own gain, but as she seeks to reveal the real, she herself must learn what the real is. She cannot rearrange the content to convey a false message; she must retain the real as she refashions the messages into a film. As Tibby receives lessons in immediacy she does not know she needs, she also demonstrates the necessity of media for remediation. However, as with media, if there is no audience then the remediation is incomplete.

Tibby's remediation, however, has an audience, and it makes her a better friend to the others, especially Carmen. Tibby's willingness to share the remediation process forces Carmen to also listen to the voices of others and better articulate the message she is trying to deliver. Their ability to synthesize knowledge from experience highlights how a knowledge community can be the best source of collective intelligence. As Pierre Levy explains in *Collective Intelligence,* a true knowledge community must go beyond being a place to either share knowledge or acquire knowledge. Instead, he emphasizes the importance of not only possessing knowledge, but also possessing a constant willingness to gain knowledge from others. "Knowledge becomes the prime mover, and unknown social landscape unfolds before our eyes in which the rules of social interaction and the identities of the players are redefined" (5). For Levy, if a community is unwilling to share knowledge, then it cannot properly transform its members. In the case of Brashares's text, the girls must be willing to share their experiences and learn from the others' experiences for the remediation process to be complete. Carmen must realize that Tibby's documentary and Bailey's cancer change the rules of social interaction because they both allow them to ask questions of people that otherwise might be considered

inappropriate.   These questions and answers change power relationships and force the participants to realize that they might be able to learn something from a younger or seemingly weaker member of the community.

When Carmen learns that her father is remarrying and that he has assimilated into another family, and that he wants her to spend her summer with his new family instead of just him, she is angry. However, she denies her anger until confronted by Bailey. "'I'm not mad at my dad,' she said forcefully. 'Why not ?'[…] 'I'm just not,' Carmen said. 'I'm not mad at him.' It was no use. The tears spilled out. […] 'It's okay.' Bailey said softly […] 'You're allowed to be mad'" (228). Carmen cannot manage her anger until she is given permission from someone who has a right to be angry. Collective intelligence allows social roles to alter. While Bailey is younger and physically weaker, she is more knowledgeable, and her willingness to share her knowledge makes her powerful.   Bailey's choice to use her disease as a reason to get to know people rather than a reason to be angry gives her power over others. However, rather than hoarding power, she shares that power as she teaches Carmen that the only way to overcome anger is to understand the source of the anger.

Collective intelligence strengthens remediation because it embraces the idea that everyone has something to teach, because everyone's individual experiences are different. No one can assume that they know everything, and no one can assume that someone knows nothing. While the girls believe this to be true of one another, for full remediation they have to learn that it is true of the outside world as well. They draw strength from how well they know one another. As Carmen prepares to meet with her friends to remediate their experiences with "the pants" she considers "the real" and its significance to her group of friends. "What happened in front of my friends felt real. What happened to me by myself felt partly dreamed, partly imagined, definitely

shifted and warped by my own fears and wants. But who knows? Maybe there is more truth in how you feel than in what actually happens" (293). Carmen's statement reveals both her understanding of perception and her belief that remediation cannot happen in isolation. Although a person can interpret the real without others around, if there is not anyone to interpret the message, the reality of the moment flees. For authentic reality, something must both feel real to the individual and to others around him/her. Therefore, a person cannot fully experience the real without interaction with others, because alone there are always missing pieces.

Levy's definition of collective intelligence begins by creating anthropological spaces in which everyone participates; however, one cannot simply move from one space to another; the spaces are also hierarchically arranged. The first, simplest space, is earth space, and that is people's genealogy. Brashares's characters know their family and friendship histories. Their mothers became friends in an aerobic class for pregnant women. The women were all expecting babies in September, and Gilda, their instructor, joined them together as the Septembers. The girls trace their friendship back to the friendship of their mothers and the play-dates that ensued from having daughters so close together in age. Levy's second space is territory space, the place a person calls home. For the girls, this place is Gilda's. "Like salmon swimming back to the tiny tributary where they were spawned, we returned to Gilda's as the honorary birthplace of the Septembers and now to the Sisterhood" (292). On the night that falls exactly in the middle of all four birthdays, the girls break into Gilda's and have a late night gathering, returning home to reminisce about their beginnings. Levy's third space is commodity space, participating in economy. In adults, Levy highlights people's adherence to their jobs as a form of identity. For students, this is not as clear, and for Bridget and Lena, their participation in the commodity space is based on their parents paying for them to spend their summers in far away, even arguably

exotic, locations. However, Brashares does not ignore the commodity space. Tibby is working so that she can buy herself a car, and when she describes her family to Bailey, she understands her parents' lifestyle change from her toddler-hood to the present occurred as her parents quit prioritizing the territory space in exchange for the commodity space. Tibby remembers "her parents used to talk about simplicity all the time, but nowadays they seemed to spend all of their time getting new stuff and not having very much time to play with it" (103). This move from simplicity to stuff highlights for Tibby, and the other girls, the danger of the commodity space as it causes the participant to constantly chase rather than reflect. It also forces Tibby to reflect on her role in the commodity space as she seeks to remediate herself. She must consider how she wants others to perceive her economic position.

For Levy, as society progresses, each of the spaces also evolves. Levy's fourth space, the knowledge space, is the space he says is developing as the next level in the hierarchy, and these four characters are demonstrating its arrival. For Levy, knowledge "is part of a cosmopolitan and borderless space of relations and qualities, a space for the metamorphosis of relationships and the emergence of ways of being, a space in which the processes of individual and collective subjectivization come together" (139). Tibby, Lena, Bridget, and Carmen understand that friendship requires borderless behavior. When Bridget recklessly pursues Eric, resulting in a one-night stand relationship, she needs her friends to cross boundaries to help her. Although not explicitly stated in the text, Bridget, like her mother who committed suicide prior to the book's beginning, suffers from a bi-polar like disorder. She behaves manically until she crashes, and then she cannot recover herself. Her friends, especially Lena, know that. When Lena receives a letter from Bridget telling Lena "I'm strange to myself […] I can't sleep. I'm scared. I wish I could talk to you" (284). Lena changes her travel plans, and leaves her sister, Effie, so that she

can go get Bridget. Her sister tells her "You go be her mother" (286). So, Lena crosses not only physical boundaries flying from Greece to New York to Mexico to comfort Bridget, she also crosses the typical boundaries of friendship, to nurture Bridget and bring her back from the depths of depression. It is Lena's knowledge of Bridget's past that allows her border disregarding behavior to begin a metamorphosis or remediation of Bridget. The Bridget who arrives at summer camp and the Bridget who leaves are sending distinctly different messages, but without community, the real Bridget would be unable to identify her true self.

As the girls use different media to remediate their summer, the pants become the most significant medium. The medium of clothing often contains levels of social significance for adolescent females. Bolter/Grusin look to Donna Haraway and other feminist critics who "have shown how the body itself functions as a medium: through traditional means such as choice of clothing and jewelry, as well as more radical ones such as cosmetic surgery, bodybuilding, and body piercing" (237). These critics usually condemn the role of the female body as a medium for the message it typically sends regarding human worth. However, the traveling pants do not send a "commodity determines worth" message. Carmen bought these jeans at a thrift store rather than a boutique, allowing the girls to use the pants as a bridge across these borders. Instead of the wearer assuming value because of the cost of the jeans, the wearer assumes value from the knowledge and community the pants represent. When Lena brings them to Bridget, she hugs them. "They meant support and they meant love, just as they had all vowed at the beginning of the summer" (290). The pants give the girls access to the knowledge space and permission to transcend boundaries to increase understanding. They enable the girls to borrow the attributes and knowledge of the others so that they can accomplish difficult tasks and mediate themselves. Carmen can reconcile with her father and cease to spread messages of anger. Tibby

can visit Bailey in the hospital before she dies and begin caring for others. Lena can apologize, and Bridget can come home. The novel ends with the girls writing their summer adventures on the pants, so that they become a searchable document of their collective intelligence. Therefore, *The Sisterhood of the Traveling Pants* operates as a display of their remediation; at the end of the text, its main characters must look to the various media created over the summer and synthesize what it all means and then transfer that knowledge to the medium of fashion.

Another means of remediating a sensitive subject is seen in Walter Dean Myers's text *Monster* (1999). As soon as readers open the text, they visually notice the hand-writing like font used for the first person narrative journal of Steve Harmon. However, Steve explains his notebook will not be a traditional first-person narrative. Instead, Steve writes in his journal that he is also writing his experience of being on trial for murder as a screenplay, in essence, remediating his life. Since Myers makes Steve the creator of his own remediation, the novel text alternates between Steve's first–person journal and his screenplay, which is still from his point of view but contains dialog and voice-overs from other characters. Initially this text appears to be only a formatting difference from a traditional young adult novel; however, the intelligent reader then sees that Steve, like Tibby, must have a media version of what is happening to him in order to understand it for himself. Unlike Carmen, he does not have a community to use as a filter to determine the real without his own fears and feelings interfering; therefore, he uses the film script to distance himself from his own story to attempt to determine what really happened. He hopes that in objectively recording events he can allow his imagined audience to see him the way he wants to be seen. Thus, the semiotic layering that occurs through Steve's confusion and the court transcript demonstrates Myers's intention to reappropriate the novel format while questioning social roles and challenging a young adult's beliefs.

In contrast to *The Traveling Pants, Monster* shows the pain of isolation instead of the benefit of collective intelligence within a knowledge community. The novel possesses immediacy because like most young adults, Steve is trying to understand his own identity; he wants to know to which anthropological space he belongs. However, he cannot advance to the knowledge space, or even the commodity space, until he understands his role in the territory space. Myers writes for a different audience than Brashares; his work targets urban males instead of suburban females. Brashares' characters take their territory for granted; they have no need to question their belonging in various physical spaces. Myers wants his readers to see their territorial space as a choice, as a consequence of their actions. Therefore, for Steve to remediate his message, he must first determine what is real. He must figure out what Stanley Cavell terms "the presence of self to itself" (Bolter/Grusin 243). Steve understands if one is going to remediate an authentic version of him/herself, then one must know who that self is. He is beginning to understand the social significance of delivering the message of the gang to which he had wanted to belong, and now he realizes if released from jail he wants the social significance of his message to be different. Steve wants to gain agency for himself. He realizes he has been a delivery system for King's messages,[61] and now he wants to deliver a new message, his own message.

Myers requires his readers to serve as jurors; they must decode the truth from the evidence placed before them, and then they must render a verdict. Is Steve guilty? Are they guilty? However, Myers does not give the readers only the court transcripts; the reader also has access to Steve's journals and memories, along with snapshot images that depict how he arrived

---

[61] Steve is on trial with James King, a young man from his neighborhood who is accused of shooting and killing a local store owner. Steve was not in the store when the robbery took place. He is accused of being the lookout for the robbery, but since a man died, he would be considered an accomplice in a murder. In the flashback scenes with King, Steve always acquiesces to whatever King says.

at the trial. These assist the reader and Steve in understanding how Steve must remediate his life as he attempts to discern both the social significance and the truth of what is going on around him.

Pre-jail, Steve belongs to a film club at his school where he is learning the nuances of film making. At the beginning of the novel, when he decides to record his trial as a film, he remembers his film teacher, Mr. Sawicki, explaining the importance of plot in connection with endings. "You need to predict without predicting. You know what I mean? When you make a film, you leave an impression on the viewers, who serve as a kind of jury for your film. If you make your film predictable, they'll make up their minds about it long before it's over" (19). These directions inform the reader that this text is not straightforward, that this text requires decoding. They also remind the reader that just as films can be reshaped to point the viewer in a particular direction, other media can be reshaped as well. While Steve had enjoyed his classmates' films with the predictable endings, he now feels the importance of an unpredictable ending. He does not want the jurors to see only the obvious. His lawyer reminds him what a difficult task that is. "You're young, you're Black, and you're on trial. What else do they need to know?" (79). Myers wants the reader to wonder if Steve will be found guilty, and by revealing Steve's uneasiness about his role in the robbery turned murder, the reader senses the unpredictable nature of a jury trial.

The unpredictability of Steve's situation within the text allows Myers to reverse the typical polyphonic purpose of a text. Polyphonic texts usually use other peer characters, like Bailey in *The Sisterhood,* as voices of wisdom. However, in this text, the jail is lacking traditional peers and, as seen during flashbacks, Steve's peers on the street did not provide valuable life lessons. The adults are usually not full of wisdom either. Their words are often

vague or guarded, forcing Steve to provide himself with wisdom. Steve hears countless voices in this text; he hears the prosecutor calling him a monster, and his mother declaring him an innocent victim. He hears his neighbors talking about how they need to make some quick money,[62] and his peers telling him he does not have the guts to do what needs to be done. He hears fellow prisoners talking about the ease of doing time, and he hears the sounds of beatings and gang rapes. Steve knows he cannot serve twenty years in prison; he does not know if he is innocent. "It was me who lay on the cot wondering if I was fooling myself" (148). The defense attorney tells Steve that he must believe in his innocence if he ever plans to convince a jury of it, but he knows that it is not that simple. In order to determine the real, both Steve and the reader must operate as the jury of all the voices speaking to Steve; both must discern which voices to follow and when to turn and walk away.

Myers requires his readers, like Steve, to consider their beliefs about social roles and to consider what they are doing to perpetuate those beliefs. Myers anticipates that his readers live, as Steve does, in neighborhoods with residents that challenge them to disobey the law, to use violence for financial gain. Therefore, as Myers considers the struggles many of his readers face, he knows that for this story to possess immediacy, for it to successfully change his readership, he must accurately portray the horrors of the Manhattan Detention Center. Myers, through the voice of the defense attorney, wants his readers "to consider what happened to Steve Harmon, as well as why. There were decisions that Steve made and some he clearly should have made, but didn't" (14). Myers challenges his readers to consider social roles given to them by their culture and to decide if they want to participate in those roles. Steve understands that he is on trail because he questioned his role in the territory space. As his lawyer reminds him that she has to

---

[62] In the neighborhood, Steve feels the territory space and the commodity space are closely connected. If someone wants to fit in with his peers, then s/he must earn money through gang related activity. As Steve spends time in jail, he begins to realize he must separate these two spaces to be successful in either.

show the jury that he is different from the other criminals involved, he realizes, "It was me, I thought as I tried not to throw up, that I had wanted to be tough just like them" (130). Yet, "I know that in my heart I am not a bad person" (93). Steve realizes the message he has previously attempted to convey is one of toughness, and now his attorney insists that he must remediate himself to convince a jury of his innocence. The questions Steve must answer are: Does he want to represent "the real" or something else? What is "the real"? Myers wants Steve's uncertainty to resonate with his readers. It is only through their deciding if Steve is innocent or guilty, if he deserves to be acquitted, that allows them to apply the lessons of the text to their own lives. If Steve does not stand a chance, do they?

Myers, with his challenge of social roles, also provides characters who do not want to see young, black males in the social roles Myers's Harlem assigns. Lorelle Henry, the only witness, is a black woman who has "trouble testifying against a Black man" (169), yet she does it because she thinks she's "doing the right thing […] identifying the right man" (169). She does not want to accept the stereotype idea that black men are criminals, but she cannot deny what she saw. In addition, Steve's father visits him in the jail and tells him the visions he'd had for him at birth, "You going off to college. I used to think of you going to Morehouse and doing the same things I did when I was there" (111-112). The adults want to see the young adults in a positive territory space instead of the negative one their peers introduce.

Myers's novel occurs in the vacuum between these two territory spaces, and there is no clear didactic lesson on how to leave one in order to gain the other. Instead, the reader must decode both Myers's intention and lesson. A reader embedded in gang activity could read this as the story of a young man who catches a lucky break, a college bound, suburban reader might see this novel as implausible. However, an urban young adult who sees himself as a good person yet

wants to be accepted by his neighborhood peers can realize the importance of knowing himself and allowing that self-knowledge to provide the necessary agency for self remediation. The didactic lesson here is for young adults to decide who they are and then be true to that identity, to make sure their life mediates the message they want to send. In order to complete a remediation of one's self, one must know his/her place in all of the anthropological spaces; the foundation for this is the territory space. If someone is not confident of his/her roles in the territory space, then there is no sense of "the real." For one to convey the message of "the real" then one must feel confident that he/she knows it. This coming of age text keeps to the traditional circular journey, and it does not take Steve to the knowledge space, but it allows him to master the territory space, an important step on the journey. So while its chronotope looks traditional, Myer's styling and tone keep it from becoming a didactic novel and allow it to maintain immediacy.

Most young adult novels are a type of coming of age fiction. The main characters follow a growth trajectory, taking a journey that usually helps them mature and prepare for adulthood. In many young adult texts from the 1950s and 1960s and especially the 1980s, the coming of age scenarios addressed falling in love. Now, in the twenty-first century, coming of age is more complicated than finding someone to marry. Young adults have to find their way in territory space, like Steve Harmon, or the knowledge space, like Bridget, Lena, Tibby, and Carmen. Other times, the characters are like Melinda in Laurie Halse Anderson's *Speak* (1999). Melinda is forced into a form of adulthood when she is raped before the text even begins, and she must relearn her territorial space before she can gain any new spaces, for once again, she must learn how to speak.

Before the opening of the text, Melinda is a typical eighth grade girl. She does everything with four other girls, her best friend, Rachel, and Ivy, Jessica, and Nicole. However,

at the start of this first person narrative, she is delivering the message of a ninth-grade outcast. On the bus she sits alone. "People who were my middle-school lab partners or gym buddies glare at me. I close my eyes. This is what I've been dreading" (3). As she sits in the first day of school assembly, Melinda looks for Rachel, and when their eyes meet, "I hate you," (5) is all that Rachel says. First time readers do not know about the rape; they do not know she called the police after the rape but then ran away because she was scared she would get into trouble for underage drinking. Readers do not know everyone hates her because they think she is a tattletale; they only know about a girl who used to have friends and is now all alone. Anderson requires an intelligent reader as she forces her readers to begin decoding layers at the beginning of the text. Should they trust Melinda as a reliable narrator or should they be skeptical of her like her friends? Throughout the text, Melinda's inner monologue convinces the reader that her status as outcast is unjust but not unwarranted. She does not deserve her status because of her actions, but because of her unwillingness to explain them. As a first person narrative, the text allows the reader to receive only the messages Melinda wants to send. The reader can quickly deduce that something over the summer altered Melinda's social significance and role in culture; however, unless Melinda is able to once again discover the agency she felt while dialing the phone and remediate herself, her message will be ineffective.

When asked about the conception of Melinda, Anderson admits she was born "In a nightmare! I woke up one night-panicked- because I could hear a girl sobbing [...] When I first started writing I had no idea what had happened to her. It wasn't until she was comfortable with me that she let her secret out" (199). Anderson gives that experience to her readers. She lets them experience the sleeper curve as she allows them to glimpse pieces of Melinda but saves the revelation until the readers can empathize with her rather than judge her behavior. She does not

tell the reader to be sympathetic to Melinda; instead, she asks the reader to consider the culture clash that Melinda is experiencing. The coming of age/ didactic lesson that occurs in this text is for the readers to learn to speak up for themselves, and to join knowledge communities, to find trusted adults, friends, and even strangers that allow them to share experiences that could otherwise damage their psyche. However, along with the reader, Melinda has to decode that message for herself. So, while Melinda struggles to reconcile what happened to her with who she is, the readers must reconcile what they know about themselves and their peers and what is happening to Melinda. The reader must, like Steve in *Monster*, decide who s/he wants to be in the territory space and what s/he is willing to do to maintain that position. By asking readers to engage in this self-evaluation, both Anderson and Myers are making their novels require participation.[63]

Before the text, Melinda knew her name, and she knew her role in the territorial and commodity space. She even had a place within the knowledge space, but her withdrawal from the knowledge space removes her from the others as well. However, although Melinda has lost her knowledge community, Anderson still expects a sophisticated reader, so Anderson uses intertextuality to help Melinda navigate her new life. Melinda's teachers provide intertextual references and experiences that help her decode the didactic message needed for survival. Rather than having a teacher or the principal give a lecture on safety and reporting dangerous people, her librarian gives her a Maya Angelou poster. Mr. Freeman, her art teacher, tells her to study Picasso and cubism, in English class they dissect *The Scarlet Letter*, and for Social Studies she does a report on the Suffragettes. Melinda likes her Maya Angelou poster because the school board banned one of Angelou's books. The librarian tells her "Ms. Angelou is one of the greatest

---

[63] As mentioned in chapter three, I realize that any book requires a reader to participate by using comprehension to understand the plot of story. However, when I see an author requiring his/her readers to participate I mean to add additional involvement beyond plot comprehension.

American writers" (50). What the librarian does not tell Melinda, what she possibly hopes Melinda will discover for herself is that Angelou was sexually assaulted (although at a younger age), and that her family's response to the assault led to her choosing to be mute for five years. The teachers recognize that Melinda does not talk; what they do not know is how she behaved in the past, as this is her first year of high school. They do not know if she has refashioned herself in the past. Therefore, they can only mention references that might allow Melinda to see that others have been forced to speak out because silence does not spread truth. The librarian wants Melinda to see how Angelou learned that silence was not the answer; instead, she chose to speak out about abuse and mistreatment. She wants to see Melinda refashion herself to be a more effective delivery system. While the teachers might wonder if Melinda is merely shy, her chewed up fingernails and scabbed lips are signs that she is in some way distressed.

