

## Dr. Roberta Seelinger Trites 2020 Lenski Lecture transcript (machine-generated):

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00:00:00.870 --> 00:00:04.170

Jan Susina: Okay, yes it's recording okay great well.

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00:00:05.370 --> 00:00:20.070

Jan Susina: Welcome and there'll probably be a few more people who are coming in, and we need to admit you but we're thrilled that you're here, and this is going to be a very exciting a lowest lenski children's literature lecture so.

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00:00:21.150 --> 00:00:22.110

Jan Susina: Let us begin.

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00:00:23.130 --> 00:00:31.260

Jan Susina: Good evening, my name is Johnson Siena i'm one of the faculty members here in the icu English department, where I teach courses in children's literature and adolescent literature.

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00:00:31.620 --> 00:00:36.360

Jan Susina: And I want to sincerely welcome all the students, the Faculty.

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00:00:36.930 --> 00:00:48.120

Jan Susina: graduates from the Illinois state children's literature program and members of the children's literature community at large, for coming to this year's lowest latency children's literature lecture.

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00:00:49.050 --> 00:01:00.360

Jan Susina: This lecture is very special this year for a couple of reasons, one it's on zoom, the other is we are featuring one of our own Professor Roberta ceilings your traits.

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00:01:01.110 --> 00:01:10.140

Jan Susina: So i've mentioned this, but I just want to repeat for the people who are coming in, since we're on zoom if you could please mute yourself but turn on chat.

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00:01:11.520 --> 00:01:25.680

Jan Susina: Roberta is going to be answering questions, after a presentation, you can put your question in chat and we'll try to get to those questions first and then I think we'll try see if we can just ask questions directly and that's when you can unmute yourself.

10

00:01:27.750 --> 00:01:34.200

Jan Susina: So the lowest latency children's literature lecture was begun by Roberta and I back in 1994.

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00:01:34.860 --> 00:01:45.870

Jan Susina: And since then, this annual lecture series has brought nationally recognized authors illustrators and scholars of children's literature to Illinois State University and the bloomington normal Community.

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00:01:46.680 --> 00:01:57.810

Jan Susina: It is the longest running lecture series sponsored by the isu English department, as well as the longest running children's literature lecture series offered by an English department in the United States.

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00:01:58.500 --> 00:02:09.960

Jan Susina: And I would like to thank both Milner library and the English department for their continued support for this valuable and important part of is us children's literature Program.

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00:02:10.830 --> 00:02:24.150

Jan Susina: The lecture series is named after lowest landscape, the distinguished children's book author and illustrator whose novel strawberry girl received the newbery award as the outstanding children's book in 1945.

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00:02:25.050 --> 00:02:40.620

Jan Susina: Illinois State University is very fortunate that landscape herself donated a number of her manuscripts artwork dials and first additions to ISU this material is now housed in the special collections of Milner library.

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00:02:42.180 --> 00:02:53.700

Jan Susina: It is with great pleasure that I introduce this evening's speaker Dr Roberta ceiling jet trikes the distinguished professor of English from Illinois State University.

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00:02:54.540 --> 00:03:07.050

Jan Susina: Roberta join the ISU English department in 1991 after completing her ma at the University of Texas at Dallas and her PhD from Baylor university.

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00:03:07.770 --> 00:03:23.280

Jan Susina: Since then, through her outstanding teaching and impressive scholarship Roberta has helped make ISU one of the premier departments for the study of children's and young adult

literature, at both the undergraduate and graduate level.

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00:03:24.150 --> 00:03:40.560

Jan Susina: So many of us in the audience Oh, a great deal of gratitude to Roberta's groundbreaking scholarship which helped to make children's literature and young adult literature, a recognized and respected field of literary studies.

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00:03:41.670 --> 00:03:49.620

Jan Susina: Thank you, Roberta for all the many things that you have contributed to the ISU English department as a faculty Member.

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00:03:50.520 --> 00:04:04.290

Jan Susina: While it is a great honor to be able to introduce you as this year's lowest lenski children's literature lecturer, it is also bittersweet since Roberta plans to retire from ISU at the end of the summer.

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00:04:05.550 --> 00:04:22.890

Jan Susina: But if you know anything about Roberta you know that something like retirement is not going to slow her down in her scholarly contributions to the field i'm going to give you just a very brief overview of some of her accomplishments so when we have time for a presentation.

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00:04:24.540 --> 00:04:29.910

Jan Susina: Roberta is an internationally recognized scholar in the field of children's and young adult literature.