Melinda's experience throughout the year in Art class mirrors her experience internally. Mr. Freeman wants her to create a tree that displays emotion. While she knows that means more than simply sketching a tree, she is not sure how to complete the assignment. She continually attempts to carve trees out of linoleum blocks, yet the medium does not allow for errors. When she expresses her frustration to Mr. Freeman (startling herself with her own voice), she tells him "You said we had to put emotion into our art. I don't know what that means. I don't know what I'm supposed to feel" (122). Although she's surprised by her own honesty, she's still frustrated by her inability to produce something worthy of being considered art. Mr. Freeman challenges her to expand her knowledge community when he tells her to begin studying Picasso, to look for emotion in art, to go beyond the surface. "Art without emotion is like chocolate cake without sugar. It makes you gag […] Think about love, or hate, or joy, or rage- whatever makes you feel something, makes your palms sweat or your toes curl. Focus on that feeling. When people don't

express themselves, they die one piece at a time" (122). Melinda believes running a gauntlet would be less painful that focusing on her feelings, but she is starting to realize she must, not only to succeed in art, but also to succeed in reclaiming her place in the territory space. Just as she must choose a new medium to deliver the message of an authentic tree, she must choose a medium other than silence to achieve agency and deliver the message of who she really is. Mr. Freeman sees that Melinda is bottling up something, and he wants her to be free; he wants her to participate in informal art therapy, and Melinda wants to do so. She lets her anger over her family's Thanksgiving come out in her project, and that begins her foray into her own emotions; it begins her discovery of her role in the territory space. However, for her to let herself feel the emotions tied to her silence requires her to engage with more than her family; she must transition into a larger space.

Part of Melinda's growth also occurs through her English class discussion of *The Scarlet Letter*. She compares herself with Hester, saying that she too should have to wear a letter because she is unwilling to report the incident. She then questions the real, the technicalities of the event. For Hester the question is: Was it wrong even though we were in love? For Melinda the question is: Was it rape even though I was drunk? Hester's community tells her it was still wrong, but Hester is at peace because her sin is public; it is Dimmesdale who suffers from the silence. Melinda initially identifies with Hester, and the fear of judgment keeps her from speaking out; yet as she witnesses Dimmesdale's decline, she realizes he is the character with whom she should be identifying. He is the one hiding his shame while silently begging someone to discover his secret. Through this, she learns the reality that silence does not provide the protection it promises when a person first refuses to admit participation.

Intertextuality in juxtaposition with the knowledge space helps Melinda continue decoding the reality that an unmediated message cannot convey any information. When she is told that to receive credit for her report on the Suffragettes she must give an oral presentation she seeks the help of her lab partner, David. He helps her give a silent protest, standing up for her rights the way the suffragettes stood up for theirs, but he also explains to her why her protest is less effective. "You got it wrong. The suffragettes were all about speaking up, screaming for their rights. You can't speak up for your right to be silent. That's letting the bad guys win. If the suffragettes did that, women wouldn't be able to vote yet. [...] Don't expect to make a difference unless you speak up for yourself" (159). The lesson of the suffragettes teaches Melinda that women deserve to be treated respectfully. It demonstrates that women always have the right to speak up for themselves, demanding that respect. However, while Anderson has Melinda learning the same lesson from multiple sources, she needs a friend who is willing to help her navigate the message. By being in community with David she begins to understand the consistency of the messages, and consistency along with community begin giving her the agency necessary to claim that respect for herself.

The culmination of Melinda's understanding comes when she engages with a larger knowledge community. *Speak* was written prior to common use of Instant Messaging and chat rooms, but Melinda needs the freedom of anonymous writing the Internet often affords. She gains this freedom by writing on the bathroom wall, the "community chat room [...] Guys to Stay Away From. The first entry is the Beast himself; Andy Evans" (175). Although she is not able to make herself the delivery system, she is still able to mediate her message. By starting the thread of discussion about avoiding Andy Evans, Melinda begins to claim agency for herself. While she is not telling her own story, she is at least saying something. This decision gives her

the courage to tell the truth to Rachel, even though Rachel does not believe her. Then, when Ivy takes her back to the bathroom and shows her the other girls' responses, Melinda knows she is part of a community. "Andy Evans. He's a creep. He's a bastard. Stay Away!!!! He should be locked up. He thinks he's all that. Call the cops [...] There's more. Different pens, different handwriting, conversations between some writers, arrows to longer paragraphs. It's better than taking out a billboard. I feel like I can fly" (185-186). Although Melinda never doubts the reality of her experience with Andy, her perception of the event strips her of agency. Now, Melinda believes she is not alone, and this perception renews her understanding of reality and restores her sense of agency. She knows that had she gone forward in August, although she knows she was drunk, she would have had support. She realizes her fear of being caught drinking should not have kept her from reporting the crime of rape and that others would have testified against Andy's character.

The freedom of anonymity allows her to share knowledge with others, and this collective intelligence empowers her to physically fight when Andy comes after her again. Knowing she has a community behind her protects her from being victimized again. "He fumbles to hold both my wrists in one hand. He wants a free hand. I remember I remember. Metal hands, hot knife hands. No. A sound explodes from me. NNNOOOOO!!!!" (194). Once she regains her voice and takes agency, she truly begins to fight by breaking the mirror and grabbing a shard of glass. "I want to insert the glass all the way through his throat, I want to hear him scream. I look up. I see the stubble on his chin, a fleck of white in the corner of his mouth. His lips are paralyzed. He cannot speak. That's good enough" (195). Melinda is content because she has stolen from Andy the most valuable thing he stole from her, the ability to mediate her message, to speak out and demand help. Melinda is then physically saved by Nicole and her peers on the lacrosse

team. After this second attack, Melinda is able to reflect, realizing although she started the year without friends, and without a community, after listening to David and being willing to open up to her old friends, she is ending the year as a hero, as the girl who finally made a difference. "One girl […] nods her head and says, "Way to go. I hope you're OK.' With hours left in the school year, I have suddenly become popular" (197). Her acceptance of the real, and her willingness to use herself as a delivery system to convey the message, allows her to refashion the social significance of her message. Now her message is not one of fear but one of courage.

For Melinda to mature, she has to share her experience with someone else. She has to enter the knowledge space to know there are others who have similar experiences, to know she is not alone. Like the characters from *The Traveling Pants,* Melinda learns that events that cannot be shared often lack authenticity and immediacy. For something to be real, it must be communicated. However, she also learns that messages are not always mediated as idealistically and painlessly as she once hoped. Just as she sacrificed countless linoleum blocks before she successfully created a linoleum free tree, she sacrificed her perception of silence as safety to embrace the knowledge space and the ability to communicate, joining the Suffragettes before her standing for women's rights.

The didactic history of children's and young adult literature cannot be dismissed when looking at many problem novels; however, as seen in the above texts, the delivery methods may differ greatly in twenty-first century texts from earlier works. In addition, the lessons taught vary greatly from the first lessons found in children's literature. Now, authors take the risk of engaging in these dangerous topics because they want young adults to know they are not alone in their struggles. They want to open the knowledge space and help create knowledge communities

that work to develop collective intelligence because authors realize the space must exist for there to be success in overcoming adolescent difficulties.

These differences are also visible throughout historical fiction. Historical Fiction presents adult subject matter differently from traditional realistic fiction. This sub-genre of realistic fiction for children often seeks to accomplish the two most traditional goals of children's literature. It always gives some academic knowledge of the past, and it often delivers messages of moral improvement as characters learn from these past events. In the early twenty-first century, media allow for the methods of accomplishing these traditional goals of delivering messages of both academic knowledge and moral improvement with children's literature to change. With the convenience of public access, readers want to learn more about the accuracy of the history presented in the text, demanding the opportunity to discover a more complete sense of "the real" presented in the text. For the more intelligent reader, the traditional didactic tones used to teach moral lessons must be abolished and replaced with layering and polyphonic storytelling. Another change comes as modern historical fiction now tackles events that are not discussed in most schools' curricula. Rather than writing novels only as supplemental material to history textbooks, authors are trusting readers with experiences beyond tradition, experiences that happened in the past that can be related to events in the present. Readers then must decide if they want to engage in the hot or cool medium of historical fiction.

One author who uses historical fiction to engage with readers is Richard Peck. He believes children are not learning enough about history or geography to understand the globally interconnected world in which we live, so he uses his passion for historical fiction to "bootleg history" and help students navigate the gaps between the present and the past. His novel *The*

River Between Us (2003) looks at one aspect of the dark underside of the Civil War, passing,[64] while challenging his readers to consider both how they represent themselves and how they assign value to those who represent themselves differently.

Rather than simply entertaining modern readers with news snippets, Peck creates a parallel between the past and the present by engaging a reader through personal accounts of life during the Civil War. Like Jenkins, he knows the boys who fought in the Civil War were anything but innocent and unchanged by history. They understood adult worries and social divisions, and they were far from free of sexuality. They were men. They might have left for the war as boys, but if they returned home, they did so as men. Peck knows his readers are both aware of and potentially experiencing war, and he does not want his readers to assume that war is a game, or that the players never get hurt. He wants his readers to know he believes war forces any adolescent to become an adult. Peck writes to combat the "dominant conception of childhood innocence [which] presumes that children exist in a space beyond, above, outside the political" (Jenkins "Innocence" 2). He knows that his readers have adult concerns. He knows that young adults, especially intelligent readers, concern themselves with social divisions, and this text asks his readers to decode whether or not there might be more than what they initially observe, and then it asks them to consider what they will do to refashion these messages of social significance.

The River Between Us is the story of personal mediation. In 1916, Bill Hutchings and his three sons go back to his home town to visit his parents. On the journey there he tells his fifteen year old son, Howard, about his home town and his four parents, Dr. Hutchings and Tilly, her brother Noah and his Aunt Delphine, who all lived and raised him together. While they are

---

[64] In a time when people were so focused on race, the idea that someone of mixed heritage might want to pass themselves off (passing) as one particular heritage was often offensive to many. However, many of mixed heritages often felt out of place among any except others of the same mixed heritages.

visiting, the novel slips back to 1861 when Delphine and her sister arrived in Grand Tower, Illinois, and tells the story of war and relationship. However, it also tells the more significant story of personal choice and how personal remediation can become a reality.

Unlike the previous examples in this chapter, Peck's characters do not benefit from technology or media; in fact, they are often leery of them. Tilly Pruitt, the primary narrator, is both fearful of locomotives and confused by telegrams. However, in their attempts to both communicate with one another and mediate themselves these characters experience the consequences of only having partial information. Tilly's mother sends Tilly off to fetch her brother and bring him back from the war, although she doubts Tilly's ability to do so. Therefore, Tilly's mother kills herself when she hears that a dead body arrived for her on the steamboat, before anyone can tell her the body is that of her estranged husband and not her only son. The layering Peck employs here not only makes the reader sympathize with Tilly, whose responsibility it is to nurse Noah back to health, but also challenges the reader to see the danger of partial information. These characters do not have Instant Messenger, e-mail, or cell phones to get messages back home to their loved ones; they can only learn from the past through storytelling. So, as Peck creates characters who undergo stress, and who successfully mediate themselves in spite of it, he allows his readers to appreciate and value technology while understanding that a society that survives without it must use other forms of knowledge acquisition to gain full pieces of information, forms that often take much longer. By writing a story within a story he also models the ability to learn from history.

As Levy points out, each space occurs originally in various times in history. The culture surrounding the Civil War did not possess the resources and technology to embrace the idea of a global knowledge space; rather, it was hesitant to even accept the commodity space. When

Delphine and her sister, Calinda, arrive in Grand Tower, Illinois (a poor town where there are no slaves and the townspeople have divided loyalties between the north and south), people question them. They assume that Delphine is white, but they know Calinda is not, and they cannot figure out their relationship. They know the girls are southern sympathizers, but so is a large portion of the town. They question the way Delphine chooses to represent herself. They wonder why she wears high heels and corsets, when the women of the town wear clothing more suitable for working, and most importantly, they wonder where she acquired her wealth. Tilly's family rents the girls a room, and the town accuses them of housing spies, but during the time Delphine and Calinda are with the Pruitts, they learn the girls are many things, but they are not spies. Instead, they learn the importance of knowing yourself and making sure the message you mediate is authentic.

This text shows the inherent weakness in Levy's spaces. People must support the culture that embraces the space. If they do not, parallel spaces exist, rather than fluid spaces that people can travel between as they learn from them. Delphine and Calinda are daughters of a New Orleans quadroon. When Delphine explains it to Tilly, she declares, "I am a *femme de couleur libre*, a free woman of color. French blood flows through me and Spanish blood and African blood. It is the African blood they despise. Is it not curious?" (129). Because she has African blood in her veins, despite her previous social status and cultural background, in the north she can only be viewed as a freed slave. Therefore, if her territory space is not accepted by traditional white culture, she must make a place for herself in a new territory space. The war is forcing her to remediate. However, it is her strength of character that also helps other characters remediate as well. When Tilly's father left, as the townspeople shunned her family their message became one of shame; to them, their role in the territory space was destroyed. Delphine and her

sister change that. The girls demonstrate to the Pruitts that if they can recreate roles in the territory space, the Pruitts can do so as well. As Mrs. Pruitt tells Tilly, "Delphine don't lack confidence in herself. I'll give her that. I believe she has wore off on me. She put some starch in my spine" (80). Delphine's confidence in her role in the territory space demonstrates to both Tilly and her mother that they do not need to depend on a man for placement. Instead, they can fashion a new territory space. However, the delivery of the remediated message dictates its acceptance. If the delivery is not authentic, the audience will reject it as not real.

In decoding the layers of text, the importance of culture becomes even more apparent. Peck writes for the sleeper curve; he expects an intelligent reader. This text does not contain any authority figures who provide timely advice. It does not possess a peer who tells the other characters what to do. It does not even give the reader the inner monologue of the narrator to see how she is formulating her decisions. Instead, this text forces readers to make their own connections, piecing together their knowledge of the civil war times and how the characters are behaving. Peck makes certain his readers know war can be overcome when people are people of character, when they are willing to refashion the social significance of a message. Delphine does not want to remediate. Instead, she wants the South to win, to preserve her culture, but she nurses Northern soldiers. She wants to see survivors rather than corpses, regardless of their beliefs. While she holds as tightly to her culture as she can in this changing environment, she does not allow others' disdain to keep her from accomplishing her goals.

Delphine embodies the historical fiction goal of teaching moral improvement. As a reader decodes her character, she initially appears to be a strong female character setting a literary example for young females of how to own your earth and territory space when no one wants you to have it. She seems to argue against remediation. Yet, when an intelligent reader

participates with the text, s/he sees Delphine's ability to sacrifice. She is a character who goes after what she wants, but she also goes after what is right. She is willing to sacrifice what is best for her for what is best for everyone, and she is willing to remediate herself to spread the necessary message, not the one she likes the best. Although she clings to her original territory space, she also forms a new space with Noah and Tilly. She hides her African background from the townspeople, and when she and Noah have a baby, they pretend the baby is Tilly and Dr. Hutchings'. While she knows the truth, she presents a different authentic reality to those outside her family circle. This forces her son, young Bill, and in turn his son, Howard, to decide how they want to mediate themselves. While Bill[65] is "proud of every drop of blood in me," he mediates himself according to his mother's wishes, as a pure white man. Howard must decide what his authentic reality will be for himself. As he becomes more aware of the blood flowing in his veins, he claims his role in the territory space. "I was proud of anything that made me his son. I was proud of being Noah's grandson. And Delphine's grandson. I was older now too, a lot older than when this trip began, older and looking ahead" (158). Howard knows he will have to remediate himself, even if he is not certain of how to begin. This uncertainty is what brings immediacy to the text, as readers understand new knowledge constitutes change, and change leads to personal remediation.

Sometimes new information comes through storytelling, as in *River*. Other times, that information comes through the medium of the written word, specifically newspapers. However, rarely is that communication unbiased; rather, written communication, especially that regarding politics and sent through public media, is often advertisement and propaganda. Ellen Levine indirectly investigates the role of media in her text about the McCarthy Era, *Catch a Tiger by the*

---

[65] Bill is informed of the truth of his earth space, or genealogy, outside of the text, so the reader does not know how long he has been purposefully choosing to mediate himself as someone other than who he is.

Toe (2005). The McCarthy era is one of the dark undersides of United States History. The idea that United States citizens cannot freely believe something and express that belief is intolerable, and the remembrance that it happened is often considered unmentionable. Levine tells the story of Jamie Morse, a thirteen-year-old girl, who in 1953 has a Jewish-Russian mother who hates prejudice and a father who believes in fair and equal wages for all workers. While Jamie does not understand that her parents are communists, or at least communist sympathizers, she hates that her family is so politically minded, and she does not understand the uniqueness of her parents' political position until a fear of communism begins and the rallies she attends with her parents stop. This discovery leads to fear that the kids at school will start picking on her if anyone discovers her communist background. It also forces Jamie to consider how she wants to mediate herself. Does she want to continue to send a message of tolerance or does she want to remediate herself to be more inline with what her classmates profess.

Levine's commentary on media throughout the book privileges the written word over all other forms of media, aside from human mediation. Jamie's parents refuse to buy a television, and they discourage her from seeing movies. Instead, Jamie's parents buy and read multiple newspapers a day, and Jamie considers it an honor to be allowed to work on the school newspaper. However, layering occurs as Levine employs polyphony to challenge her readers to evaluate sources. There is not an omniscient narrator warning of the dangers of misquoted sources. There is not even a teacher giving a lecture on the importance of accuracy when writing. Instead, when Jamie excitedly tells her father that she gets to be a part of the school paper staff, her father, "put down the paper he was reading. 'A newspaper, Jamie, can be a source of truth and a source of lies.' Then he went back to reading" (43). Jamie's father does not lecture her; instead, he states a fact and makes Jamie consider its significance in correlation to

his actions. Jamie's father studies newspapers every day, so Jamie must put together the piece of his behavior with the piece of his comment to understand his message. Her father realizes that the journalists for newspapers can manufacture what readers perceive as real. They can choose the topics discussed, they can leave out details that change the meaning of the story, or they can manufacture details that feed lies. Regardless, he still reads the papers every day. Therefore, while Jamie wants to use the school paper as a means for mediating herself, her father knows that the newspaper alone cannot be the only representation of one's self. Jamie's father wants Jamie to know just as Levine wants the intelligent reader to know that the newspaper may or may not be representing that which is actually real. However, it is still a worthwhile medium.

The intelligent reader, though, continues to look for other voices in the text and their stance on print journalism while also considering the authenticity of Jamie's father's response; he sees the good and bad within journalism. He realizes that while journalists have a story to tell, they might also have a version of the truth to promote. Here, readers can decide if they agree or not with Jamie's father. Do they trust journalists? Jamie's principal does not trust journalists; he believes that Jamie is unable to write without a bias, even if she is only recording the school calendar events. As readers put the pieces of the puzzle together, they must decide if they want to engage with media, in this case journalism. Participating, or cool, readers connect Jamie's father's comment about newspapers to what they see on MySpace, Facebook, and other social networking sites. These readers recognize that they must discern content because any individual piece of media can be a source of truth or a source of lies. These readers sense the immediacy of Levine's message, because they know they have seen both true and false messages. They also realize the importance of their own mediation. Jamie does not want people to judge her message by her parents' past, even though she realizes she agrees with their philosophies. Nevertheless,

she knows she has her own messages to send. Cool readers also realize their ability to deliver a message and perpetuate the truth or deliver lies.

In *Catch a Tiger*, the layering occurs as characters say one thing and do another. Jamie herself falls prey to this. She says she does not care how her family behaves, yet she never has friends over after school; instead, she lies about her grandmother's health to avoid inquiries about her home. Jamie's "almost-best friend," Elaine, wants to remain her friend, but when the newspaper announces Jamie's father is a communist, Elaine's father forbids the relationship, and she ditches Jamie. Jamie knows she should tell the truth, and that if she would she could maintain a friendship with Elaine at school, but she struggles internally with all of the lies she believes she must deliver. As Jamie struggles to determine what she wants others to know about herself, the polyphonic aspect to the text grows. Jamie must discern between the voices she hears at school and the voices she hears at home. It is often her grandmother who teaches her about both her parents and her past. It is only with this complete history that she is able to make logical conclusions about her future. While this is not a novel encouraging students to engage in a study of genealogy, it does encourage them to look at things from a perspective that is not their own and to prioritize information as they choose how to mediate themselves. It also demonstrates to young adult readers how using the collective intelligence gained through a knowledge community can help them discern the message they want to send.

Levine teaches lessons subtly in *Catch a Tiger*. Her focus is painting the communist party members in a positive light, as she emphasizes that they are for equality and fairness. She also highlights the value they place on community. The communist party she presents realizes that they can accomplish more collectively than they can individually, and in the early twentieth century, they tried to live that out. In the text this philosophy is demonstrated through Jamie's

family's behavior. They shop with merchants they know are also in the party, and they make sure to share information with one another. Observing this behavior, the reader can decode a close-knit community or a lesson on the importance of collective intelligence. Levine puts political faces, rather than simple friendship, to Levy's ideas of collective intelligence.

> Collective intelligence is born with a culture and grows with it. […] Through the process of transmission, invention, or forgetfulness, heritage becomes an element of individual responsibility. The intelligence of the group is no longer the mechanical result of blind or automatic activities, for it is individual thought that perpetuates, invents and mobilizes that of society. (16-17)

Levine emphasizes how individual thought and action give collective intelligence the ability to influence and mobilize a society. As she privileges gathering knowledge through media throughout the book, a media savvy reader will understand that the way the communist party operated is similar to that of a modern day media-based knowledge community. All the characters have access to newspaper; only some of the characters have access to television. Therefore, the characters must share knowledge that they learn with one another, whether it be because someone did not have the ability to read the newspapers, to watch the television, or participate in a rally. By sharing and evaluating knowledge together, the characters are better able to comprehend multiple aspects of the message. Then, the characters must act independently based on their understanding of what is true. Jamie's uncle runs away when he realizes that people are going to be asked to take a stand on their political beliefs. In contrast, Jamie's dad stands firm, becoming more outspoken during his trial, challenging McCarthy to be willing to hear, "-- the multiplicity of voices, the differing ideas, the dialogue [sic]--" (189). As do the characters in the book, modern readers must choose for themselves how they want to apply the polyphony in their own lives and then mediate their individual message.

When looking at the overall text, it is important to see the various layers this text possesses. The first layer asks readers to be aware that the McCarthy era occurred and see what fear can cause people to do. The next layer asks readers to sympathize with Jamie and her family as they are targeted throughout the text and discern whether the judgment Jamie and her parents receive is justified. This layer also allows readers to either identify with Jamie because they feel picked on themselves or become aware of prejudices they possess. A third layer calls the readers to action. Are they willing to respond as intelligent individuals with the knowledge they have gained collectively? Do they know when it is important to take a stand on an issue? As readers become more engaged with the messages embedded in the text, the analogous nature of the novel appears, and intelligent readers are able to apply the lessons from the 1950s to their own time.

In the end, Jamie stands up for her father, despite his probable prison time, because she has learned that it is more important to stand up for your beliefs than to be concerned with what others think. She accepts Levine's didactic moment and understands: "To be able to listen to your own voice above all the shouting, that is the mark of a special person" (184). However, as modern readers can ask themselves if they agree with Jamie, if they should stand up for their beliefs, they also must ask themselves in what arena will they engage in this battle. Will they only see the layer of text that asks them to engage morally, or will they see the analogy of media engagement? Will they work to forward the grassroots aspects of media the way the characters work to forward the grassroots ideas of communism? Levine wants her readers to be independent thinkers, but she also invites her readers to engage in collective intelligence. "Collective intelligence refers to this ability of virtual communities to leverage the combined expertise of their members. What we cannot know or do on our own, we may now be able to do

collectively" (Jenkins, *CC* 27). The communist party knew that one individual might not make a huge impact, but the attention that their philosophy drew during these trials would. While Jamie's father is leery of how the media could portray his wife, imagining a newspaper headline, "WEEPING WIFEY CRACKS UNDER PRESSURE AS MCCARTHY STEAMROLLS OVER HUBBY" (186), he still wants to engage in the process rather than remediating himself according to McCarthy's demands and altering his message. Instead, Levine uses Jamie's father's willingness to sacrifice himself to the cause of communism to emphasize the influence collective intelligence can possess, challenging her readers to engage in the process. Again, the reader must decide if s/he wants to see only the surface message of standing up for one's beliefs when those beliefs are attacked, or the layered message that calls readers to seek out opportunities to join together with others in community as they proclaim their beliefs and refashion themselves to represent the truth as they see it.

Another text that furthers the idea of human remediation in response to adversity is Brian Selznick's *The Invention of Hugo Cabret*[66] (2007). In this text, unlike what happens in *Catch a Tiger*, both a child and an adult need to experience personal remediation, demonstrating to readers the importance of life-long involvement in knowledge communities. This novel differs from the others in this chapter as Selznick tells his story in both words and images, with pages of pencil drawings substituting for hundreds of pages of written text. This multi-modal text allows for semiotic layering[67] to occur in two parts, the first explains much about the technology of

---

[66] *The Invention of Hugo Cabret* won the 2008 Caldecott medal for Selznick's illustrations which tell a large percentage of the story.

[67] When James Paul Gee talks about semiotic layering in *What Video Games have to Teach us about Learning and Literacy,* he explains semiotic as any visual that works as a sign, giving information to the viewer. He believes "In this modern world, print literacy is not enough. People need to be literate in a great variety of different semiotic domains…people need to be able to learn to be literate in new semiotic domains throughout their lives. If our modern, global, high-tech, and science-driven world does anything, it certainly gives rise to new semiotic domains and transforms old ones at an even faster rate" (19). I find this idea important with regard to *Hugo* as the

1931 Paris, France, and the second explains how that technology, in conjunction with community, allows for the personal remediation of two of the main characters.

Hugo Cabret is a twelve year old orphan boy who lives in the Paris train station working, unbeknownst to the adults there, as the timekeeper. His father was a horologist before his death and in allowing Hugo to play with clock parts as a small child discovers Hugo possesses a natural affinity for machinery and making things work. This affinity causes Hugo to think of people "like cogs in an intricate, swirling machine" (142); it also gives him hope despite his dismal existence. Unlike the other characters in this chapter, Hugo does not merely use technology as a tool; he believes he is a part of the technology, creating an analogy between the physical book and the story, for as the images are necessary for comprehending the text, technology is necessary for Hugo to comprehend himself. In the second part of the novel, he tells Isabella, his first friend after being orphaned, "I like to imagine that the world is one big machine. You know, machines never have any extra parts. They have the exact number and type of parts they need. So I figure if the entire world is a big machine, I have to be here for some reason" (378). However, Hugo's need for remediation results from his affinity to machines as well.

When Hugo's father was alive, he repaired clocks at an old Paris museum, where he discovered an automaton[68] in the attic. Hugo becomes obsessed with the idea of his father fixing this machine so they can see what type of message it could deliver to them. While his father is working to fix the machine for Hugo, the museum burns and Hugo's father dies, trapped within

---

story is not complete without the images. In this novel, it is not that the images enhance the story, but instead, they tell the story. The written text alone does not tell the complete story.

[68] Hugo's father explains to him that magicians often create automatons and this information creates an interest in Hugo in magic. While his father is alive he hopes he can become a magician.

the building.[69] Hugo's guilt over his father's death motivates him to fix the automaton, hoping the machine will give him the guidance he both misses and craves from his father. However, initially this guilt also eliminates Hugo from any place in Levy's anthropological spaces. He has no family, no home, and no money, and he knows if he is caught staying at the train station he will be sent to either an orphanage or jail. This knowledge strips him, like Melinda, of his voice and Selznick's images mediate Hugo as a scared, stealthy boy, communicating with no one. Nevertheless, he has the automaton and a notebook from his father with pictures of how the machine fits together. Therefore, he becomes a silent thief stealing food to keep himself from starving and toy parts for repairing the mechanical man.

Hugo steals small toys from the mean old man who operates a toy booth in the train station. This man catches Hugo stealing and confiscates Hugo's most treasured possession, the notebook guide for fixing the automaton. The man's goddaughter, Isabelle, wants to be Hugo's friend[70] and help him, but he knows only silence as he fears discovery and initially refuses to answer any of her questions. However, Hugo does take her advice and asks the old man to return his notebook. The man tells Hugo he may or may not have burned the notebook, but that Hugo can work for him in an attempt to earn the notebook back. While he is working for the old man and watching him do card tricks, Hugo begins to regain his sense of the earth and territory spaces, for rather than wallowing in guilt and despair, he begins to take action. He believes his future is tied inextricably to his ability to fix the automaton, and so he begins to attempt to fix the

---

[69] When Hugo's father dies, his uncle arrives at his apartment and tells him that his father has died and that Hugo will be living with his uncle at the Paris train station and that Hugo will be the timekeeper's apprentice, although no one at the station knows this. However, after Hugo learns how to operate all of the clocks at the train station, his uncle disappears and Hugo realizes he is alone. It is his discovery that he is alone that sends him wandering the streets of Paris at night where he discovers the broken automaton in the ruins of the museum, and he carries the pieces back to the train station feeling that he, like the machine, is in ruins and thus becomes determined to fix the machine.

[70] Although Hugo refuses to give Isabelle any information about himself, he learns she too is an orphan. She also tells him how much she loves movies (which she is not allowed to attend) and books. Hugo used to attend movies with his father, and when Isabelle invites him to sneak into a movie with her, he goes along.

mechanical man without the notebook, and he also begins to study magic, learning how to do card tricks and sleight of hand. As Hugo discovers his ability to fix the machine without directions he gains agency to do whatever is necessary to allow the mechanical man to deliver his message, and this includes using his newly learned magical dexterity to remove, what he assumes is unknowingly, Isabelle's necklace which contains a special key that he believes will wind up his automaton. However, Isabelle does know he stole her key, and this discovery forces Hugo, however unwillingly, into a small, but critical, knowledge community. For as she watches with him for the automaton to deliver his message,[71] they discover the message is not only for Hugo; it is also for Isabelle.[72]

The image the automaton draws works as a bridge between parts one and two of the novel. It also forces the reader to consider his/her own role with technology. Part one of the novel is focused on Hugo's fascination with technology and how that fascination allows him to regain his places in the earth and territory spaces. However, Hugo regains these spaces while he still believes the automaton's message is for him alone, but he discovers it is not. Just as he needed Isabelle's key to wind the machine, he needs her knowledge to fully comprehend the man's message. Part two then propels Hugo into a knowledge community that allows him to remediate himself. This encourages readers to consider the messages they discover through modern technology; they too must consider who else might benefit from that message, and what their role is in sharing the message. When Hugo and Isabelle see the image from the automaton,

---

[71] Selznick uses images to invite readers to participate in the text. Rather than just reading that Hugo and Isabelle are watching the man, Selznick includes three full page drawings of the man drawing lines so the reader, just like Hugo and Isabelle, can attempt to figure out what the man is drawing. This increases the sympathy the reader feels for Hugo when he feels the man must be broken still; it also increases the excitement as Isabelle calls Hugo to look and the next page allows the reader to see with Hugo the image the automaton drew.

[72] The image is a drawing of a still from the Georges Mèliés film *A Trip to the Moon,* of a rocket sticking out of the eye of the man in the moon. This image is significant to Hugo because Hugo remembers his father telling him about seeing the film and falling in love with cinema. The image is significant to Isabelle because Georges Mèliés is the mean old man, her godfather.

they[73] take it to Isabelle's godmother, Mama Jeanne, to find out what it all means. However, her primary objective is keeping the children's knowledge from her husband, Papa Georges, as she believes it will destroy him. Nevertheless, while the children wait for Mama Jeanne to sneak them from the apartment, they discover a hidden panel in an armoire in which page after page of Mèliés' drawings are hidden. When the children break into the armoire, Georges hears them and discovers Hugo and Isabelle with all of his old drawings, and he begins to rip the drawings. As Hugo sees this, he begins to formulate a plan that will allow him to understand how his father, Georges Mèliés, and the automaton fit together, a plan for collective intelligence.

Maria Nikolajeva in *Children's Literature Comes of Age* explains, "modern children's literature, like modern literature and art in general, is not a mirror which reflects reality precisely as it is (or is supposed to be); it is rather a crooked mirror which distorts reality, divides it into hundreds of puzzle pieces which readers are challenged to put together" (98). *The Invention of Hugo Cabret* is itself a mélange of literature and art; therefore, Hugo must, along with the readers after him, discover how the puzzle pieces fit together. After learning Papa Georges is Georges Mèliés, Hugo decides to learn more about early cinema, and he discovers the film legacy Georges Mèliés created. He also realizes Georges Mèliés has become a mean old man because his perception of reality is that he is a failure. Hugo's discovery, like the discoveries of many other characters in this chapter, reveals to Hugo the importance of community for understanding reality. He knows Papa Georges' reality is skewed because of his removal from the cinema community. This knowledge equips Hugo to share his own story with Isabelle

---

[73] Hugo and Isabelle get in a fight before they confront Mama Jeanne. Isabelle accuses Hugo of stealing the automaton from Papa Georges and rips the image the machine created while also taking back her key. Hugo won't allow the machine to quit working again and chases her back home where she slams his fingers in the door, breaking them. This, however, leads her to letting Hugo into her apartment where together they confront Mama Jeanne and begin to operate as a team.

because he knows that, for both understanding and change to occur, he must be willing to tell his story.

> Hugo had never told anyone the whole story. It had been his secret for so long that he wasn't sure he even had the words. But he looked at Isabelle, and it was as if he could feel all the cogs and wheels begin to engage in his mind, and the words suddenly came together. He related the whole story, from his father's discovery of the automaton up in the attic of the museum, to the fire, to the arrival and disappearance of his uncle. He told her about discovering the toys in her godfather's booth and how he used them to fix the automaton. He told her everything. (365)

This mediation of his own story prepares Hugo to learn more of other's stories; it also challenges readers to share their stories. Hugo realizes that personal history is not always as straight-forward as children want it to be; however, he also learns that it is the journey that brings people together in community and allows them to help one another through their shared knowledge.

Hugo's discovery of Isabelle's godfather's past unites these two orphans on a quest both for knowledge and personal understanding. They want to know if Papa Georges is Georges Mèliés, then how he went from making movies to working in a toy booth. They want to understand the connection between him and the automaton, and they wonder what this all means to their individual futures. To further the quest, Hugo invites a film scholar and his student to the Mèliés apartment to meet Papa Georges against both Mama Jeanne and Isabelle's instincts. However, this scholar remembers George Mèliés the magician, the filmmaker, and as the man who told him while on a tour of his studio, "If you've ever wondered where your dreams come from when you go to sleep at night, just look around. This is where they are made" (387). The scholar's memory reminds Mama Jeanne of her past, and she allows the scholar and his student to show Hugo and Isabelle *A Trip to the Moon*. This showing awakens Papa Georges, both literally and figuratively, and the children learn about the past. They discover that while Papa Georges made over 500 films, he could not afford to keep up with bigger production studios, so

he sold most of his films at the beginning of the Great War to be melted down and made into soles for the soldier's boots. They also learned that he had made the automaton but was not willing to see it destroyed and so donated it to the museum where it was never displayed and quickly forgotten.

The demise of his studio forces Georges Mèliés to remediate himself. His depression over his failure causes him to send the message that he is a mean old man who hates shoes and movies, the two things that he feels represent his failures. Yet, Hugo's presence in his life renews interest in his past. He remembers his automaton, and he remembers the joy he felt when learning to build mechanical things. Therefore, when he sees Hugo and Isabelle enjoying his film, he wants to return to his former role. He wants to re-enter community, and he chooses to remediate himself again. However, he knows he cannot simply re-mediate himself as the man he was in the past. Now, he must mediate himself as someone with experience who can help others achieve their dreams. This remediation prompts Hugo and Isabelle to confess their thefts and help Papa Georges understand their side of the story, and Georges responds by asking Hugo to bring him the automaton.

Hugo is not sure he will be able to carry the automaton from the train station to the Mèliés' apartment, but he wants to honor Papa Georges request, and he returns to the station anxious rather than fearful. However, while there, his worst fears come true, and he is apprehended by the Station Inspector as a thief, both of food and the automaton. Although readers know why he steals food and that he did not steal the automaton, Hugo has mediated his life as that of a thief. However, now, he has a knowledge community behind him, one who knows the truth about his past, and one who is willing to rescue him from the Station Inspector. When Papa Georges and Isabelle arrive at the station, their knowledge and belief in Hugo give

him the agency necessary to tell the truth to the Station Inspector rather than continue to attempt to flee.[74]

Hugo, as he watches Georges Mèliés' remediation, is able to remediate himself as a truth-teller rather than a stealthy thief. He is able to confess that he has been living in the station after his uncle's disappearance, and that he has been stealing food to fight off starvation. Then, when Papa Georges and Mama Jeanne add Hugo to their family, he is able to continue his remediation into Professor Alcofrisbas the magician. "Once upon a time, I was a boy named Hugo Cabret, and I desperately believed that a broken automaton would save my life. Now that my cocoon has fallen away and I have emerged as a magician named Professor Alcofrisbas, I can look back and see that I was right" (509). As Hugo adds his own knowledge to the collective intelligence of previous magicians, he joins a knowledge community to which he always sought to belong.

Understanding reality through community is not the only source of immediacy throughout the text. An additional source is the images throughout the novel. The website dedicated to the book reveals Selznick took three trips to Paris to find the authentic locations to use for his drawings. In addition, the expressions on Hugo and Isabelle's faces are authentic as well. Selznick uses real children as models and is able to capture emotion in the eyes of his characters, whether that emotion is fear, confusion, or friendship. When readers pay attention to the images, they realize Hugo's struggle as he considers how to mediate himself, worrying about both how others perceive him and how he wants them to perceive him.

A final sense of immediacy comes from the intertextual references mentioned throughout the text. All of the films Selznick mentions are films readers can access either from the book's website or other media sites, like You Tube. The ability to watch the films gives authenticity to

---

[74] This experience also meets the historical fiction goal of moral improvement as it teaches readers not only will the truth be discovered but also that telling the truth can be freeing.

Hugo's story. Unlike the way Anderson uses intertextuality in *Speak*, Selznick does not mention films to teach the readers lessons. Instead, he uses these films to give a framework to the novel and allow the readers to use modern technology, like the ease of watching old films, to go back to 1930s France and understand the dawning of cinema. The easily found films assist a reader in believing in the reality of Hugo and understanding the time in which he lived. The only exception to intertextuality as framework is the Greek myth of Prometheus. Isabelle is frequently reading a book of Greek myths which intrigues Hugo. When he first visits the Paris Film Academy where he learns about Georges Mèliés, he sees a drawing of a Greek god (by Mèliés) taking fire from heaven in one hand and showing a film from the other. After seeing this, Isabelle reads him the story of Prometheus, and he wonders if George Mèliés is being punished for giving people movies, and if he too will be punished for his work on the automaton. However, Papa Georges reminds them of the story when they are on the way to the dinner in his honor at the end of the novel. "Then you know Prometheus was rescued in the end. His chains were broken, and he was finally set free" (494). With this statement, the reader knows Mèliés' remediation is complete. He is free. The reader knows that Hugo is free as well, and that his remediation will be complete by the end of the text.

The characters in this chapter remind readers that when an individual matures, a type of change is required. Cultures also change and mature. I believe it is the juxtaposition of these two scenarios that has young adult authors writing about personal remediation.

> When transparent media fail to satisfy us, opaque (hypermediated) media become necessary to our experience of ourselves. If immediacy were possible, if the self could become one with the objects of mediation, then media would not need to enter into the definition of self at all. We could then be just subjects in the world. But that utopian state is certainly not available to us today, when media are as much a part of our world as any other natural and technical objects. Whenever we engage ourselves with visual or verbal media, we become aware not only of the objects of representation but also of the media

themselves. Instead of trying to be in the presence of the objects of representation, we then define immediacy as being in the presence of media. (Bolter/Grusin 236)

Young adults are surrounded by media, and it is this commingling of life and media that allows them to choose how they want to represent themselves. Bolter/Grusin, Levy, and Johnson have similar characteristics and criteria for their various theories. The difference in these theories is what each author views as the objective of his theory. It is these objectives that I believe must be intertwined to achieve the goals of personal remediation. All three theorists see the importance of human space, they all recognize the driving force of money, and they all call their participants to a higher level of community involvement. Through the juxtaposition of Bolter/Grusin's ideas of digital remediation, Levy's need for collective intelligence, and Johnson's desires for intelligent readers and participants, I see the necessity of personal remediation for young adult characters and readers. Bolter/Grusin argue that "A medium in our culture can never operate in isolation, because it must enter into relationships of respect and rivalry with other media" (65). While they are discussing digital media, this statement is equally true of tweens and teens who never operate in isolation and also engage in peer relationships based on either respect or rivalry. It then leads me to the idea of collective intelligence. Since tween/teen culture consistently places young adults into relationships with other young adults, it is beneficial for them to use these relationships to form knowledge communities and gain collective intelligence. However, it is what tweens/teens do with the intelligence gained from their knowledge communities that reveal if they are intelligent participants ready to remediate themselves.

Successful remediation requires an intelligent participant. If teens want to consider the social message they deliver to their peers, they must present an authentic, reliable message, and that message can only be discovered through intellectual participation. The participant, like the characters described above, must weave together the puzzle pieces discovered from the cultures

represented by each of his/her personal spaces. Then s/he must prioritize that information and synthesize the message s/he wants to deliver. Young adult authors realize the difficulty of the task, and they hope their media help illuminate the process.

CHAPTER FIVE: SEVEN- COURSE FILET MIGNON MEAL— THE MULTI-DIMENSIONAL FULL EXPERIENCE OF CHILDREN'S LITERATURE

"Read this book." "Watch this film." "Listen to this album." "Play this game." When I was a child, these were the various media instructions adults would give to me. All were individual forms of entertainment, unrelated, and independent of one another. For today's child, media are not that simple. Now children might also hear "play this video game" or "visit that website"; however, those additional instructions do not summarize the difference. These instructions are not simply adults encouraging children to interact with each medium separately from every other medium; rather, the interdependence of media creates a sense of intermediality that forces a change in the way both adults and children view an individual medium. For instance, television shows do not simply entertain for a specified block of time, but instead commercials aired during or after the show encourage children and adults to visit the show's interactive website and continue to interact with the characters whenever it is convenient. In addition, especially in regard to children and young adults, films and games[75] are frequently made of various books, and every film has a sound track and often a website, introducing an increasing number of media for each original text.