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00:04:30.420 --> 00:04:38.670

Jan Susina: She has published six scholarly books in the field, including 21st century feminism in children's and adolescent literature.

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00:04:39.420 --> 00:04:53.400

Jan Susina: Twain alcott and the birth of the adolescent reform novel disturbing the universe power and repression and adolescent literature and waking Sleeping Beauty feminist voices in children's novels.

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00:04:54.600 --> 00:05:04.380

Jan Susina: Roberta has previously served as the President of the children's literature, association and as the editor of the children's literature association quarterly.

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00:05:05.430 --> 00:05:18.210

Jan Susina: She received the international brothers Grimm award in 2017 for scholarly contributions in the field of children's literature by the International Institute for children's literature.

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00:05:19.230 --> 00:05:32.610

Jan Susina: Her scholarly articles have appeared in numerous edited collections, as well as academic journals including children's literature children's literature and education Tulsa studies in women's literature and style.

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00:05:33.750 --> 00:05:55.920

Jan Susina: her presentation mentalities of children's literature 1991 2021 will be a 30 year retrospective of her career as a teacher and scholar, and the changing nature of the scholarly study of children's literature, please join me in welcoming and honoring Professor Roberta see avenger traits.

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00:05:57.990 --> 00:06:01.800

Roberta Trites: Thank you john That was a very lovely and touching.

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00:06:03.180 --> 00:06:05.940

Roberta Trites: Really touching opening Thank you.

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00:06:06.930 --> 00:06:09.030

Roberta Trites: i'm broadcasting tonight from the College of.

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00:06:09.030 --> 00:06:18.360

Roberta Trites: Business at Illinois State University, excuse me where i've had the pleasure of serving as the interim chair of management and quantitative methods.

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00:06:18.900 --> 00:06:29.250

Roberta Trites: Since 2017 one of the most ironic job twists of my career that an English Professor would be chairing management quantitative methods, I love it.

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00:06:30.360 --> 00:06:36.210

Roberta Trites: But please know, most of all, I am grateful to all of you for enduring one more zoom call today, thank you.

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00:06:38.730 --> 00:06:57.960

Roberta Trites: momentarily I will explain to you my use of the term long holiday, but first I wanted you

to know my talk has three unequal sections one about events prior to my being hired here a long middle section that's the career retrospective.

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00:06:59.100 --> 00:07:08.550

Roberta Trites: At oops and that also is about the evolution of the children's literature, association and, finally, a very brief section on the future.

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00:07:10.980 --> 00:07:25.230

Roberta Trites: In 1972 front Celia Butler of the University of Connecticut edited the first volume of journal sheet called children's literature and great excluded because she felt children's literature.

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00:07:29.700 --> 00:07:39.030

Roberta Trites: It was excluded from the canon because of its simplicity, because it lacks the verbal sophistication and complexity, with which people in higher education.

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00:07:39.480 --> 00:07:51.690

Roberta Trites: has been traditionally trained to deal she also believes that the scholarly study of children's literature had at the time 50 years ago and a lack of clear critical standards.

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00:07:52.440 --> 00:08:07.980

Roberta Trites: I think it's worth pointing out that is us very own Professor time he ran into had an article entitled what finished children read in that very first issue in 1972.

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00:08:10.080 --> 00:08:17.850

Roberta Trites: I also wanted you to know that from our earliest days the journal was concerned with addressing issues of diversity and inclusion.

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00:08:18.780 --> 00:08:28.200

Roberta Trites: princess when read me of the wampanoag nation wrote a review of a children's book about the pueblos mistreatment at the hands of conquistadores.

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00:08:28.770 --> 00:08:54.810

Roberta Trites: The article was published in 1973 in the very second volume of this Journal and acknowledging the problems with racism with expectation and greed she argued, you cannot keep someone in a ditch without staying in the ditch yourself to keep him there either in 1618 or 1980.

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00:09:00.150 --> 00:09:22.830

Roberta Trites: If the 1970s, was a time in the field of appreciation aesthetics and awareness of such issues as international concerns gender concerns and censorship concerns the 1980s, the gun

moving the field towards consideration of even more sophisticated forms of literary theory.

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00:09:24.030 --> 00:09:43.740

Roberta Trites: The field was very influenced by a major journal that focused on narrative theory and children's literature published in the studies of literary imagination in 1985 which paved the way for post structural theorizing that field and.

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00:09:46.770 --> 00:09:57.390

Roberta Trites: Many of the groundbreaking theoretical poster to post structural theories were coming out between 1975 and the time I started here in 91.

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00:09:58.500 --> 00:10:12.930

Roberta Trites: There he does have grammatology for code Discipline and Punish they look home, a key sign EAD orientalism Gilbert and Sullivan the mat woman in the attic Terry Eagleton literary theory.

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00:10:13.680 --> 00:10:26.820

Roberta Trites: Andre Lord sister outsider loria as i'll do a border lines left for Tara and Henry Louis gates the signifying monkey are only a few of the many volumes that shaped.

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00:10:27.930 --> 00:10:34.920

Roberta Trites: The changing nature and more theoretical emphasis of the study of children's literature.

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00:10:38.490 --> 00:10:50.730

Roberta Trites: But in March 1987 a serious intellectual pushback began from conservative scholars who wish to see what they called the canon that's with one end preserved.

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00:10:51.120 --> 00:11:02.940

Roberta Trites: by which they meant that students should learn primarily about literature written almost exclusively by British and American white men, preferably if they were dead.

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00:11:04.170 --> 00:11:08.640

Roberta Trites: This led to an important moment, and this study of children's literature.

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00:11:09.750 --> 00:11:16.740

Roberta Trites: about the time that you and I first met in 1990 at the modern language association in Chicago.

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00:11:17.760 --> 00:11:30.360

Roberta Trites: We both attended a panel that was debating the value of Canon formation in children's literature Perry nodal man had edited a three volumes series entitled touchstones.

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00:11:30.930 --> 00:11:41.400

Roberta Trites: These works were meant to provide only a starting point of origin for the study of children's literature, but because they focused on such well known books is.

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00:11:41.940 --> 00:11:54.030

Roberta Trites: Alison Wonderland the wizard of Oz little women in Lyon witch and the wardrobe some scholars, who are newer to the field, and I think in this particular occasion, it was Richard Flynn i'm thinking of.

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00:11:56.220 --> 00:12:10.080

Roberta Trites: These these folks started criticizing Perry nodal men at that MLA Panel for trying to establish a cannon and children's literature, to the exclusion of historically underrepresented groups and their stories.

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00:12:10.800 --> 00:12:18.090

Roberta Trites: Now i'm going to give a brief anecdote because you know Perry was in the audience Richard was in the audience Lisa Paul was also presenting.

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00:12:18.600 --> 00:12:27.750

Roberta Trites: she's one of the leading feminists in the field, and I was standing in line to introduce myself to her when she was talking to a friend right in front of me she's.

61

00:12:28.230 --> 00:12:49.980

Roberta Trites: A few years older than I not much, and she was telling her friend, it was so great to be at the MLA and have my own bathroom for the first time in four years, and since about five years later I had two sons of my own, we bonded over that and have laughed about it, many, many times since.

62

00:12:51.630 --> 00:13:06.420

Roberta Trites: 1991 proved to be a particularly mountain monumental year for me, I was living in Austin at the time I got my job offer from isu on February 13 I gave my.

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00:13:06.990 --> 00:13:19.530

Roberta Trites: Job talk here on my first article, which is a feminist critique of how much more sexist the Disney movie is than the original Hans Christian Andersen little mermaid and that takes them doing.

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00:13:21.450 --> 00:13:27.060

Roberta Trites: And then on may 20 I married the love of my life George Francis to ensure.

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00:13:28.620 --> 00:13:42.090

Roberta Trites: And, like the good newlywed that I am 10 days later, I went on a road trip to the children's literature association conference for the first time it was hosted in Hattiesburg Mississippi.

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00:13:43.830 --> 00:13:44.220

Roberta Trites: and

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00:13:45.240 --> 00:13:56.790

Roberta Trites: At a very infamous southern fish fry on Friday may 31 1991 I actually truly became friends with yawn and another friend from.

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00:13:57.210 --> 00:14:14.640

Roberta Trites: Southwest Missouri state as it was called at the time Joel chased and we attended a southern fish fry with all the trimmings overlooking a Mississippi lake in the hazy muggy summer afternoon, it was it was a lovely evening.

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00:14:16.290 --> 00:14:26.460

Roberta Trites: But after that there were a few more highlights to 1991 and I defended my dissertation at Baylor University on July 2.

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00:14:27.030 --> 00:14:48.570

Roberta Trites: I got hooded August 8 and we moved to bloomington the very next weekend my contract started August 16 and by the end of the month, I had made several enduring friendships, including with Susan Burt Sally Perry Bob mcloughlin and with Pam riney Kirk.

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00:14:53.670 --> 00:15:15.450

Roberta Trites: That trip, though, that epochal trip to Hattiesburg had a major significance, a friend of mine from Grad school had a husband, who is the Dean at Texas state, and she arranged for me to drive from Austin to Hattiesburg with what turned out to be a powerhouse of our car full of women.