Maddalena Pennacchia Punzi in her introduction to *Literary Intermediality* explains the term intermediality with emphasis on the meaning of the Latin prefix "inter." She believes it is the movement *between* media that strengthens a literary message. "While on the multimedial horizon the 'literary' work seems to enjoy a *plural identity*, condensed in the same storage device, in intermediality the 'literary work' is in transit, in other words: it is continually

---

[75] Both board and video games are made of various books and films. However, I am finding the longer I work on this project that fewer books are being turned into video games. There are more video games based on television shows, and while there are video games based on books, there are an equal number of board games based on many of the same books that have usually also been turned into a film.

translated from one medium into another, thus acquiring a *plurality of identities*, generated as a trace of the movement itself" (10, emphasis original). I believe it is in this plurality that we experience children's literature[76] at its fullest.

As I discuss in chapter two, children's literature has been around for hundreds of years, and films and other media have been mediating this literature since their inception. However, as we move along in the twenty-first century, technology allows an access to media not considered possible fifty years ago. For me, this complicates Thomas's ideas in *Buy Buy Baby* of newstalgia. As chapter two explains, Thomas believes Generation X parents use media to build relationships with their children, and they look to adapt and to reflectively and restoratively remediate literature from their childhood into modern works. However, the most significant new medium of Generation X childhood was cable television, a one way, static delivery system. In contrast, I believe the most significant new medium of modern childhood is the Internet, a multiple way, constantly changing delivery system. This difference either works the same way cable television did then, separating Generation X children from their Boomer parents and now separating Generation Y children from their Generation X parents, or it forces Generation X parents to also engage with the Internet and other changing technologies so that they can interact with their children. I believe the choice of adults to engage with the Internet leads us in many ways to the knowledge communities I discuss in chapter three and the future I see for children's literature.

Chapter three focuses on the melding of children's literature and media and how that is seen within children's literature franchises. These franchises then develop knowledge

---

[76] There are examples of plurality in adult literature as well; however, I see it more consistently incorporating multiple media in children's literature. There are countless films adapted from adult literature; however, adults do not often engage in the other additional media. Although there are adults who choose to participate in the media affiliated with children's literature, especially *Harry Potter* and *Twilight*, these franchises are still labeled children's and young adult fiction, and the majority of the participation is by tweens and teens. There are also children and young adults who engage in franchises that originally began as adult material, but have since added youth material, such as *Star Wars*.

communities that allow people to connect to one another in new ways across vast distances. Therefore, as I consider the effects of media on children's literature, in chapter two I look at the first step to building the plurality Punzi discusses, which is an acceptance of media. Media can only be effective with children if parents and educators acknowledge their role in a child's life. Chapter three's content is step two. Media must possess immediacy creating a connection people want. If children do not feel connected to others through a franchise, they will not continue to interact with that particular franchise or the texts related to it. However, if relationship allows children and/or young adults to prolong a response to a particular book, i.e., the fan community, then that child/young adult will continue to interact with that particular franchise. It is also through this continued interaction that the new medium, which I term convergence literature, is able to possess meaning of its own.

To find step three, which is required change, I look to chapter four. Children, unlike adults,[77] cannot remain stagnant. However, if they are to operate as a medium within intermediality, they must possess a unique aspect of delivery to stand apart from other media. As Steven Johnson explains in *Everything Bad is Good for You*, children and young adults must be able to ascertain the proper relationship and priority of the narratives of life. "There are layers to narratives, to be sure, and they inevitably revolve around a mix of the present and future, between what's happening now and the tantalizing question of where it's all headed" (55). He emphasizes that while children and young adults learn how to do this through various media, the reality is that "narratives are built out of events, not tasks. They happen *to* you" (55, emphasis original). Change is what allows intermediality, what allows content to successfully move between media. Therefore, while certain foundational scholars offer varying justifications for the production of children's literature: Locke, to develop intelligence; the Puritans, to develop

---

[77] I do not mean to imply that adults must remain stagnant, only that they are able to do so if they choose.

spiritual understanding; Newberry, to entertain as well as teach; or Rousseau, to encourage moral development (Russell 7-9); I believe modern authors incorporate an additional goal for children's literature, to provide opportunity for personal reflective and restorative remediation which allows readers to reflect on culture, consider the truth they want to propel and work to restore that truth to their message. This personal change again provides the opportunity for cultural change.

Modern children's literature/education scholars[78] have varying purposes for studying and using children's literature. The first viewpoint is that the physical book is the primary medium, and that children must be taught to love this method of learning. Charlotte Huck, in *Children's Literature in the Elementary School,* explains her view "of literature as the imaginative shaping of life and thought into the forms and structures of language." She then wants teachers to assist readers in identifying "pattern, relationships, and feelings" (3) within the texts that they can apply to their personal inner experiences. She believes as children are first exposed to literature that they should be taught, "The province of literature is the human condition. Literature illuminates life by shaping our insights" (4). Therefore, Huck wants to see books prioritized and used with children to help them extrapolate all necessary life lessons (for example, a concern for the feelings of others, knowledge about cultural heritage, and cognitive and linguistic skills) along with lessons of art and beauty. A second viewpoint can be found in *The Pleasures of Children's Literature* by Perry Nodelman and Mavis Reimer. Nodelman/Reimer understand Huck's views; however, they believe she and others place too much emphasis upon the use of literature for education and not enough on the qualities of literature or the ways readers might respond to a text or simply enjoy reading. David Russell in *Literature for Children*, along with Nodelman/Reimer, emphasizes that "As adults, we have a responsibility to do whatever we can

---

[78] Here I am interested in the scholars who are looking at children's literature in the context of educating children.

to encourage reading and instill a passion for books" (Russell 55). They do not want to influence children to see books only as a means for learning; instead, they want to shape children into readers who might also learn. Nodelman/Reimer believe adults "who like reading literature read it, primarily, because they enjoy the experience of reading it. They like doing it in and for itself" (30). They want to see this true of child readers as well.

Therefore, one primary viewpoint believes that every book has the potential to teach and that children should be taught to look for meaning in every text. The other primary viewpoint believes that children should be taught to find enjoyment and pleasure in reading and that each child does not have to equally enjoy every text. One problem with both viewpoints is their focus on the book as a solitary medium. Huck all but ignores any medium for learning other than books, and Nodelman/Reimer believe media are potentially harmful because they work harder to turn readers into "good consumers" (144) than they do to address any additional needs of children. Nevertheless, Nodelman/Reimer, after issuing this warning, do acknowledge, though marginally, ways media can be used effectively. "It might well be argued that comic books—and TV shows and movies—do provide pattern and meaning, and that teachers *should* teach them, both to make children aware of the inadequacy of at least some of that meaning and to bring children to a consciousness of the repetitive nature of formulas[79] that will allow them a richer perception and enjoyment of less-formulaic texts" (147, emphasis original). It is this guarded acceptance of media's presence in children's literature that warrants further investigation. If educators and adults want children to learn from their surroundings, and if we want children to enjoy the experience, we must investigate what they enjoy, and we cannot view their enjoyment only as a secondary means of learning. Instead, we must be willing to observe how they learn.

---

[79] Nodleman/Reimer want children to be annoyed by the formulaic format of so many children's texts; however, many children, especially young children, need formulaic patterns to process new material. I am also finding that many of the formulaic plot patterns allow authors to branch out in other non-traditional means.

I believe the constant media saturation of American culture shapes a child or young adult's expectations of literature. In chapter three I discuss the economic ramifications of this expectation and the resulting convergence literature. In this chapter, I am interested in literature that asks its participants to take one additional step. Huck wants literature that teaches children and Nodleman/Reimer want literature children enjoy. I want to see convergence literature that does both, and I believe the future of children's and young adult's literature is going to do that. Rather than readers simply enjoying and participating with a text/franchise, readers can also learn from it. Howard Gardner in *Intelligence Reframed* believes humans possess seven intellectual abilities, or Multiple Intelligences (MI): linguistic, logical-mathematic, musical, bodily-kinesthetic, spatial, interpersonal, and intrapersonal. For Gardner, intelligence is more than the general knowledge and reasoning often tested. He conceptualizes "an intelligence as a biopsychological potential to process information that can be activated in a cultural setting to solve problems or create products that are of value in a culture" (33-34). He believes these intelligences "are potentials—presumably, neural ones—that will or will not be activated, depending upon the values of a particular culture, the opportunities available in that culture, and the personal decisions made by individuals and/or their families, schoolteachers, and others" (34). Therefore, for Gardner, the key to a person's development of MI is his/her exposure to elements of culture. Although Gardner tends to minimize technological involvement because of how often it changes, he does acknowledge it will have a growing role in MI theory, and I believe technology and media are some tools which allow students to learn from and enjoy literature even if they do not typically exhibit high linguistic intelligence. Technology is a part of our cultural settings; therefore, it allows children and young adults to explore additional intelligences than what they would be able to explore without it.[80] If convergence literature

---

[80] Currently, and in the past, there are books for younger children that have a tactile element. While I

meets a child/young adult's expectation in a melding of literature and media as I argue in chapter three, I must ask if it also meets his/her expectation of a multiple intelligence experience.

In literature before and throughout the Victorian era, readers observe children who learn through memorization and recitation. Although authors do not always create characters who meet societal expectations, the expectation of education is clear. A child should read, study, and learn. The child should not need to experience knowledge firsthand or even through imagination while learning. Instead, the child should believe instructors and learn material without question. Gardner believes Darwin and his introduction of evolution in the mid-nineteenth century changes that expectation. Gardner begins his argument for cognitive science by disputing John Locke's idea that a child is a blank slate that will be filled through study, instead arguing for evolutionary change and that change alters every individual student's beginning. "Because of their biological and cultural backgrounds, personal histories, and idiosyncratic experiences, students do not arrive in school as blank slates, nor can they be aligned unidimensionally along a single axis of intellectual accomplishment" (167-168). For Gardner, this means that no two children will have the exact same learning experience as they have different background understandings of each topic. I believe technology works with cultural backgrounds, personal histories, and idiosyncratic experiences to distinguish further each individual's experiences. However, technology and knowledge communities also allow students to share personal experiences and backgrounds with the group so students do not simply want to imagine that there might be more than one correct answer; they want to investigate and discover if there are multiple possibilities. Rather than having single sense or limited intelligence experiences as students in the early nineteenth century

---

understand that young adults can both learn from and enjoy a novel with no supplemental resources, I want to see and I believe the future of YA fiction will allow tweens and teens to use MI to engage with texts.

did, now it is easy[81] for a child to simultaneously experience books, music, and nature. Therefore multi-sensory experiences not only help children become aware of multiple intelligences, they also become the expectation for education due to most children's first exposure to learning through technology, the television.

The Public Broadcasting Service (PBS), Nickelodeon, and Disney Enterprises[82] all work to make sure young children are saturated with media and learning from their infancy. These companies want children to have a multi-sensory, multi-media learning experience. Children not only can watch the television shows aired on these channels, they can also visit websites, read books, and play with toys that also contain the characters represented on the television. Rather than considering this hypermediacy as a form of marketing, as I discuss in chapter three, here I am interested in how the educational experts affiliated with these channels choose to focus on the educational benefits of multi-media learning.

The first use of television for educating children began in the late 1960s with *Sesame Street*. *Sesame Street* was proposed after its founders, Joan Ganz Cooney and Lloyd Morrisett, decided in 1966[83] that television could be used to teach children ("40 Years"). They worked with "the Children's Television Workshop (CTW), a federally funded program […] 'to create, broadcast, promote, and evaluate an experimental television series […] that would seek to

---

[81] Although Gardner seems to deny Victorian MI learning, I know Victorian students had access to illustrations and music, which would have given them MI experiences as well. However, I do think it is important to acknowledge the ease of access modern students have over students in the nineteenth century.

[82] My emphasis here is on children's television. However, LeapFrog and VTech Kids both have strong educational components to their media based products for children ages three to eight. LeapFrog has three reading systems for various ages, the Leappad, Tag, and Tag Junior, in addition to their educational video games and other products. VTech Kids sells laptops for children as well as VSmile which is an educational video game system for preschool and elementary children. Both LeapFrog and VTech Kids have games and books for their systems that feature characters seen on PBS, Nickelodeon, and Disney.

[83] This is the time Head Start programs were starting for low-income preschool children as well. I think it is important to point out that the sudden interest in educating preschool age children was because educators were starting to see discrepancies between low income and middle income families. While these discrepancies would have always existed, the increased availability of education for everyone brought them to leaders' attention and required a response (Carter).

advance the school readiness of 3- to 5- year- old children'" (Thomas 71). The creators of *Sesame Street* worked with developmental psychologists to ensure the show reflected the educational theories of Jean Piaget[84] and Lev Vygotsky. Piaget, in the 1930s, researched and observed babies and toddlers and concluded that all children, regardless of external influences, go through certain stages at certain time periods in their lives. Vygotsky, a contemporary of Piaget and coming to conclusions considered complimentary to his, added to Piaget's theories the idea that cultural constructs can affect the timing of these stages. Therefore, as "the creators of *Sesame Street* realized that the lives of most preschool children (then defined as three-to five-year-olds) were increasingly shaped by television" (75), and since "Vygotsky argued culture is a determining factor in the type of learner, communicator, and citizen a child will become" (75), they decided to try using television in the place of a consistent caregiver to prevent "developmental difficulties" (75). So, while *Sesame Street* has its critics, after forty years this "experimental television series" is still on the air helping children learn their letters and numbers.

The original goal of *Sesame Street*, to use television to teach children, creates a precedent for using technology to fill the educational gaps from which some children suffer. Now, PBS not only airs *Sesame Street* but numerous other educational shows, for example, *Sid, the Science Kid* (a show with preschool scientists doing age appropriate experiments), *Super Why* (a show with fairy tale characters teaching children pre-reading skills), *Martha Speaks* (a show with a talking dog who teaches vocabulary), and others teaching various reading and science skills. However, these additional television shows are merely a small piece to the technology puzzle. The PBS Kids website also incorporates educational activities for children along with links to a parent website which includes articles on using television, video games, computers, and even

---

[84] Howard Gardner mentions he was Jean Piaget's student.

advertising as tools to educate children. While all of the articles encourage limiting media time, they all highlight ideals and lessons children and young adults can learn from media.

As I both research early childhood media and casually talk to fellow parents of toddlers and preschoolers, I find that PBS has a type of wholesome halo that people trust because its "image is inextricably linked with the idea of educational value" (Thomas 82). None of the articles are credited to a particular author and no specific research is cited; however, the longevity of programs such as *Sesame Street* has created a respect that causes people to review the content of the site. I believe the strength of the wholesome halo comes from newstalgia. Parents remember growing up with *Sesame Street* themselves, and although Elmo was not around for the first ten years, Generation X parents do not want to believe the show that shaped their childhoods would not be good enough for their own children, and are thus "wary of having their young children watch anything except PBS" (82). Parents instead want their children to have a similar experience to their own.

As with any medium that finds success, there are people who critique it, people who imitate it, and those who attempt to do both. As Sarah Banet-Weiser reveals in her text *Kids Rule! Nickelodeon and Consumer Citizenship*, Nickelodeon attempts to do both in regard to PBS. When the Nickelodeon channel began in the mid-1980s,[85] it "very purposefully constructed its brand identity in opposition to the educational potential of television" (84), instead claiming to be on the side of children in the battle of "Us vs. Them." However, the initial critique of educational television becomes ironic as one looks at the juxtaposition of the channel's philosophy that "it [is] okay to be a kid as long as you [want] to be a kid and it [is] okay to have fun" (84-85) with its 1982 advertisements that claim "Nickelodeon is the only channel ever

---

[85] Although Nickelodeon began when most Generation X parents were teenagers, I believe it holds a type of newstalgic appeal as well. Adults remember watching early shows on Nickelodeon as teens thinking that a channel for children is a great idea.

endorsed by the National Educational Association" (85) and its later productions of educational shows for preschoolers beginning with *Blue's Clues* and *Dora the Explorer*. Although it continually heralds its "Kids Rule!" philosophy, the channel's programmers cannot ignore the popularity of television programs with educational tendencies. I believe it is this desire for enjoyable education that leads them to Gardner's theory of MI. Nickelodeon wanted to continue to stand apart from typical educational television; however, the channel also had to provide an educational option. As the channel looked for a way to both critique traditional educational television but also to imitate it, in the early-1990s, Nickelodeon hired Daniel Anderson, a developmental psychology professor at University of Massachusetts in Amherst and MI expert, to consult on its programming, checking the shows for "developmental appropriateness" and ensuring that the shows "would actively engage young children" (Thomas 81). Anderson believes "very young children *could* learn from television shows" (81), provided the shows are created and written for children as they experience specific developmental stages. The Nickelodeon programmers did not want passive television shows, which Anderson argued *Sesame Street* was,[86] that consciously teach children general knowledge, for example, a letter and number of the day, yet do not require audience interaction. Instead, they want to help children reach their academic potential by engaging all of their intelligences. This led Nickelodeon to release public relations material for their shows like *Dora the Explorer* with explanations of how Dora's various activities model and teach multiple intelligences such as bodily kinesthetic intelligence, spatial intelligence, and interpersonal intelligence. It is these marketing claims, regardless of their educational (in)accuracy, that build an expectation of entertainment with education (Thomas 81).

---

[86] *Sesame Street* has altered its programming since Anderson's research in the early 1990s. I see evidence of that whenever my preschool aged daughter chooses to watch *Sesame Street* over other programs and dances and sings along with the various characters.

It is Nickelodeon's example of focused efforts to both relate to and teach children that strengthens the role of media in education. The executives there know "the battleground for tomorrow is not just for share of TV audience, but for share of the mind. […] With Nickelodeon now in magazines, online, and in movies, we have three more opportunities to reinforce the Nickelodeon brand" (Banet-Weiser 98). As I discuss in chapter three, for these companies, branding is their number one concern. They want children/young adults involved in their franchises; however, they also know that children do not mindlessly watch television. As Johnson observes, "culture is getting more intellectually demanding, not less" (9). Children and young adults want to engage their minds, and this challenges producers of media to incorporate more than entertainment into their message.

While Nickelodeon both critiques and imitates PBS, Disney Enterprises attempts to imitate and improve upon Nickelodeon's multi-media presence. Although the corporation had a strong media presence with its films, according to 'The Disney Company History," the company began the Disney Channel in 1983, a year after Nickelodeon began broadcasting on cable television, to expand its business. Nevertheless, it also expanded its media presence. Disney Enterprises also founded Hyperion Books in 1991, taking its media presence beyond that of Nickelodeon. However, Nickelodeon began focusing on educational television for preschoolers in the early 1990s, and the Disney Channel waited until the late 1990s to begin focused programming for the same age. In an effort to differentiate itself from Nickelodeon, rather than claiming to teach multiple intelligences, the Disney Channel follows a "whole child curriculum," which on the "Playhouse Disney" site for grown ups, it lists as social skills, thinking skills, early academics, imagination & self expression, ethical development, daily living skills, and motor skills as the focus areas. Various shows focus on different skills, causing Thomas to observe,

"The only way to receive the full benefit of this 'whole-child curriculum' [is] to sit [a] preschooler down in front of Playhouse Disney for an entire programming block—several hours" (Thomas 83). However, as I watch various Playhouse Disney shows with my children, I have observed that most of the shows include all of the Disney Enterprises' objectives to some extent. I find the biggest variances to be the types of early academics and life skills the shows teach. The different shows seem to focus on particular developmental stages that toddlers and preschoolers go through. For instance Playhouse Disney's "Special Agent Oso" helps younger kids learn how to do things like get dressed with "three simple steps" while "Mickey Mouse Clubhouse" will help children learn to count and recognize patterns. While the shows clearly have different goals, both shows demonstrate social skills, thinking skills, imagination & self expression, ethical development, and motor skills.[87]

All three corporations, PBS, Nickelodeon, and Disney Enterprises advertise their website to children, encouraging children to visit, play, and learn. The PBS and Disney Channel sites are both easily navigated by preschoolers as the sites have images of the characters with mouse-over voice activation describing the link to games and activities for those particular characters. The websites provide verbal directions as most preschoolers do not yet know how to read. The Nickelodeon site does not have any verbal directions. Instead, the site is navigated by lists and categories an adult would most likely need to maneuver through to allow a preschooler to play. All three websites also offer parents the opportunity to buy a subscription to their preschool sites that provides additional educational training and tracking of a child's academic progress.