72

00:15:17.190 --> 00:15:35.700

Roberta Trites: Mary Agnes Taylor, who is the fairy godmother of children's literature in Texas Gillian Adams, who was the editor of the children's literature association quarterly at the time and Maryland olson who would become the next editor of the quarterly and who is still a lovely mentor.



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00:15:37.080 --> 00:15:46.920

Roberta Trites: I also met to future collaborators at that Conference might cat and Karen coats, along with many people who would become lifelong friends.

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00:15:48.780 --> 00:15:51.030

Roberta Trites: But on that 10 hour drive home.

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00:15:52.050 --> 00:16:05.340

Roberta Trites: The women in Mary Agnes Taylor's Ford Taurus pointed out that Patricia McLachlin the author of Sarah Plain and Tall would be the keynote speaker at next year's conference.

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00:16:05.880 --> 00:16:18.930

Roberta Trites: They suggested I write about her for the 1992 conference and because they were editor of one of the major journals in our field, the quarterly my publishing career was launched by those women.

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00:16:21.420 --> 00:16:28.290

Roberta Trites: So I told you that I would explain why I have chosen one talent, a as my.

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00:16:29.790 --> 00:16:42.240

Roberta Trites: The title of my talk tonight it's defined as an attitude and outlook or world view I've adopted this term for my talk, because the editor of the fall.

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00:16:43.680 --> 00:16:54.570

Roberta Trites: The quarterly Rod McGillis wrote about the changing mentality towards children's literature at the time, which he attributed to two things.

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00:16:55.230 --> 00:17:06.990

Roberta Trites: The increasing interest of academics, particularly those in women's studies and the new, as well as traditional cultural historians, such as Yawns Hasina and in children's literature.

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00:17:08.070 --> 00:17:12.780

Roberta Trites: As an essential, key to the mentality of a given time and place.

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00:17:13.800 --> 00:17:33.570

Roberta Trites: The mentality that appear to most interest critics and cultural historians at present in 1991 are those which have to do with exclusion, whether unconscious or overt and whether based on gender, race, religion or social class.

83

00:17:35.880 --> 00:17:43.440

Roberta Trites: I thought it fitting to use an idea documenting major changes in the field that were occurring, the very same semester fall.

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00:17:45.030 --> 00:17:47.730

Roberta Trites: That I started here at ISU.

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00:17:49.170 --> 00:17:55.650

Roberta Trites: So the subsequent year don and I attended ch la at Trinity College in in Connecticut.

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00:17:57.300 --> 00:18:08.040

Roberta Trites: He had been offered a job here in February 1992 and students, if you wanted to know what doctors Hasina looked like close to 30 years ago that's him.

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00:18:09.060 --> 00:18:15.030

Roberta Trites: But because he'd been accepted accepted a job here, he was part of the isu crowd as far as I was concerned.

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00:18:16.440 --> 00:18:23.700

Roberta Trites: The theme of the conference was the child in the world, and as i've mentioned Patricia locked in the classroom was one of the keynote speakers.

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00:18:24.960 --> 00:18:35.790

Roberta Trites: So we got to tour mark twain's house, because we ran in Hartford Connecticut and my husband and I also toured alcott louisa may alcott orchard house to.

90

00:18:37.980 --> 00:18:50.220

Roberta Trites: So we had a good time, but I want to introduce you to some of the key players in my story, those of you who've never believed that I really do have very straight hair there, it is my real hair.

91

00:18:51.060 --> 00:19:03.690

Roberta Trites: very young, Roberta and sitting immediately next to me is is your very own Professor time he ran into, who was the Dom Dom of children's literature at isu.

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00:19:04.620 --> 00:19:17.700

Roberta Trites: But sitting triangulate triangulate behind us both is Mary Agnes Taylor the fairy godmother of children's literature in Texas, who had told me on that important road trip in 1991.

93

00:19:18.300 --> 00:19:26.700

Roberta Trites: Now, Roberta I know you when you get up there to Texas, I want you to keep your as in your ears open and your mouth shut.

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00:19:27.900 --> 00:19:33.570

Roberta Trites: Now those of you who know me will know that I did not succeed, and following her advice.

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00:19:34.800 --> 00:19:36.450

Roberta Trites: But she forgave me anyway.

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00:19:38.580 --> 00:19:52.530

Roberta Trites: This is the author Patricia mcloughlin, who was the keynote speaker and she pulled me in tight and said pretend we're friends let's take a picture that way she had walked into the room where those of us who were portrayed.