However, these early educational television programs and websites prepare children for playing video games rather than for reading books. Yet, parents approve of these activities

---

[87] The shows all talk directly to the child audience, asking the children to practice the skills, especially thinking skills, prior to giving the answer. The shows also encourage children to stand up and perform various physical tasks, such as jumping to reach for something, to practice motor skills.

because they assume the activities are teaching children various educational skills and preparing them for the world of technology. When using the websites, children are excited to learn to navigate various games and activities. Preschoolers do not comprehend the academic differences in styles of learning, but they do understand the differences between fun and boring. As Anderson pointed out regarding television, children can learn from various media when they are actively involved. James Paul Gee in *What Video Games Have to Teach Us About Learning and Literacy* argues for thirty-six learning principles that are drawn from video games which center on active involvement. He believes "learning is or should be both frustrating and life enhancing. The key is finding ways to make hard things life enhancing so that people keep going and don't fall back on learning and thinking only what is simple and easy" (6). Preschoolers are in the process of learning new things constantly. If they enjoy learning, they are more apt to continue to practice learning. One way Gee believes video/computer games can do this is emphasizing the ways human beings recognize patterns. As Anderson points out in his research, preschoolers need to see patterns and repetition to fully comprehend content (Thomas 81). For Gee, the ability to interact with these patterns and choose to recreate them helps children gain intelligence.[88] He believes, along with Vygotsky, in the importance of cultural impact on education, so that leads him to use the pattern finding children participate with in video games as "one way to spell out how and why reading, writing, and thinking are inextricably linked to social and cultural practices" (Gee 8). The early learning games on both the PBS and Playhouse Disney websites ask children to find color patterns, number patterns, and letter patterns to increase learning.

---

[88] This idea directly contradicts what Nodleman/Reimer believe happens when teaching formulaic texts. For Anderson and Gee, pattern recognition is a key component for recognizing new pieces of information, things that are new to the pattern. Personally, I believe both are necessary. Children need to learn how to recognize patterns, but they also need to realize they can enjoy things that are not formulaic.

Incorporating together the culture of children's favorite characters, the challenge of learning

letters and/or numbers, and the ease of repetition trains children to expect Gee's ideals.

Gee reminds his readers, "In the modern world, language is not the only important

communicational system. Today images, symbols, graphs, diagrams, artifacts, and many other

visual symbols are particularly significant" (13). Although humans have always used visual

signifiers to represent meaning, Gee's focus is multi-modal communication. He finds the current

juxtaposition of words and images important for comprehension of modern texts. Not only do

texts use more than words to communicate, but also many messages appear in a format other

than the printed page. Even traditional books are replaced by millions choosing to use electronic

book readers.[89] I believe this shift in culture both results from and continues to cause an

increased interest in video games and other forms of electronic learning.[90] For Gee, this shift

requires an increased "visual literacy" (13) as multiple ways to read images exist, whether

advertisements or textbook illustrations. While it may not be critical to understand all forms of

entertainment media, if a student cannot correctly read science diagrams, s/he may not be able to

comprehend the material solely from the text in ways students could prior to the common

inclusion of images in textbooks. Gee believes that in "*multimodal* texts (texts that mix words

and images), the images often communicate different things from the words. And the

combination of the two modes communicates things that neither of the modes does separately"

(14). These multimodal texts juxtaposed with the intermediality of culture require modern

learners to be familiar with technology, as the ability to discover meaning from images

---

[89] I will discuss electronic book readers more in depth in my conclusion to this chapter.

[90] Gee's text only covers learning from play-based video games; however, since publishing his text, "academic" video games, such as "Brain Age" and others that claim to increase a person's knowledge and/or Intelligence Quotient, have sprung up and captured a growing segment of the video gaming population.

strengthens the learning experience.[91] For Gee, if schools only ask students to read and answer factual questions, they are limiting student knowledge. While it is important to know the literal meaning of a text, if that is all a student can do, Gee believes educators and administrators are cheating that student. Using Gee's definitions, if someone can only recite a factual definition or read without interpretation, then that student "*can't really read*" (16), and s/he needs to be taught how to interpret "semiotic domains" (17).

Gee defines a "semiotic domain" as any subject that has its own set of signs that represents meaning, from objects, to sports, to people. He then uses these specific domains as a means of measuring literacy. Rather than focusing on education, like Gardner, or on individual's multiple intelligences, Gee argues individuals need to develop multiple literacies.

> In this modern world, print literacy is not enough. People need to be literate in a great variety of different semiotic domains. […] People need to be able to learn to be literate in new semiotic domains throughout their lives. If our modern, global, high-tech, and science-driven world does anything, it certainly gives rise to new semiotic domains and transforms old ones at an even faster rate. (19)

I believe the most significant aspect of Gee's argument regarding the usefulness of video games for learning is the above realization; every individual will need to learn additional literacies throughout his/her life. Unlike intelligences, which are mostly innate although culturally honed, literacies are taught. For Gee, the best preparation for continually learning new literacies is video games. Not only are companies constantly releasing new video games for a player to experience, the console makers are often updating the hardware available which causes players to constantly learn new domains.

Various domains allow for active learning, where a player wants to try continually to problem solve and to learn from opportunities rather than simply learning to absorb information.

---

[91] My favorite multi-modal text is David Macaulay's *Black and White*. It is a picture book that simultaneously tells four stories, but it asks the reader to consider if it is four different stories, four versions of the same story, or one story told in four pieces.

> Three things, then, are involved in active learning: *experiencing* the world in new ways, forming new *affiliations,* and *preparation* for future learning. […] For learning to be critical as well as active, one additional feature is needed. The learner needs to learn not only how to understand and produce meanings in a particular semiotic domain that are recognizable to those affiliated with the domain, but in addition, how to think about the domain at a "meta" level as a complex system of interrelated parts. The learner also needs to learn how to innovate in the domain—how to produce meanings that, while recognizable, are seen somehow as novel or unpredictable. (Gee 23)

As Gee describes, this happens through video games. Players get to experience the world the video game creates, worlds that are as different in both design and intention from one another as *Super Mario's* Mushroom Kingdom, the large cities in *Grand Theft Auto*, and the unique planets in *World of Warcraft*. He believes these differences are important because they teach players to adjust to the particular domain or world in which they are playing. If a player can master a game in a particular domain, that player should be equipped to play a different game in a new domain. As players transfer knowledge between domains within the gaming world, ideally, this knowledge will also transfer to domains outside the gaming world,[92] allowing players to build affinity groups within one domain that can span out into other domains.

Gee argues video game players rarely play in isolation; they belong to a community of people who also play the games. They then talk with these people about these games, building knowledge communities. Therefore, "All learning in all semiotic domains requires identity work. It requires taking on a new identity and forming bridges from one's old identities to the new one" (51). I see this as an important connection to the idea of personal remediation. If a twenty-first century education goal is the ability to adapt and change, a student can practice that within the various domains supported by video games.

> This tripartite play of identities (a virtual identity, a real-world identity, and a projective identity) in the relationship 'player as virtual character' is quite powerful. […] It is both

---

[92] Gee reports, "We have found a number of young people who have used the domain of video games as a fruitful precursor domain for mastering other semiotic domains tied to computers and related technologies" (48), especially the college major of computer science.

active (the player actively does things) and *reflexive*, in the sense that once the player has made some choices about the virtual character, the virtual character is now developed in a way that sets certain parameters about what the player can do. The virtual character rebounds back on the player and affects his or her future actions. (58)

Gee's observation that players must engage both actively and reflexively with all three parts of their identities simultaneously supports the idea that a child/ young adult can be aware that s/he possesses more than one identity, and that s/he can choose which identity s/he wants to mediate to the world. Players realize, regardless of which identity they are using, that they can control the parameters within which that identity operates. Knowing this, Gee acknowledges that game players frequently represent themselves in the digital world differently than they represent themselves in the real world. In terms of education, if the final goal is a remediated self, the video game creates a safe domain to practice this mediation. "Video games create what the psychologist Eric Erickson has called a *psychosocial moratorium*—that is, a learning space in which the learner can take risks where real-world consequences are lowered" (62). This ability to practice identities enables students to consider not only who s/he wants to be while playing the game[93] (whether alone or in a group), but also how s/he wants to be perceived while discussing the game. It also forces the player to consider why s/he might not be using a consistent identity in both domains.

For Gee, it is the ability to practice, not only with identity but also with skills, that allows players to learn how to innovate within a domain. He believes traditional learning is simply generalizations of principles and rules along with logical computations. However, he knows humans are not computers; instead, learning occurs as "humans have experiences, store these

---

[93] I find the Nintendo Wii particularly interesting in this regard as a person must create a Mii before s/he can begin playing any of the games. People can choose to make their Mii look like them or unlike them as much as they want. My balding husband always creates Mii characters with a lot of hair, allowing him to virtually alter that characteristic. I have also seen people change their weight and ethnicity as well as their eye and hair color. While these physical characteristics are but small changes, I believe they are an example of how people like the freedom to represent themselves differently in a virtual world they are in reality.

experiences, and make connections or associations among them" (73). By drawing connections between experiences, game players are able to transfer knowledge from one domain to another. As stated earlier, Gee agrees with Anderson regarding the importance of pattern recognition. I believe one reason pattern finding is emphasized with young children and why Gee believes it is a key learning factor is because pattern finding helps someone transfer knowledge between domains. If someone only knows facts, then s/he can only apply those facts to a particular situation. "If people have a pattern in their mind, however, when they are faced with a new situation, they can reflect on how this pattern can be revised to cover the new situation" (94). This ability to transfer a pattern between domains allows someone to produce new meaning within any particular domain.

When *Sesame Street* began to appear on television in the 1960s, it was because Joan Ganz Cooney and Lloyd Morrisett believed media could help prepare children for learning. Forty years later, as educational television for children is commonplace, Gee argues there are still learning gaps and that video games are the answer. He uses case studies to argue video games can not only prepare young children for learning, but they also can help older children and young adults think more intelligently. Educators are faced with a dilemma when trying to make the most effective education. The problem facing most learners is that they need both overt information and ample opportunity to practice. However, if the information and opportunity to practice are not offered in the proper ratio, then learners can become overwhelmed or confused. Gee claims the "magical" aspect of video games is that they allow players to learn without consciously realizing they are learning. Then, when video game players do realize they are learning, they become "overtly aware of how two different problems or domains share certain properties at a deeper level" (124). They are then able to apply the pattern used to solve one

problem to solve the new problem. Gee believes video games are the best tool for teaching this learning behavior because they lead players slowly through all of the various levels of play rather than allowing them to choose whichever pathway to learning appeals to them. In his students he finds just as the patterns discovered in early levels of video games provide training for higher levels, the patterns discovered in early learning provide tools necessary for more complex learning as students progress from elementary school to high school.

I believe the various levels of video games are a key component in using them to teach children and young adults. If a child is introduced to learning games before s/he can read, it might be perceived as punishment to remove all games once that child learns how to read. Nevertheless, if children/young adults are continually using new games to learn more complex patterns, the games continue to both entertain and educate. However, as Gee concludes, video games are more effectively used for learning to learn than they are for learning information. Therefore, I believe when considering the intermediality of children's literature, it is important to consider that while video games are certainly a useful tool for gaining increased technological literacy, books also are encouraging readers to become fluent in domains beyond the printed page (and some are even using video games to do so), while also teaching information. As I discuss in chapter three, more and more children and young adults are reading books while also using social networks on their computers; therefore, learning is becoming more active than it has been in the past, achieving Gee's requirements for active learning. Knowledge communities and fan sites allow readers to experience texts along with others, creating an affiliation through discussion. These discussions also prepare[94] readers to read more critically. If someone reads comments on a fan site that discuss a missed point in the text, the reader learns the importance of

---

[94] I am using the word prepare here rather than teach because I do not think these sites teach critical thinking; however, they do encourage readers to think about a text beyond the plot. I find that the sites prepare the readers to be challenged by teachers or educated others to move to the next level of analysis.

reading critically. Additionally, fan fiction[95] allows the learner to become innovative within the domain of a particular text.

Therefore, as I juxtapose the purpose of children's literature with its intermediality, I realize intermediality grants children's literature a sense of hypermediacy that makes it a part of children's culture. I then must juxtapose the various purposes for children's culture with children's literature. Initially, this brings me back to Giroux's spheres that I mention in chapter one. "Children's culture is a sphere where entertainment, advocacy and pleasure meet to construct conceptions of what it means to be a child occupying a combination of gender, racial and class positions in society" (qtd. Jenkins, "Innocence" 4). Children instinctively know they should find pleasure in the things they do; no one has to teach a baby how to laugh. However, children are quickly taught that they should learn. Therefore, I think two intrinsic factors to childhood are pleasure and education. For Giroux, education includes learning about culture. Lev Vygotsky believes culture influences how a child develops experiencing each of Jean Piaget's stages. From Piaget, Howard Gardner developed the theory of multiple intelligences that allows children to learn through more pleasurable methods than those taught in traditional education; simultaneously Perry Nodleman wants to see children experience pleasure while reading, which Charlotte Huck views as the primary method of education. As the spheres of education and culture begin to converge, I believe Jay Bolter and Richard Grusin's view of hypermediacy as an inescapable piece of culture and Henry Jenkins's belief that trans-media storytelling allows learning to take place over multiple media begin to explain the overlap. Therefore, as all of these

---

[95] As I mention in chapter three, not all writing at fan sites is quality writing. Often both fan fiction and fan message board comments are written by tweens and teens who view this environment as one where they do not need to be concerned about grammar or proper word choice. Of course, from an educational standpoint, I realize that students would learn even more if they would practice proper writing in these forums; nevertheless, I believe they are still learning literacy and analysis skills through their participation.

theories converge on one another, children, young adults, parents, teachers, and authors all work together to use pleasurable aspects of culture to experience learning.

Authors and educators both recognize that child readers are technologically savvy, and I believe they use this knowledge three different ways. The simplest level is authors who assume their readers participate with technology. These authors choose to use media driven language to build immediacy with their audience by referencing popular culture. One of the most popular authors to do this is Lauren Myracle with her Internet Girls series, beginning with *TTYL.* The title is Instant Messaging (IM) jargon for the phrase "talk to you later," and the entire trilogy is written entirely in the style of IM. Each of the three main characters, Angela, Zoe, and Maddie, has her own font (Angela even gets her own color, blue), and the novel appears as if it is a screen shot of a teen girl's computer screen while she is using IM to chat with her friends. While some readers, usually parents of tweens, disapprove of Myracle's content, reviewers appreciate her ability to tell a story through an unusual medium. In *Booklist,* John Green tells readers, "the girls' distinctly compelling IM voices are the hook here. Myracle cleverly manages to build rich characters and narrative tension without ever taking the story outside of an IM box." The novel reads similarly to a play, except there are no stage directions to add additional information; all description must occur in the dialog. I find the weakness of Myracle's text to be her lack of character change. Although the text uses technology to engage its audience, and while readers need to be familiar with technological jargon to comprehend the narrative, the characters do not evolve or change. Unlike the characters discussed in chapter four, while these girls are concerned with how they mediate themselves, there are no moments where they consider how their mediation might affect others. Therefore, although the novel expects a technologically savvy

reader, for me, the story does not meet Johnson's expectations of media driven material requiring a more intelligent reader.

Another author who uses internet jargon is Denise Vega in her novel *Click Here.* Unlike *TTYL, Click Here* does not use entirely IM language; instead, the main protagonist Erin wants to be a webmaster, and so Vega ends each chapter with blog entries created by Erin to look like (inactive) websites. With that, rather than Erin knowing everything she says is part of the public domain the way Zoe, Angela, and Maddie do, Erin's website is "ALL private" (2), and she has no intention of changing that and posting her website to the internet. However, the drama in the novel results from Erin's personal blog with embarrassing information about both herself and her friends being posted to the school's intranet accidentally. This incident forces both the characters and the readers to become aware of the public/private divide between handwritten diaries and website blogs. Myracle's characters trust their friendship to keep the content of their messages private. In contrast, Erin uses her website as a place to talk about her friends. When it goes public, she compares herself to Harriet in *Harriet the Spy*; however, her mother reminds her that she did not spy on people. Regardless, what she thought was private becomes public, and she must decide how to mediate herself.

Vega's novel's audience is younger than Myracle's audience. Erin is entering middle school while Zoe, Angela, and Maddie are entering high school. Nevertheless, both transitional years of schooling provide opportunities for young adults to present themselves differently than they have in the past. Myracle's characters understand that and choose to focus on issues of sexuality, appealing to an older audience. Vega's characters are trying to understand themselves and others and how to navigate in a bigger world than the one with which they are familiar.

Through her novel, Vega gives an example of Gee's tripartite of identities. Victor Vitanza in his discussion of virtual identities further explains:

> In addition to a virtual place and manners of communication, which more often than not are analogous with places and manners in the real world, there is a third aspect of the comparison between real and virtual places and societies: the difference between actual and virtual *self-identity*. Being in real places demands that we maintain a stable self-identity. Being in virtual places, however; invites people to be fluid, unfixed, ever-changing, and multiple. (56)

The complication to this idea is that middle schoolers rarely have a fixed self identity; instead, they are using their time in middle school to establish that identity. Therefore, for Erin, the idea of being herself in her private online world helped her determine her real world self-identity. Vega uses Vitanza's theory to force Erin to make her virtual self-identity her real self-identity. So, while Erin compares herself to Harriet, the difference between them is that rather than going to therapy to discuss her feelings about people hating her as Harriet did, Erin chooses to be her own person and learn to communicate with others. In her apology letter to the school, she concludes, "If I had a do over and could change things…honestly, I'm not sure I would. I know that sounds crazy but it's true. I've learned a lot about myself, a lot about friendship" (199). Therefore, I believe it is this moment of change, of personal restorative remediation, that makes this text's use of the virtual world a lesson for readers, without being didactic regarding online behavior. It reminds readers that anything written for the web can be published, but it also does not reprimand Erin for her actions, instead it rewards her for maturing. The text gains immediacy with its audience through web lingo; yet it does not rely on that alone to communicate with tween readers.

A second level of authorial relationship with technology is when an author expects a reader to physically participate with technology in order to read a text.[96] One example of this is *Inanimate Alice* written by Kate Pullinger and illustrated by Chris Joseph.[97] At the time of writing, *Inanimate Alice* is four actual of ten planned digital "episodes" that tell the story of Alice as she grows from a girl of eight to a woman in her mid-twenties. The instructions on the first screen of the first episode explain the story to its viewers. "This story uses images, text, and sound; turn on the sound on your computer. Use your mouse and click on the arrows >> to move forward. Sometimes you may need to perform an action for the story to continue." Instead of being a typical text, or even simply multi-modal, *Alice* is interactive. While someone can watch without the sound, the story cannot appear without images, and someone must perform an action, whether locating and clicking the arrows or choosing a particular sequence of images, to unlock the next screen/page. One interesting aspect to this is that the authors require a reader to pay attention to both the images and the text. Alice has a digital friend, Brad, whom she has drawn on her player (which is a combination smart phone and personal video game player). In order for the reader to see Brad, s/he must click on Alice's player. The conscious decision to click on the image forces the reader to pay attention to how the images and the text work together to tell the story. The music also adds a dimension to the story. In the first episode, Alice and her mother are looking for her father. Alice states that her mother is frightened and that she is frightened; however, it is the things she is doing to distract herself juxtaposed with the moving images along with the tense music that reveal the anxiety she is feeling over her lost father. The words "I am

---

[96] In 2010, I believe this format of writing, digital storytelling, is a secondary means of introducing technology to readers; however, I will return to this subject in my conclusion, as I believe this will be much more prominent in children's literature of the future.

[97] Due to the visual nature of the story I refer to both Pullinger and Joseph as authors in my discussion of the text.

frightened" can have varying degrees of meaning; however, when they are paired with images of dark, desolate land and music full of minor chords, the fear becomes more realistic to the viewer.

In each episode, Alice ages and gains technological knowledge; as a result, each episode is longer and more interactive as if she were creating them herself. By the fourth episode, the imagery is clearer, and the music is more ominous. The episode is put together as a series of snapshots rather than the moving images of episode one. In this episode, when she becomes frightened, rather than the music becoming more threatening, it actually stops, and a black screen appears with the text "I'm too frightened to move," and once the reader clicks s/he sees a flashback of when Alice had been most frightened prior to this incident, when her family was fleeing Moscow (an event which takes place at the end of episode three). Episode four has additional visual clues, such as when the text changes fonts when the reader mouses over the words as Alice is trying to express something, for example the age of the family kitchen when the font changes to anglo text. Unlike other episodes where the plotline is linear, in episode four, while the events are certain to happen, the reader chooses the order in which they occur, changing the feel of the story. Additionally, the music plays an important role in changing the atmosphere of the story as it reflects Alice's mood, even becoming peaceful as she describes the new quiet town where she lives.

In the climax of the fourth episode, Alice gets trapped as a stairway collapses underneath her, and she must climb into an abandoned building. At this point in the story, Pullinger and Joseph give the reader the choice, does the reader want to play a game to figure out the maze of debris Alice must weave through to save herself, or does s/he simply want to see Alice work her way through the maze listening to the music and the sounds of the rats. Throughout this maze, not only do the sounds intensify Alice's experiences, the graphics create mental imagery

explaining the seriousness of Alice's situation. As she grows increasingly more frustrated, there is a graffiti image of a screaming girl with the text "I am screaming." The combination of image and text with dramatic music is reminiscent of silent movies, yet the reader's involvement in moving Alice through the maze intensifies his/her experience with the story. The reader can also experience fear along with frustration for not escaping the maze. However, Alice's story is not simply a way for a reader to interact with technology; there is also character development. From the first episode, a reader knows Alice's life is more eccentric than most children's lives. Nevertheless, the authors still create a sense of immediacy between young adult readers and the characters as Alice talks about her friends along with her relationship with her parents and their constant arguing.

Kate Pullinger and Chris Joseph realize that stories are more than a way to entertain; they are also a way to educate. Using the same vocabulary as Gee, they realize the importance of literacy and the ability to go beyond the printed page to teach children and young adults multiple literacies. However, rather than simply relying on students reading their story or practicing Alice's technology, they work with Jess Laccetti to create iTeach, a pedagogy program. In their introduction to *Inanimate Alice Pedagogy Program*, they explain their global perspective and their desire for teaching new media literacy.

> *Inanimate Alice* is easily assimilated into learning environments; its use of multimodality (images, sounds, text, interaction) enables students to see storytelling in a new, multi-sensory light. *Inanimate Alice* is a new media fiction that allows students to develop multiple literacies (literary, cinematic, artistic, etc.) in combination with the highly collaborative and participatory nature of the online environment.

A teacher can then download a thirty-four page document with lesson plans and student resources for episodes one through three. These resources include academic readings discussing both hypertext narratives and narrative elements, worksheets for students encouraging them to

think about how to use multimodality in storytelling, and special instructions for integrating iStori.es into student curriculum.

In episode four, Alice demonstrates iStori.es as a program she developed to allow her friends to tell their stories. When she shows readers how it works, she tells her story from episode one in three images with different music. Readers can then watch part of episode four from one of Alice's friend's perspective as an iStori and decide if they want to buy the software that allows them to create iStori.es for themselves. In doing this, students realize, with or without the special software available from iStori.es, they can engage personally with storytelling and media. Children and young adults do not only have to watch other people's stories, they can tell their own stories.

Everyone enjoys a good story. Whether it is a great novel, a fantastic film, or an amazing real life drama, people enjoy experiencing a good story. Jack Zipes in *Happily Ever After* believes this is because of our childhood experiences with fairy tales. "As children, we all hear fairy tales and read our lives into them. But we also want to see and realize our lives as virtual fairy tales even as we grow older. We never abandon fairy tales. So it is not by chance that the fairy-tale film has become the most popular cultural commodity in America, if not the world" (1). Although in the text he later acknowledges that some readers use fairy tales to create distance from their own realities, I believe that regardless of the type of reader, the fairy tale's invitation to engage in imagination keeps readers of all ages interested in fairy tales. Therefore, I believe it is the American appreciation of the fairy tale that strengthens intermediality and leads us to what I believe is the third way authors use media to engage with their audience, trans-media storytelling.

When Punzi describes intermediality, she discusses the way a story can be perceived through multiple media. For her, "The logic of intermediality, in fact, cannot but conceive the book as a communicative 'stage', ready to be left in order to be modulated somewhere else, in another medium" (15). This is primarily what we see from adapted literature today; books, films, and video games all telling the same story with slight deviations from medium to medium. However, I believe some authors are trying to go beyond intermediality and build a bridge to hypertext storytelling[98] through what Henry Jenkins terms trans-media storytelling. Jenkins explains, "more and more, storytelling has become the art of world building, as artists create compelling environments that cannot be fully explored or exhausted within a single work or even a single medium" (Jenkins *CC* 114). Therefore, while intermediality tells the same story, with modifications, in different media, trans-media storytelling tells different aspects of the story in different media. The world building, rather than set building, that exists in trans-media storytelling is how, I believe, authors build immediacy in modern fairy tales; they are not only telling a story, they are also creating a world in which the story is completely plausible, a world in which the reader might discover s/he is indeed a princess/prince. Therefore, in order for a reader to dismiss the medium and believe in the text, s/he desires to see the world in more than one medium. This multi-media experience strengthens the idea that this world does indeed exist. I believe this is the modern day extension of what Benjamin is talking about in his Storyteller essay. The live telling of a story, by an expert storyteller, will draw the audience into the world of the story; modern written stories need to do that as well. However, since there is no visible storyteller to continue to draw the audience's attention away from the mundane real world into

---

[98] I think trans-media storytelling is currently the best example of hypertext storytelling for young adults. However, as electronic book readers become more popular, I think authors will begin to add more hypertext content to their novels. I will further explain this in my conclusion.

the world of the fantastic, a written world needs to be created in a way that the reader wants to experience the world not only in the original medium of a book, but in multiple media.

Trans-media storytelling gives readers a more complete picture of any particular tale. Zipes discusses Benjamin's appreciation for fairy tales along with his ideals expressed in "The Work of Art in the Age of Mechanical Reproduction," explaining Benjamin "felt that we were at a turning point in the 1930s and that the technological means of reproduction, which could be so democratic and liberating, had to be accessible to the people so that they could represent or exchange their experiences" (139). Zipes, along with Jenkins, believes co-creation throughout a franchise strengthens the world of the fairy tale, allowing a reader to not only believe in its existence but also engage with it. When a story is told through more than one mechanical reproduction, it attracts a larger audience who can exchange their experiences with the tale. Zipes believes Benjamin would see hope in modern media storytelling options. Using the internet as a storytelling option allows authors to engage with their large audiences in a way that was impossible in Benjamin's day.

As Zipes traces the history of the fairy tale and its role in spreading cultural practices, Zipes believes the written fairy tale allows the reader to understand and envision beauty and heroics in conjunction with grace and good fortune. He explains that initially, for readers in the seventeenth and eighteenth centuries, "to read or listen to a fairy tale provided a means to distance themselves psychologically from their present situations and to be transported to a magical realm. To read a fairy tale was to follow the narrative path to happiness" (4), where even the unlucky and unclever can behave wisely and heroically. He then points out that in the nineteenth century the real split in fairy tales arrived. Authors edited fairy tales to make them more appropriate for children, less didactic, and more moral. He believes this did not necessarily

make for better stories, just a split personality of the genre. It is through this split that I see the two purposes of fairy tales in modern, twenty-first century writing. I believe authors write fairy tales according to the seventeenth and eighteenth century ideals, creating texts where a reader can escape from his/her daily routine and follow the narrative path to happiness. In contrast, educators "expect and demand certain kinds of structures, topoi, motifs, and characters in fairy tales" (4) now that they are a literary institution. These expectations allow educators to use modern fairy tales to teach intermediality along with traditional literary analysis. When students are engaged with the multiple media available for so many fairy tales,[99] they can begin to discern, and then discuss within their knowledge communities, which characteristics are parts of the genre and which are parts of the medium.

I see two popular franchises using modern day fairy tales[100] to engage with young adults through trans-media storytelling. One is for males, *Star Wars,* and the other is for females, the *Twilight Saga.*[101] Although *Star Wars* did not originate as written texts[102] or as young adult material, the hundreds of books available are important for understanding the "galaxy" the franchise represents, and the supplemental products are advertised for younger and younger children. In addition, for Jenkins, the strength of trans-media storytelling comes through co-creation. "In co-creation, the companies [or authors] collaborate from the beginning to create

---

[99] Zipes believes it was the institutionalization of the fairy tale in France during the 1790s that gave authors the freedom to expand upon the initial fairy tale stories. (65)

[100] For Zipes, fairy tales alter constantly, although almost always including some elements of magic, as they are a reflection of the culture in which they are written. "As a genre the fairy tale was clearly recognized as *the discourse* for the entire family in which questions of proper gender behavior, the treatment of children, the employment of power, standards of success, norms, and values could be presented and debated" (67). As I discuss each franchise in more detail I will highlight elements of the stories which I believe qualify these as modern day fairy tales.

[101] I initially did not want to work with either of these franchises; however, as I began to see the world Meyer created and her early interaction with her fans, I realized the *Twilight Saga* works well with trans-media storytelling. Then, while thinking about all of that, I watch my nephews who are obsessed with *Star Wars* and realize Lucas's world is one of the most complex available.

[102] The idea that these stories started in movie form and then moved to books before other additional media might be considered a form of reverse remediation. However, my goal here is to look at the various roles of an individual medium within trans-media storytelling rather than to privilege one medium over another.

content they know plays well in each of the sectors, allowing each medium to generate new experiences for the consumer and expand points of entry into the franchise" (105). This is seen throughout the *Star Wars*[103] franchise. George Lucas owns the rights to the name, and if an author wants to be considered part of the *Star Wars* canon s/he must appeal to Lucas, yet most of the material related to the franchise is not authored by Lucas. Instead, the films say they are based on a story by George Lucas with a screenplay by various writers, and the novels are written by individual authors with the copyright tied to Lucas.

The *Star Wars* franchise lends itself to extended trans-media storytelling because of both its fairy tale elements and the large time gaps between films. Along with the over-arching theme of many fairy tales that the seemingly ordinary and weak might actually be powerful and strong (Anakin who begins as weak child becomes a powerful Jedi and evil Sith Lord, and Luke who begins as a poor farmer discovers his Jedi heritage, co-leads the rebellion, and redeems his father), the franchise invites debate, especially among fans, about the use of power, especially in relation to gender, as fans use the Star Wars forums to consider the contrast between the female political leaders and the male Jedi leaders.[104] The large gaps in time between the films allows for sanctioned authors to add details about the characters and wars to assist viewers in understanding the events taking place in the films. The books surrounding the franchise also allow readers to know more of the motivation of the characters. My twelve and fourteen year old nephews enjoy reading the books because they know what the characters are thinking as they engage in battle.

---

[103] I realize I could write a dissertation in and of itself on *Star Wars*, and although I have not looked, I am sure someone has. Therefore, I am choosing to just touch on the ways it is used in trans-media storytelling, and I will use the *Twilight Saga*, which is only 4 books and 2 movies rather than over 300 books and 6 movies, to give specific examples. In the case of *Star Wars*, I believe two of the biggest motivations for trans-media storytelling are time and money. It takes years to put together the special effects for the Star Wars films, and the cost of that is considerable. Books can be written and distributed more quickly and cost effectively. Toys can as well.

[104] Princess Leia becomes the solution in *Return of the Jedi* when it is discovered she has the ability to become a Jedi. The idea is explored more fully in the books following the timeline of the film where she works to develop her Jedi skills in addition with maintaining her leadership role in the new Republic.

In the films, Lucas relies heavily on the soundtrack to create a feel for a scene and to reveal to the audience if characters are anxious or relieved. Nevertheless, the books and comics allow the secondary characters to play a bigger role in the events and for readers to understand the various species in the galaxy.

In contrast to *Star Wars* which Lucas created as a commercial platform for trans-media storytelling before the genre was popular, Stephenie Meyer's *Twilight Saga*[105] reveals a world that exists in multiple media because Meyer does not want to stop writing about it.[106] She claims, "I just have way too much fun living in Forks (in my head) to stop anytime soon" (*TW* FAQ). The books are her primary form of communication, and although she frequently downplays her writing on her website, telling her readers it is full of errors and just for fun, her website contains outtakes and extras from the first two books (*Twilight(TW)* and *New Moon (NM),* along with a draft of the first half of a companion novel to *Twilight (Midnight Sun)* that her fans can use to learn more about the characters and the world in which they live. Meyer, unlike Rowling, does not guard all of the information she determined about her characters. She tells her fans when she knows something or when she has not considered a particular aspect of a character's history.[107] Of course, like any author for profit, she understands the power of secrecy and the value of

---

[105] As I discuss in chapter three, intertextuality is also a key component to intermediality and trans-media storytelling. Meyer engages in that as well. In *TW* she uses Austen significantly; in *NM Romeo and Juliet* provides both clues and red herrings. In *EC* her primary reference is *Wuthering Heights*, and *BD* uses *Merchant of Venice* to provide a clue for the ending. Since I discuss intertextuality in detail with *Harry Potter*, I am choosing to focus on elements unique to Meyer's saga here.

[106] For Jenkins, true trans-media storytelling should also have multiple authors, not just one. Currently this is seen through the *Twilight* films. However, Yen Press is developing a graphic novel due March 2010 and Brainjunk Studios is creating a video game to further the reach of the series. The video game will be released by Summit Entertainment, the producers of the film, and is considered an "academic" venture.

[107] Meyer's website contains FAQ for each of the books, where she gives more detailed descriptions of some characters when asked. When asked the father of one of her characters, she admits she does not know that she has not explored the absent characters enough to figure it out. The important thing I see in this is that she does not ignore the question and she does not make up an answer. In the *BD* FAQ she admits if she gives a glib answer regarding the character's father she might regret it in future writing.

waiting until key moments to release new information.[108] However, she is successful in trans-media storytelling in a way that other authors have not been. Rather than making the various elements of the supplementary media necessary for understanding the key texts, she makes the supplemental material just that, supplemental. However, as readers engage with more and more of the supplemental material, they have a better understanding of the characters and are more interested in keeping the franchise alive.

The storyline in Meyer's texts follows a fairy tale trajectory told from the first person viewpoint of the heroine. A common, poor girl (Bella Swan) meets a wealthy, extraordinary boy (in this case vampire—Edward Cullen), they fall in love, they overcome obstacles (her father disapproves, she also unconsciously falls in love with a werewolf—Jacob Black, multiple people want to kill them), and yet true love triumphs and they live happily ever after. I believe because of Meyer's simplistic plot and her renovation of vampires, trans-media storytelling is an integral aspect to appreciating her novels. The two instances where I see this most fully are in understanding Meyer's vampires and the temporary separation between Bella and Edward that occurs in the second novel.

Trans-media storytelling is important when trying to understand the goodness of Meyer's vampires.[109] In addition to writing off as myth sleeping in coffins, coming out during the day, and being burned by the sun, Meyer's vampires do not want to be "monsters."[110] They choose to drink animal blood rather than human blood to protect human life, and they all would rather be

---

[108] For example, she is releasing a written supplement to the third book three weeks before the film for that book is being released.

[109] When I refer to Meyer's vampires I mean specifically her main characters, the Cullen family, and not the more traditional vampires in the texts. In all four novels, Bella and Edward's family encounter vampires who seek to kill humans and the various ramifications that ensue.

[110] To set up a direct contrast between the Cullen family and the monsters other vampires are thought to be, throughout the text, Meyer frequently mentions that Edward's vampire father, Carlisle is god-like. Although the text debates, without resolution, whether vampires have souls, Bruner believes the Cullen family's behavior is a reflection of Meyer's Mormon beliefs where a person can work his/her way to the status of a god.

human than immortal. This contradicts traditional vampire lore which possesses sexual overtones as the drinking of blood has a type of sexual satisfaction to it. Meyer does not completely ignore this. When Edward and Bella are talking about sex in *Breaking Dawn (BD)*,[111] Edward acknowledges his brothers compare the joys of sex to that of drinking human blood. However, I believe Meyer wants her readers to see beyond this. Kurt Bruner in *The Twilight Phenomenon* acknowledges that Meyer's text is "squeaky clean" in that there is no premarital sex or graphic drinking of human blood; however, he also claims that Edward's attraction to Bella is not without sexual attraction.[112] Nevertheless, Edward's feelings for Bella are barely conveyed as sexual, at least in the first two texts. After Bella's realization that Edward is a vampire is confirmed, she thinks, "About three things I was absolutely positive. First, Edward was a vampire. Second, there was a part of him—and I didn't know how potent that part might be— that thirsted for my blood. And third, I was unconditionally and irrevocably in love with him" (*TW* 195). Here Meyer uses the word thirst rather than lust or another sexually explicit word, and while Edward shows amazing self control in denying himself that thirst Bruner claims this self-denial is still filled with sexual attraction. However, trans-media storytelling shows us that Edward is more than a blood/sex starved vampire.

As I began reading *TW*, Edward's attraction to Bella seemed reminiscent of the Biblical story told in II Samuel 13, where a prince is attracted to a princess and rather than asking the king for her hand in marriage (because they are half-siblings), he rapes her. Once he rapes her, he "hated her with an intense hatred. In fact, he hated her more than he had loved her" (II Sam 13:15). Despite Edward's claims to Bella of her importance to him, Edward's caustic remarks and ability to lie create the possibility that Edward will turn Bella into a vampire and then he will

---

[111] The order of the saga: *Twilight, New Moon, Eclipse, Breaking Dawn*

[112] which I would like to add would not be suspicious or under attack in any other young adult fictional romance

be bored with her and hate both himself and her. His attraction to her seemed more of an elaborate game to fill his time than actual affection. However, Meyer uses trans-media storytelling, especially her online companion[113] to *TW, Midnight Sun (MS)*, to portray Edward as a more complex character. Although Edward is physically attracted to Bella, throughout *MS* he is watching her character, not her body. He finds her beautiful, but he is attracted to more than her appearance. Bruner claims that Bella is selfish and manipulative; however, during their first conversation, when Edward's sole goal is civility, he decides "She was selfless. As I saw this the mystery of the person hiding inside this quiet mind began to thin a little" (*MS* 43-44). From this point on, he watches her, trying to understand her choices. He discovers "the abnormal maturity of her spoken thoughts" (92) and concludes, "Bella was *good.* All the other things added up to that whole—kind and self-effacing and unselfish and loving and brave—she was good through and through" (93). Yet Edward is afraid to get close to her. He believes, in contrast to my assumption drawn from the same section of *TW*, that if he "forced her into this empty half-life [of vampire existence] through my weakness and selfishness, surely she would hate me" (MS 88). Although Edward considers himself an essentially selfish creature, he is also unwilling to cause Bella pain, and her safety becomes his primary concern. His behaviors that initially appear to be contradictory are actually Edward trying to protect Bella from the dangers of his world, for once he discovers that he loves her, he thinks, "I loved her, and so I would try to be strong enough to leave her" (109). He believes that her life would be better without him, that it would be safer without him.

While Meyer's online companion novel provides a beginning for trans-media storytelling, a reader sees the most complete picture through the media surrounding book two in

---

[113] *MS* is online due to a leak. Someone posted a draft she had asked him/her to read and it began to spread virally over the Internet. In an attempt to keep people honest, she posted the novel, which is not complete, on her website.

the saga, *New Moon*.[114] In *NM* Edward leaves Bella, which causes her to seek out the company

of a family friend, Jacob, with whom she unconsciously falls in love.[115] However, she is unaware

of her love for Jacob, and when provided the opportunity she goes to find Edward resulting in the

reconciliation of their relationship. This storyline, while seemingly simple, is made more

complex through trans-media storytelling.

The book, which I consider the primary medium, is written from Bella's perspective.

Therefore, when Edward leaves, he tells her that she's not good for him, and she believes him.

Bella does not understand the depth of Edward's emotions as conveyed in *MS*. She also does not

comprehend his skills as a liar. Nevertheless, once he leaves, despite his ability to run at

incredible speeds, she wanders through the forest looking for him until she collapses. The other

medium which portrays this scene is the film. This medium does not use inner monologues, so it

does not adequately portray Bella's emotions at Edward leaving. It lessens Bella's emotions

further by having her simply acknowledge the break up and lie down in the forest.

In both the book and the film, Bella experiences four months of zombie like depression,

until her father plans to force her to move, and she realizes she needs to try to get on with her

life. In an attempt to normalize her life, she discovers danger seeking behavior causes her to

hallucinate and hear/see Edward telling her to be careful, and so she acquires a couple of broken

motorcycles she takes to Jacob[116] to have repaired. In spending time with Jacob, Bella begins to

regain a sense of herself; however, she also realizes Jacob is falling in love with her. Throughout

---

[114] This is because at the time of writing there are only films for the first two books and Meyer has yet to add Outtakes and Extras for the second two books. She claims that she will add those to her website, but at the time of writing, they have yet to be added. Her only extra for *EC*, as mentioned earlier, will be released as a novella before the film release.

[115] Bella does not realize she loves Jacob until he forces the issue in the third book in the series, *Eclipse*. Until that point, she thinks of him as family, as her best friend, and she wishes he was the brother she never had.

[116] In the middle of this book Jacob also discovers that he is a werewolf. While this initially causes tension in his and Bella's relationship, it becomes the factor that draws the two of them together as they can talk about the secret, magical world of monsters.

the book, Bella feels guilt for leading Jacob on although she needs his mechanical abilities to keep her motorcycle running so she can continue having hallucinations of Edward. The film, instead of showing only Bella's perspective, is more neutral. It begins with Edward telling Bella he would rather die than live without her, yet he is more persuasive as he leaves than he is in the beginning. In contrast, the relationship between Bella and Jacob seems plausible. They are clearly attracted to one another, and the viewer does not get the inner monologue where Bella is struggling feeling like she is only using him. Although she is using Jacob for danger seeking behavior, she also tells him convincingly that she cares about him. Therefore, when a person only has these two media it can be difficult to determine which is the true story. While Bella and Edward are together at the end of both, in the book their relationship is solid; at the end of the film, the viewer is asking when she will end her relationship with the vampire and return to the werewolf.

Trans-media storytelling allows authors, and others involved in the co-creation of the text, to add layers of meaning to characters. Since so many real people, especially young adults, say one thing and mean another, an author can build immediacy with an audience by allowing characters to say one thing in the primary text and reveal a different meaning or intention to their statement in an additional medium. In the case of the *Twilight Saga,* that means not only are things revealed in the books and films,[117] but also in Meyer's outtakes, extras, and frequently asked questions (FAQ). In one extra, "Rosalie's News," Meyer visits Edward's perspective during his separation from Bella. Through this the reader discovers Edward's depression is worse than Bella's. Rather than trying to live his life, he is hiding out in a South American "dark attic crawl space, full of rats and spiders" (1) just thinking about Bella. In another extra,

---

[117] Meyer comments on her website (New Moon Q & A) about additional film scenes she wishes she had thought to include in both *TW* and *NM*.

"Being Jacob Black," the reader realizes Jacob believes he and Bella belong together. When she first comes to visit him with the broken motorcycles, he thinks about her, "You click together, just like you always have. Kindred spirits" (4). Meyer knows her fans have all three character's perspectives and can see Bella's appeal to and desire for both Edward and Jacob; she writes in her FAQs for *Eclipse (EC)* that Bella fell in love with Jacob during *NM*. Although Meyer's fans question her choices, she explains her views on true love and "the complexity, variety, and downright insanity of love." Meyer believes people can love an unquantified number of people throughout their lives since no two relationships are quite the same. For her, "the bottom line is that you have to choose who you are going to commit to—that's the foundation of true love, not a lack of other options," and she believes she portrays this through Bella's love triangle. Rather than simply having Bella run off with Edward, she makes Bella choose to commit to Edward, even though she has another appealing option, and marry him before becoming a vampire.

The primary complication to trans-media storytelling is the order in which people read pieces of the story which can taint their interpretation of the whole. If someone reads *MS* before reading *NM,* s/he cannot doubt Edward's intentions as he leaves as a means of protecting Bella. If someone reads *NM* and sees the film before reading *EC,* s/he will most likely wonder why Bella is with Edward at all. To further the complication, marketing and hypermediacy thrive on these types of controversy. The fan community asks people to join either Team Edward (and believe in destiny) or Team Jacob (and believe innocent goodness and that love can triumph) and buy t-shirts and bracelets to support their choice, and Burger King fuels the debate by selling *New Moon* merchandise—Team Edward and Team Jacob aluminum water bottles, along with including trading cards and posters in their *NM* combo meals.

The secondary complication is the belief that an author should be able to tell a good story in a novel without having to explain his/her ideas on a webpage. In the case of the *Twilight Saga* I believe it is the fairy tale nature of the story that makes the additional media necessary for the full experience. As Zipes points out, originally, as a storyteller told a fairy tale his/her audience could ask questions, then, as stories became written records, the ability to ask questions disappeared, causing Benjamin's dislike of the written word replacing the oral storyteller. Meyer originally operated much like a traditional storyteller as she chose to engage with her fans and communicate with them, participate in fan forums, and answer their questions. As she gained too much fame, she was unable to continue with it all and quit answering questions not in scheduled interviews.[118] This shows the advantages and disadvantages of the digital storyteller. While technology allows people far away to engage with the storyteller, it also allows the audience to become an unmanageable size. In the seventeenth century as storytellers told fairy tales, the audience could only be as large as a group who could hear without any artificial sound equipment. Now, if an author does a web chat the audience can be made up of individuals anywhere in the world. Nevertheless, even with the potentially large audience, I believe this interaction is creating renewed interest in the fairy tale.

The *Twilight Saga* is in fact a fairy tale. In addition to the criteria Zipe establishes regarding power and gender roles, Meyer states her belief in fairy tales in *BD*, when Edward's family gives Bella a house for her birthday. As she looks around her and Edward's "cottage," she equates her new life as a married vampire to a fairy tale. "The cottage room was something from a fairy tale. […] It was a place where anyone could believe magic existed. A place where you just expected Snow White to walk right in. […] Edward had always thought he belonged to the

---

[118] I realize a live storyteller would never be expected to answer questions from audience members 24/7, and that by doing interviews she is still answering questions. However, I believe digital storytelling allows for a greater possibility of burn out as audiences can seek out the storyteller 24/7.

world of horror stories. Of course, I'd known he was dead wrong. It was obvious he belonged *here*. In a fairy tale. And now I was in the story with him" (479). This idea connects to Zipes's introduction in *Happily Ever After*. "As children, we all hear fairy tales and read our lives into them" (1). Throughout the saga, Bella is always reading, and therefore, as she reads her life into fairy tales she sees herself as a heroine who needs to be discovered by a handsome prince. Bella never feels she fits into the human world. As a human she is poor, weak, and not overly successful. She cooks and cleans and fears authority. Then, when given the opportunity to exist in a fairy tale, she not only chooses it; she excels at it. As magic transforms her she becomes not only strong and beautiful and also able to fight misplaced authority when it threatens her.

When considering fairy tales, the saga does all of the things Jack Zipes lays out that fairy tales should do, and I believe it is these qualities that allow the texts to teach lessons without a didactic tone. Zipes believes fairy tales should, "help young people question the familial and social standards that they are expected to respect and in tales that excite their imaginations and encourage them to explore their environments and to learn to make moral and ethical choices through involvement in challenging narratives" (11). Meyer does that, seemingly unconsciously, in her texts and through her FAQs. The Cullen family is exceptionally close in the novels. In *TW* when Bella first sees the Cullens at school one of her classmates Jessica explains how they are all adopted, and thus not actually related to one another, but that they only associate with one another and that they are all "together," which Jessica thinks is creepy. While the reader later learns they do this because they are vampires, it is in *EC* that Bella learns that they are unusual for vampires in that they have developed such a close knit bond as a family; nevertheless, it is their bond that allows them to remain alive in both *EC* and *BD*. This adopted family is then

mirrored within the fan community, as fans declare their loyalty to the texts and build relationships with one another.

The texts also examine the familial relationship of children of divorced parents. In the text, it is obvious Bella loves both of her parents. She talks about how her mom is her best friend, but over the course of the books, she begins to develop a tighter bond with her father, who unlike her mother, remains in her life after her transformation to vampire. As she is considering making this change, she has to consider what it will mean to give up traditional family and friend relationships, yet she realizes she has not had a traditional upbringing and that she is joining a family that is together by choice rather than biology. Nevertheless, by keeping her father in her life, she demonstrates that a person's family does not have to be only biological or only choice but that it can be both. This modern day fairy tale highlights the value of family while simultaneously emphasizing the choice one makes to be an active member of one's family rather than simply enduring until and through adulthood.

The novel also addresses social standards. Bella occasionally mentions how poor she is and was growing up. She drives a 1953 Chevy truck, and she does not have a college fund. Edward, on the other hand, had wealthy birth parents and has become exceptionally wealthy as a vampire.[119] He rarely wears the same clothes twice and has a custom Volvo sedan for daily driving along with an Aston Martin V12 Vanquish, not to mention the means to buy any additional cars he might desire. One of Bella's biggest obstacles to her relationship with Edward is their unequal social status. She feels he is too beautiful and too rich to be with a poor, plain girl like her. She does not feel that she can offer him anything he does not already have. He

---

[119] Edward's sister Alice can see the ever changing future, which includes some trends in the stock market. The result leads Bella to observe, "there was enough cash stashed all over the house to keep a small country afloat for a decade" (*BD* 647). Meyer points out more traditional vampires who are not wealthy; however, she sets up their wealth as a perk of immortality with self control.

continually responds that her person is the one thing he wants. This contentment with unequal social status, like the Prince and Cinderella, is a fairy tale like quality, and it gives readers hope that real young adults can see beyond beauty and riches.[120]

Most importantly, though, the fairy tale elements do not end with an idealized family or the ability to overcome social status. Meyer's saga expects readers to use their imagination to explore moral and ethical choices, and the fan community provides places for fans to investigate these choices and apply them to real life situations. In *TW*, when Bella asks Edward why he eats animals rather than people, he tells her it is because he does not want to be a monster. He is making a moral choice regarding the value of human life. However, this also allows readers to consider the ethical choices they make regarding their own food. Kristen Stewart (the actress who plays Bella in the films) adds to this in the *TW* DVD commentary when she mentions that in her mind Bella is a vegetarian. Another moral choice is discussed in *EC*, when Bella and Edward are considering pre-marital sex. Edward says he wants to maintain his virtue, as it is the one moral standard he has never broken. Unlike many young adult novels, Meyer's text demonstrates it is possible to exercise self control and not engage in sexual activity, and the fan communities[121] and fan fiction sites give readers a place to both discuss these ideas and write their own versions with different results.

The novels also address ethical ideals. One ethical ideal the novels stress is personal responsibility. The number one rule of vampire existence is to keep the fact of being a vampire a secret. Although the Cullen family has broken this with Bella, she knows she must keep this secret for them, and whenever she is tempted to reveal too much or act irresponsibly, as a future

---

[120] Just as Cinderella is oppressed by her evil stepmother, Bella is oppressed by Mother Nature. In *BD*, after Bella becomes a vampire, all of the vampire characters are amazed at the natural finesse she brings to the role. Analogously to a fairy tale, rather than her natural role being discovered in her blood, it is the removal of her blood that reveals whom she was meant to become.

[121] Meyer has links to over 400 fan sites on her website, several of which are fan fiction sites.

member of the family she knows "part of being a Cullen is being meticulously responsible" (*EC* 581), and so she must play her role before she can do what she wants. However, all of the examples in the books do not portray superior morals and ethics. Edward and Jacob both lie whenever necessary in their fight for Bella's love. Additionally, multiple members of the Cullen family steal cars, although they argue these thefts are essential to escape danger. These examples provide a contrast to good moral and ethical choices, and they force the reader to consider the consequences the characters face for their various decisions. What Gee considers an advantage regarding video games also exists in the fan community surrounding the fictional world Meyer creates; readers, just like game players, have a safe place to consider many difficult moral and ethical choices.

Regardless of why a child or young adult initially picks up and reads a text, that text will inevitably teach the reader something. For me, the question becomes, not what the reader will learn but how the reader will learn. As authors engage more and more frequently with additional media, they begin to create texts that reflect the ideas of hypertext.[122] Punzi, in her introduction to *Literary Intermediality* looks to Bolter and Grusin to evaluate the future of the physical book. "The contemporary debate on the relationship between old and new media is ever more asserting the idea that new media do not replace the old ones but establish a symbiosis with them. Old media, on the other hand, while maintaining their own specific traits, generate new features in the presence of new media" (Punzi 12-13). This is what I see happening in children's literature. There are new media to work as supplements with the material. However, even more obvious are the ways that old media—the written texts—are generating new features while also maintaining their specific shapes. For me, the most obvious of these is the genre of hypertext.

---

[122] When I use the term hypertext I do not mean writing in HTML code, but rather including links within a text that link a reader to other places either within the text or related to the text.

I believe hypertext writing is the storytelling of the future. However, many educators and parents are not ready to accept hypertext storytelling as a legitimate means for learning. I think one difficulty people have with hypertext is the idea that a reader will be unwilling to go outside of the text for additional material because s/he believes it should be unnecessary. However, I believe the opposite will occur. I think the extra material provided through hypertext will create increased interest in further materials for a text. Therefore, I find authors who embrace intermediality and trans-media storytelling are both operating as a bridge between traditional stories and hypertext stories and creating a need for additional trans-media information gathering. This bridge is strengthened by electronic book readers[123] which allow readers to search within texts for different passages. Texts that use intermediality and trans-media storytelling, along with their earlier predecessors: choose your own adventure books and novels like Tolkien's *Lord of the Rings* which also include maps and glossaries, prepare readers to look for additional information or options within the stories they read. This both increases the intelligence of the reader and creates an expectation in the reader for a hypertext version of the text. A hypertext novel would provide links to those maps that someone could click on when reading that would provide the specific area being referred to in that particular section of text, rather than requiring the reader to flip back and forth between pages. Film editions of texts would fit into this category as well. Rather than including multiple images from the film in the middle of the text, there could be links to scenes or images that an author believes enhance the text.[124]

---

[123] A friend who is a book representative for elementary schools told me that he believes the only reason the e-book has not taken off more with children and young adults is the lack of durability in current e-book readers. He believes once a company produces an electronic reader that can withstand the abuse children give their electronics publishers will begin offering more e-books and hypertext novels for children.

[124] In the DVD extras for *TW*, Meyer comments that the film can help the viewer see a broader image than the book can portray, especially with a first-person narrator. Her specific context is the battle scene at the end of the

An additional reason I think hypertext writing will be popular with children before it takes off with adults is because of children's addictions to technology. As Thomas points out, Generation X parents want to engage with their children with media, so they give them electronic devices as gifts. This prepares children and young adults for hypertext reading in a way nothing else can. In addition, children are willing to embrace new technology before their parents often are. One precursor to hypertext stories designed for young children is LeapFrog's Tag Junior.[125] Parents buy this type of electronic device so that children can read to themselves; however, children get used to more happening on a page than simple words. They come to expect sound effects and additional commentary. This product and others like it are preparing preschoolers to expect hypertext novels in elementary school.

As electronic devices become commonplace in children's culture, it becomes necessary to incorporate them into children's literature. Henry Jenkins discusses Jon Katz's text *Virtuous Reality* in the introduction to the *Children's Culture Reader*. "Katz argues that children, no less than adults, have 'certain inalienable rights not conferred at the caprice of arbitrary authority,' rights that include access to the materials of their culture and the technologies that enable more widespread communication" (32). This goes along with the ideas of Vygotsky who argues that culture determines what type of learner a child becomes; therefore, following this logic it is reasonable to assume that since technology changes the way we process information, and since technology is such a prominent piece of our culture, authors will make sure children's books are fitting in with how technology is teaching them. "In a hunting culture, kids play with bows and

---

book when Bella is attacked and saved. The book only tells her limited view of the event; whereas the film is able to show multiple characters' perspectives.

[125] If this paper were in hypertext I would insert a link to a demonstration of Tag Junior. However, since it is not, I will try to explain. Tag junior is a 3 inch plastic toy/reader that parents can program to read specific books. When a preschooler puts his/her tag junior on different places on the page, the toy will either read the words on the page, make an additional sound, have characters sing a related song, or describe a feature of the picture, for example, "I am the yellow sun."

arrows. In an information society, they play with information" (*CC* 130); therefore, for Jenkins children must be prepared to contribute to the more sophisticated knowledge culture in which they will be required to participate. I believe hypertext novels and trans-media storytelling work within culture to equip young readers for their future.

The culture of modern children demands technology, and technology demands that we alter the way we process information. Janet Murray, in her introduction to *The New Media Reader,* reflects back to the mid-1940s when Jorge Borges and Vannevar Bush started thinking about hypertext by "inventing fantasy information structures […] that reflect not a new technology but a change in how our minds are working" (3). This is what I believe is the key factor to hypertext writing. It is not a change in the information. It is not even a change in how our senses perceive the information. It is a change in how our minds are accessing the information. Stuart Moulthrop in his 1991 essay "So You want a Revolution?" considers how other new media scholars view information processing. He reminds his readers that Marshall McLuhan was interested in when people engage their various senses while learning. Moulthrop sees this as problematic because hypertext does not engage an additional sense over any other written text, yet I see this as a connection back to Gardner and multiple intelligences. Although hypertext might not engage multiple senses, it does engage multiple intelligences which lead to multiple literacies, and it is their multiple literacies that allow children to enjoy and learn from books, films, video games, websites, and fan communities.

As Moulthrop defends hypertext, he observes "early experience with hypertext narrative suggests that its readers may actually be more concerned with prior authority and design than are readers of conventional writing" (697). I believe hypertext creates a more intelligent reader because it is more convenient to be one than it is with a traditional print book, and this is what I

believe will cause an increase in trans-media storytelling. If someone is reading a hypertext book on a reader with an internet connection, when s/he has questions about the material or wants to exclaim about a character, s/he can go instantly outside the text and find a community with which s/he can engage in conversation. I believe this will also create the desire in more authors to engage with their readers. Online connections allow storytellers the opportunity to continually provide their readers with extra information or critical questions that invite readers to question meanings and consider how they process information.

In conclusion, as I seek to answer the question, what is the influence of media on children's literature? I find myself also asking, what is the most effective way of using pleasurable aspects of culture to experience literature? I believe the book will always have a place in children's literature. Every child deserves the memory of sitting on his/her mom or dad's lap and reading a story, and I believe there will always be children who sneak flashlights under their covers to read just a few more pages in a tantalizing story. However, I also believe our culture's desire to know more and our ability to find information within minutes on the internet create an expectation in children that adults should embrace. Children want to engage with culture, and they want to use their senses and intelligences to learn; therefore, I believe media have strengthened children's literature in that they have broadened its purpose and its audience. The purpose of children's literature is no longer only to give information or entertain; it is also a means of joining a community. The readers of children's literature are no longer only forced students or small communities and bookworms; now they can be participants in global culture. Media have revived children's literature; they have once again made children's literature a crucial piece of children's culture.

REFERENCES

"40 Years: Fuzz, Fur, and Feathers." *Sesame Street*. 2009. Sesame Workshop, Web. 12 Dec

    2009. <http://www.sesamestreet.org/onair/history/articles>.

"About Play Along" *Play Along Toys.* 2008. JAKKS Pacific. Web. 19 May 2009

    <http://www.playalongtoys.com/about.aspx>

Åhmansson, Gabriella. "Lying and the Imagination." *Anne of Green Gables: A Norton Critical*

    Edition. Eds. Mary Henley Rubio and Elizabeth Waterston. New York: W.W. Norton &

    Company, 2007. 370-381. Print.

Alice in Wonderland: Special Un-Anniversary Edition. 1951. Dir. Clyde Geronimi. Perf.

    Katheryn Beaumont, Ed Wynn. Walt Disney Video. 2010. DVD.

Alcott, Louisa May. *Little Women.* 1868. New York: Signet Classic, 2004. Print.

Anderson, Laurie Halse. *Speak.* 1999. New York: Farrar Straus Giroux, 2001. Print.

Anderson, Laurie Halse. Afterward. *Speak.* By Anderson. 1999. New York: Farrar Status

    Giroux, 2001. 199-205. Print.

Anelli, Melissa, et. al. "A Brief (Believe It or Not) History of The Leaky Cauldron." *The Leaky*

    Cauldron: The Most Trusted Name in Potter. 06 December 2007. The Leaky Cauldron.

    Web. July 2009. <http://www.the-leaky-cauldron.org >

"Anne (2007)." *An L.M. Montgomery Resource Page*. L. M. Montgomery

    Resource page and Tickled Orange, 13 Mar 2010. Web. 29 Mar 2010.

    <http://www.tickledorange.com/LMM/index.html>.

"Anne of Green Gables, 1919." *An L.M. Montgomery Resource Page*. L. M. Montgomery

    Resource page and Tickled Orange, 13 Mar 2010. Web. 29 Mar 2010.

Anne of Green Gables: The Collection. Dir. Kevin Sullivan. Perf. Megan Follows, Colleen

Dewhurst. Sullivan Entertainment, 2008. DVD.

A Place for Us::Bridge to Terabithia. 2007. phpBB. Web. 30 March 2009
<a.placeforus.net/terabithia>

Baggott, Julianna as N.E. Bode. *The Anybodies*. 2004. Ill. Peter Ferguson. New York: Harper
Trophy, 2005. Print.

Banet-Weiser, Sarah. *Kids Rule! Nickelodeon and Consumer Citizenship*. Durham: Duke
University Press, 2007. Print.

Baum, Frank. *The Wonderful Wizard of Oz.* 1900. New York: Sterling Publishing, 2005.

Beckett, Sandra L., Ed. *Transcending boundaries: Writing for a Dual Audience of Children and
Adults.* New York: Garland Publishing, 1999. Print.

Benjamin, Walter. "The Storyteller." Trans. Harry Zohn. *Walter Benjamin: Selected Writings
Volume 3, 1935-1938.* Trans. Edmund Jephcott, Howard Eiland, and Others. Ed. Howard
Eiland and Michael Jennings. Cambridge: Belknap Press of Harvard UP, 2002. 143-166.
Print.

Bettelheim, Bruno. *The Uses of Enchantment*. 1976. New York: Vintage Books, 1989.

Bolter, Jay and Richard Grusin. *Remediation: Understanding New Media.* Cambridge:
MIT Press, 2000. Print.

Boym, Svetlana. *The Future of Nostalgia.* New York: Basic Books, 2001. Print.

Brashares, Ann. *The Sisterhood of the Traveling Pants.* New York: Delacorte Press, 2001. Print.

Bruner, Kurt. *The Twilight Phenomenon: Forbidden Fruit or Thirst Quenching Fantasy.*
Shippensburg, PA: Destiny Images Publishers, Inc, 2009.

Burton, Tim, dir. *Alice in Wonderland.* Pefr. Johnny Depp, Mia Wasikowska. Walt Disney
Pictures, 2010. Film.

Carroll, Lewis. *The Annotated Alice: The Definitive Edition*. 1865. Ed. Martin Gardner. Ill. John

    Tenniel, New York, Norton, 1999.

Carter, Tracey. "Lyndon Johnson's Great Society." *Suite 101*. 3 Oct 2009. Modern US History.

    Suite 101.com, Web. 13 Apr 2010.

Carvey, Jake. "Narnia's Digital Thespians: Art, Acting, and Anthropomorphic Alchemy at Sony

    Pictures Imageworks." *HDRI3D* 8(2006) 8-11. Web. 16 Sep 2008

    <http://www.imageworks.com/films/narnia/narniafeature_HDRI3D.pdf>.

"Cheetah Girls" *Amazon.com.* 2009. Amazon.com, Inc. Web. 7 April 2009, 19 May 2009

    http://www.amazon.com

 "Complete Company History." *The Walt Disney Company.* 2009. Disney.com Disney Channel

    TV Network, Web. 26 Dec 2009.

Curious George. Dir. Matthew O'Callaghan. Perf. Will Ferrel, Drew Barrymore, Frank Welker.

    Univeral Studios Home Entertainment, 2006. DVD.

Devereux, Cecily. "The Culture of Imperial Motherhood." *Anne of Green Gables: A Norton*

    Critical Edition. Eds. Mary Henley Rubio and Elizabeth Waterston. New York: W.W.

    Norton & Company, 2007. 365-370. Print.

Eller, Claudia and Ben Fritz. "'Harry Potter' Breaks Midnight Ticket Sales Record."

    CantonRep.com 15 July 2009. *Los Angles Times.* Web. 17 July 2009

    < http://www.cantonrep.com/entertainment/x631630120/-Harry-Potter-Breaks-Midnight-

    Ticket-Sales-Record>

Fan Fiction. n.d. n.p. Web. 18 April 2009 through 10 July 2009. <http://www.fanfiction.net>

Fischer, Paul. "Interview: Andrew Adamson for "The Chronicles of Narnia: The Lion, The

Witch and The Wardrobe"." *Dark Horizons*. 21 Nov 2005. Dark Horizons Multimedia.

Web. 16 Sep 2008 <http://www.darkhorizons.com/news05/narnia2.php>.

Fitzhugh, Louise. *Harriet the Spy.* 1964. New York: Delacorte Press, 2000. Print

Gardner, Brandon. "Twilight: The Video Game." *BrainJunk Studios.* 2009. Web. 5 Jan 2009.

< http://bellaandedward.com/downloads/twilightvideogame_PR.pdf>

Gardner, Howard. *Intelligence Reframed: Multiple Intelligences for the 21st Century.* New York:

Basic Books, 1999. Print.

Gee, James Paul. *What Video Games Have to Teach us about Learning and Literacy.*

New York: Palgrave Macmillian, 2003. Print.

Green, John. "Booklist TTYL Review." *Amazon.com*. 2009. American Library Association,

Web. 1 Jan 2010. <http://amazon.com>.

Gregory, Deborah. *the Cheetah Girls Livin' Large: Books 1-4.* 1999. New York: Jump at the

Sun, Hyperion Paperbacks for Children, 2003.

Gregory, Deborah. *Wishing on a Star. Livin' Large.* 1999. New York: Jump at the

Sun, Hyperion Paperbacks for Children, 2003.

"Guide for Grown-ups." *Playhouse Disney.* 2009. Disney.com Disney Channel TV Network,

Web. 26 Dec 2009. < http://tv.disney.go.com/playhouse/grown-ups/aboutus.html>

Haber, David. "FAQ" *Beyond Hogwarts.* 9 June 2008. Beyond Hogwarts.com. Web. 9 July

2009 <http://www.beyondhogwarts.com>

"Harry Potter influences and analogues." 8 Jun 2009. *Wikimedia Project*. Web. 15 June 2009

< http://en.wikipedia.org/wiki/Harry_Potter_influences_and_analogues>

Hawthorne, Nathaniel. *The Scarlet Letter: A Norton Critical Edition.1850. 1961.* 3rd Edition. Ed.

Seymour Gross, et.al. New York: Norton, 1988.

Heilman, Elizabeth E. "Blue Wizards and Pink Witches: Representations of Gender Identity and
Power." *Harry Potter's World: Multidisciplinary Criticisms.* Ed. Elizabeth Heilman.
New York: Routledge Falmer, 2003. 221-240.

Hughes, Thomas. *Tom Brown's School Days.* 1858. New York: Dutton, 1979. Print.

Hummerling-Meibauer, Bettina. "Crosswriting as a Criterion for Canonicity: The Case of Erich
Kastner." *Transcending boundaries: Writing for a Dual Audience of Children and Adults.*
Ed. Sandra L Beckett. New York: Garland Publishing, 1999. Print.

Hunt, Charlotte, et. al. *Children's Literature in the Elementary School.* 8th Ed. Boston: McGraw
Hill, 2004. Print.

Hunt, Peter. *Criticism, Theory, and Children's Literature.* Cambridge: Basil Blackwell, 1991.
Print.

Hutcheon, Linda. *A Theory of Adaptation*. New York: Routledge, 2006. Print.

Iser, Wolfgang. *The Act of Reading.* Baltimore: John Hopkins UP, 1978. Print.

Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York: New
York UP, 2006. Print.

___. "Introduction: Childhood Innocence and Other Modern Myths." *The Children's Culture
Reader.* Ed. Henry Jenkins. New York: New York UP, 1998. 1-37. Print.

Jenkins, Henry, ed. *The Children's Culture Reader.* New York: New York UP, 1998. Print.

"JK Rowling Outs Dumbledore as Gay." *BBC News.* 20 October 2007. BBC MMIX. Web.
6 April 2009 <http://news.bbc.co.uk/2/hi/entertainment/7053982.stm>

Johnson, Steven. *Everything Bad is Good For You: How Today's Popular Culture is Actually
Making Us Smarter.* New York: Penguin Group Riverhead Books, 2005. Print.

Jordan, Tina. "'Twilight' Exclusive: Graphic novel version on the way." *Entertainment Weekly's*

Shelf Life. 15 July 2009. Web. 5 Jan 2009. <http://shelf-life.ew.com>

Kidd, Kenneth. "Children's Culture, Children's Studies, and the Ethnographic Imaginary."

> *Children's Literature Association Quarterly.* 27.3 (2002). 147-155. Print.

Kline, Stephen. "The Making of Children's Culture." *The Children's Culture Reader.* Ed. Henry

> Jenkins. New York: New York UP, 1998. 95-109. Print.

Kohn, Diana. "Lisa Hill and The Bridge to Terabithia." *Takoma-Silver Springs Voice.* 2004.

> Takoma Publishing Inc. Web. 30 March 2009
>
> <http://web.archive.org/web/20060522104539/http://www.takoma.com/archives/copy/20
>
> 05/06/features_takomaarchives0605.html>

Laccetti, Jess. "Inanimate Alice Pedagogy Project." 2007. *Inanimate Alice: Education Portal,*

> Web. 2 January 2010. <http://inanimatealice.com/education/edupack.pdf>

Lavwer, Heather. *The Daily Prophet.* 2008. Prophet Inc. Web. June 2009.

> <http://www.dprophet.com/>

Levine, Ellen. *Catch a Tiger by the Toe.* New York: Viking, 2005. Print.

Levy, Pierre. *Collective Intelligence: Man's Emerging World In Cyberspace.* Trans. Robert

> Bononno. New York: Plenum Trade, 1997. Print.

Lewis, C.S. *The Lion, the Witch and the Wardrobe.* 1950. New York: Collier Books, 1970. Print.

Macaulay, David. *Black and White.* Boston: Houghton Mifflin Co, 1990. Print.

Mayes-Elma, Ruthann. *Females and Harry Potter: Not all that Empowering.* Lanham, MD:

> Rowman & Littlefield Publishing, 2006.

McClure, Amy. "Censorship" *Children's Literature Association Quarterly.* 8.1 (1983): 22-25.

> Print.

McLuhan, Marshall. *Understanding Media: The Extensions of Man.* 1964. Cambridge, Mass:

MIT Press, 1994. Print.

Meyer, Stephenie. Breaking Dawn. New York: Little, Brown & Company, 2008. Print.

____. *Eclipse*. 2007. New York: Little, Brown & Company, 2009. Print.

_____. *Midnight Sun. The Official Website of Stephenie Meyer.* 28 Aug 2008. Web.

4 January 2010. < http://www.stepheniemeyer.com/pdf/midnightsun_partial_draft4.pdf>

_____. *New Moon*. 2006. New York: Little, Brown & Company, 2008. Print.

_____. *Twilight.* 2005. New York: Little, Brown & Company, 2006. Print.

_____. *The Official Website of Stephenie Meyer.* 2009. Web. 3 January 2010.

<http://www.stepheniemeyer.com>

Montgomery, L.M. *Anne of Green Gables: A Norton Critical Edition.* 1908. Eds. Mary Henley

Rubio and Elizabeth Waterston. New York: W.W. Norton & Company, 2007. Print.

Montgomery, L.M. "Journal Entry (1911)." *Anne of Green Gables: A Norton Critical Edition.*

Eds. Mary Henley Rubio and Elizabeth Waterston. New York: W.W. Norton &

Company, 2007. 287-290. Print.

Moulthrop, Stuart. "You Say You Want a Revolution?" 1991. *The New Media Reader.* Ed. Noah

Wardrip-Fruin and Nick Montfort. Cambridge: The MIT Press, 2003. 691-704. Print.

Murray, Janet. "Inventing the Medium." *The New Media Reader.* Ed. Noah Wardrip-Fruin and

Nick Montfort. Cambridge: The MIT Press, 2003. 3-11. Print.

Myers, Walter Dean. *Monster.* New York: Harper Collins Publishers, 1999. Print.

Myracle, Lauren. *TTYL.* 2004. New York: Abrams, 2006. Print.

NAPPA, James, and Heaven. *Portkey: No Fancy Slogans, Just Great Stuff.* Version 2.

Portkey.org. Web. 07 May 2009. <http://portkey.org>

New Moon. Dir. Chris Weitz. Perf. Kristen Stewart, Robert Pattinson, and Taylor Lautner.

> Summit Entertainment, 2009. Film.

"Nick Junior." *Nickelodeon.* 2009. Web. 26 Dec 2009. <www.Nickjr.com >

Nikolajeva, Maria. *Children's Literature Comes of Age: Towards a New Aesthetic.* New York:

> Garland Publishing, 1996. Print.

Nodelman, Perry and Mavis Reimer. *The Pleasure's of Children's Literature.* 3rd Ed. Boston:

> Allyn and Bacon, 2003. Print.

Paterson, Katherine. *Bridge to Terabithia.* New York: Harper Trophy, 1977. Print.

Paterson, Katherine. "Questions." *Official Web Site of Katherine Paterson.* 2009. Web. 28 Mar

> 2009 <http://www.terabithia.com/index.html>.

PBS Kids. 1995-2009. Web. 12 Dec 2009. <http://pbskids.org>

"PBS Parents" *PBS.* 2003-2009. Web. 12 Dec 2009. <http://pbs.org/parents>

Peck, Richard. *Children's Literature Association Conference.* California State University,

> Fresno. Fresno, CA. 17 June 2004. Keynote Address.

___. *The River Between Us.* New York: Puffin Books, 2003. Print.

Pinocchio. 1940. Dir. Hamilton Luske and Ben Sharpsteen. Perf. Marion Darlington and Cliff

> Edwards. Disney Gold Classic Collection. 1999. DVD.

Pugh, Tison and David L. Wallace. "A Postscript to 'Heteronormative Herosim and Queering the

> School Story in J. K. Rowling's *Harry Potter* series.'" *Children's Literature Association*
>
> *Quarterly.* 33.2 (2008): 188-192. Print.

Pullinger, Kate. *Inanimate Alice*. Ill. Chris Joseph. 2009. The Brad Field Company, Web. 2

> January 2009. <http://inanimatealice.com>

Pullman, Phillip. *The Golden Compass.* New York : Alfred A. Knopf, 1996. Print.

Punzi, Maddalena Pennacchia, ed. *Literary Intermediality.* Bern: Peter Lang AG, 2007. Print.

Punzi, Maddalena Pennacchia. "Literary Intermediality: An Introduction." *Literary Intermediality.* Ed. Maddalena Pennacchia Punzi. Bern: Peter Lang AG, 2007. 9-23.

Raskin, Ellen. *The Westing Game.* 1978. New York: Puffin Books, 1997. Print.

"Reading Readiness Skills." *About.com: Special Education.* 2009. The New York Times Company. Web. 15 Apr 2009 <http://specialed.about.com/od/readingchecklists/p/prereading.htm>.

Rose, Jacqueline. *The Case of Peter Pan, Or, The Impossibility of Children's Fiction.* 1984. Philadelphia: University of Pennsylvania Press, 1993. Print.

Ross, Catherine Sheldrick. "Readers Reading L.M. Montgomery." *Anne of Green Gables: A Norton Critical Edition.* Eds. Mary Henley Rubio and Elizabeth Waterston. New York: W.W. Norton & Company, 2007. 421-427. Print.

Rousseau, Jean-Jacques. *Emile.* 1762. Trans. Barbara Foxley. London: Everyman, J.M. Dent, 1993. Print.

Rowling, J.K. *Harry Potter and the Chamber of Secrets*. 1999. New York: Scholastic, 2000. Print.

_____. *Harry Potter and the Deathly Hallows.* New York: Scholastic, 2007. Print.

_____. *Harry Potter and the Goblet of Fire.* New York: Scholastic, 2000. Print.

_____. *Harry Potter and the Half Blood Prince*. New York: Scholastic, 2005. Print.

_____. *Harry Potter and the Order of the Phoenix.* New York: Scholastic, 2003. Print.

_____. *Harry Potter and the Prisoner of Azkaban.* 1999. New York: Scholastic, 2001. Print.

_____. *Harry Potter and the Sorcerer's Stone.* 1997. New York: Scholastic, 1999. Print.

Russell, David. *Literature for Children: A Short Introduction.* 5th Ed. Boston: Pearson, 2005.

Print.

Sachar, Louis. *Holes.* 1998. New York: Dell Yearling, 2003. Print.

Sammond, Nick. *Babes In Tomorrowland: Walt Disney and the Making of the American Child,*
 1930-1960. Durham: Duke University Press, 2005.

Schor, Judith. *Born to Buy: Marketing and the Transforming of Childhood and Culture.* New
 York: Scribner, 2004.

Seiter, Ellen. *Sold Separately: Children and Parents in Consumer Culture.* New Brunswick:
 Rutgers University Press, 1993.

Selznick, Brian. *The Invention of Hugo Cabret.* New York: Scholastic Press, 2007. Print.

Shavit, Zohar. "The Double Attribution of Texts for Children and How It Affects Writing for
 Children." *Transcending boundaries: Writing for a Dual Audience of Children and*
 Adults. Ed. Sandra L Beckett. New York: Garland Publishing, 1999. Print.

Slack, Andrew, Paul DeGeorge and Seth Reibstein. "What Would Dumbledore Do?" *Harry*
 Potter Alliance. 2009. The Harry Potter Alliance. Web. 05 June 2009
 <http://www.thehpalliance.org/>

Spartz, Emerson, et. al. *MuggleNet.* 2009. Mugglenet.com. Web. May, June, July 2009.
 <http:mugglenet.com>

Spigel, Lynn. "Seducing the Innocent: Children and Television in Postwar America." *The*
 Children's Culture Reader. Ed. Henry Jenkins. New York: New York UP, 1998. 110-
 135. Print.

Star Wars. Lucas Films. 2010. Web. 26 Feb 2010. <starwars.com>

Sternheimer, Karen. *It's Not the Media: The Truth About Pop Culture's Influence on Children.*
 Boulder: Westview Press, 2003.

Tandy, Heidi, et.al. *Fiction Alley.* 2009. Jelsoft Enterprises, Limited. Web. June 2009.

> <http://fictionalley.org>

Team Potterish. *Potterish.* 2008. n.p.. Web. June 2009 < http://en.potterish.com/>

Tennyson, Alfred, Lord. *Idylls of the King and a Selection of Poems.* 1859-1885. New York:

> Signet Classics, 2003. Print.

The Bridge to Terabithia. Dir. Gabor Csupo. Perf. Josh Hutcherson, Anna Sophia Robb.

> Buena Vista Pictures/Walt Disney Video, 2007. DVD.

The Chronicles of Narnia: The Lion, The Witch, and The Wardrobe. Dir. Andrew

> Adamson. Perf. Georgie Henley, William Moseley, Skandar Keynes, Anna Poppelwell.

> Buena Vista Home Entertainment/Walt Disney Video, 2005. DVD.

The Chronicles of Narnia: Prince Caspian. Dir. Andrew Adamson. Perf. Ben Barnes, Georgie

> Henley, William Moseley, Skandar Keynes, Anna Poppelwell. Walt Disney Video,

> 2008. DVD.

The Invention of Hugo Cabret. n.p. n.d. Web. 21 Jan 2010.

> <http://www.theinventionofhugocabret.com>

The Snitch: Harry Potter Community. 2008. n.p. Web. June 2009 < http://thesnitch.co.uk/>

Thomas, Susan Gregory. *Buy Buy Baby: How Consumer Culture Manipulates Parents and

> Harms Young Minds.* Boston: Houghton Mifflin, 2007. Print.

Tolkien, J.R.R. *Lord of the Rings: 50th Anniversary, One Volume Edition.* 1954-1955. New

> York: Mariner Books, 2005. Print.

Trillin, Calvin. "What do the Japanese See in *Anne of Green Gables*?" *Anne of Green Gables: A

> Norton Critical Edition.* Eds. Mary Henley Rubio and Elizabeth Waterston. New York:

> W.W. Norton & Company, 2007. 427. Print.

Twilight. Dir. Catherine Hardwicke. Perf. Kristen Stewart, Robert Pattinson. Summit

> Entertainment, 2008. DVD.

Vega, Denise. *Click Here.* 2005. New York: Little Brown and Company, 2006. Print.

Vitanza, Victor, ed. *Cyber Reader.* Abridged Ed. New York: Pearson Longman, 2005. Print.

Wardrip-Fruin, Noah and Nick Montfort, ed. *The New Media Reader.* Cambridge: The MIT

> Press, 2003. Print.

Webster, Noah. *The New England Primer.* 1977. San Antonio: Vision Forum, 2003. Print.

Westman, Karin E. "The Weapon We Have Is Love." *Children's Literature Association*

> *Quarterly.* 33.2 (2008): 193-199. Print.

Wiggin, Kate Douglas. *Rebecca of Sunnybrook Farm.* 1903. Stillwell, KS: Digireads.com

> Publishing, 2006. Print.

Zipes, Jack. *Happily Ever After: Fairy Tales, Children, and the Culture Industry.* New York:

> Routledge, 1997. Print.

Zondervan NIV Study Bible (Fully Revised). Ed. Kenneth L. Barker, et. al. Grand Rapids:

> Zondervan, 2002. Print.

Zsenya and Arabella. "Welcome to The Sugar Quill." *The Sugar Quill.* 12 August 2008. SQ3.

> Web. 10 July 2009 <http://sugarquill.net>

ABSTRACT

FROM BABY FORMULA TO SOLID FOOD: HOW THE INFLUENCE OF MEDIA HAS NOURISHED CHILDREN'S LITERATURE

by

NICOLE L. WILSON

August 2010

Advisor: Dr. John Reed

Major: English

Degree: Doctor of Philosophy

This dissertation juxtaposes children's literature and media and investigates the resulting influence of media on literature. Jay Bolter and Richard Grusin's ideas regarding *Remediation* in conjunction with Henry Jenkins ideas regarding *Convergence Culture* provide the framework for my ideas regarding media and their roles in children's literature.

One way media influence children's literature is through the realm of nostalgia. Adults reflect on their childhoods and the literature they encountered. Their desires to recreate the truths they recall learning from literature lead them to produce reflective and restorative remediations of texts that allow modern youths new opportunities with canonical texts.

Another way media influence children's literature is through the hypermediacy consumer culture creates surrounding popular literature franchises. Marketing companies and fan communities attempt to create immediacy and reality for characters that saturates the reader and is evidenced by toys, games, and interactive websites. This co-mingling of media and literature creates global knowledge communities, including complex fan cultures, which continually challenge readers to participate with texts beyond initial one-time readings.

A third way media influence children's literature is through character mediation. A medium is a message delivery system, which means children and young adults become media as they deliver messages from popular culture to one another. Since culture often exposes children and young adults to difficult content, they must decide how they want to mediate their messages. They also must decide if and how they will remediate themselves as they grow and mature due to difficult life circumstances. Authors model this in texts, giving readers the ability to reflect on literature and create restorative remediations of their lives.

The final way I discuss media influencing children's literature is through trans-media storytelling. When authors use multiple media to tell a story, they build a world within which readers can engage with the characters and with one another. World building sets the stage for hypertext storytelling, or stories within stories. Since readers are conditioned, from birth, to expect media which correspond with primary texts, authors have the opportunity to participate in co-creation with other authors and media creators to engage readers throughout multiple media. Then, as media influence children's literature, an intelligent reader emerges, a reader who wants to understand the multiple dimensions of a story.

AUTOBIOGRAPHICAL STATEMENT

This dissertation was written by Nicole L. Wilson. I started my Masters/ PhD program at Wayne State University, in Detroit, Michigan in 2002. Prior to that I taught high school for four years and earned a Masters in Teaching from Marygrove College in December 1999. When I started my program at Wayne I intended on focusing my studies on Modern British literature. In 2002, as an adjunct instructor, I was asked to teach a children's literature survey course for Henry Ford Community College in Dearborn, Michigan. While teaching that course, I realized both how much I enjoyed working with children's literature and also how much work there was still to be done in the field. From that point on, whenever it fit into my coursework, I looked for ways to work with children's literature. My interest in media came about in 2005 when I took a composition course looking at ways to use media to teach introduction composition courses. I realized media is having a profound impact on children's literature as well as children's culture. This realization was strengthened when my daughter was born in 2006, and I saw all of the media that accompanied products for infants.

I have taught all levels of composition courses as well as courses on children's literature and business writing. I am looking forward to continuing my work in children's literature and culture.