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00:19:54.360 --> 00:20:07.380

Roberta Trites: Talking on her actual books, she walked into the back of the room through our arms up and said, I am here and I will sit in the back, where I can throw spit balls.

98

00:20:08.760 --> 00:20:17.850

Roberta Trites: i'm glad, there was a table skirt around the presenters table, because my knees were knocking together so badly i'm surprised, they couldn't hear me in the back of the room.

99

00:20:18.990 --> 00:20:23.880

Roberta Trites: But she was lovely and granted me an interview and really helped me along the way.

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00:20:25.770 --> 00:20:27.480

Roberta Trites: This is the tour, we took of.

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00:20:29.310 --> 00:20:50.550

Roberta Trites: The Mark Twain house and see seated there in the green Plaid shirt is Mike caton who had joined us as a doctoral student that year and off of his left shoulder is professor and need a tar who's now a maritime from ISU and also a huge inspiration in my work.

102

00:20:52.380 --> 00:21:02.370

Roberta Trites: there's Joel chasing who was part of the friendship that yon and I formed in in Mississippi speaking with another beloved friend Linda alone.

103

00:21:03.510 --> 00:21:17.460

Roberta Trites: here's our friends from Missouri state Joel chased in and phyllis bixler and Judith john and here is a new to tar Betty greenway and yon in the picture taken.

104

00:21:17.730 --> 00:21:19.080

At the banquet that year.

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00:21:22.410 --> 00:21:41.790

Roberta Trites: I have to say my first mentality was feminism which you probably figured up by by now, because I was hired by the English department here as a feminist to tasked with the job of making the study of children's literature and is you more theoretical.

106

00:21:43.170 --> 00:21:49.620

Roberta Trites: it's fair to say that my first month polity then was feminism i've told you about meeting Lisa Paul.

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00:21:50.130 --> 00:21:59.010

Roberta Trites: But I started teaching an essay issue published in 1988 called enigma variations are taunted almost every year of my career.

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00:21:59.640 --> 00:22:05.280

Roberta Trites: because it talks about women and children being similarly entrapped in children's literature.

109

00:22:06.030 --> 00:22:16.140

Roberta Trites: physically linguistically and economically think about rapunzel who's physically trapped in a tower she can't talk to anyone, except her mother or her.

110

00:22:16.800 --> 00:22:29.700

Roberta Trites: Foster mother and she has no money she's economically and trapped this began getting me really thinking about the role of feminism in children's literature.

111

00:22:31.350 --> 00:22:45.000

Roberta Trites: The feminism I taught in my courses, along with the articles, I wrote about mclachlin led me to develop a more positive than negative style of feminist analysis for children's and adolescent literature.

112

00:22:47.580 --> 00:22:49.680

Roberta Trites: I i'd like to acknowledge.

113

00:22:53.070 --> 00:23:02.190

Roberta Trites: The many people who helped me get this book written I wish I could name everyone's names, but waking Sleeping Beauty feminist voices and children's novels.

114

00:23:02.730 --> 00:23:24.180

Roberta Trites: was published in 1997 and in that Volume I talked about the importance of women not being silenced girls being able to speak and write and create art, I spoke about them being able to have choice in what how their bodies were treated how how what how they dress how they.

115

00:23:25.230 --> 00:23:40.380

Roberta Trites: took action, how they had agency and I talked about the very strong importance of community of caring relationships with other females, not just competitive ones like Cinderella and our stepsister.

116

00:23:44.160 --> 00:23:53.640

Roberta Trites: And really have to acknowledge, some of the feminist work in children's literature that both proceeded and followed the publication of waking Sleeping Beauty.

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00:23:54.090 --> 00:24:07.440

Roberta Trites: Bobby m mason's work on Nancy drew in 1975 Linda loans disciplines of virtue in 1995 which interrogated gendering children as a way of nation building.

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00:24:07.890 --> 00:24:20.220

Roberta Trites: And Kimberly Reynolds did similar work in girls only published in 1990, and so did Claudia Nelson in boys will be girls in 19 published in 1991.

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00:24:21.480 --> 00:24:28.440

Roberta Trites: Foster and Simon in what katie read did similar work for the American canon in 1995.

120  
00:24:29.580 --> 00:24:34.050  
Roberta Trites: beverly lion Clark and Margaret hagen a, both of whom have sadly passed now.

121  
00:24:35.670 --> 00:24:44.880  
Roberta Trites: moved feminism to investigate children's culture more deeply in 1999 with girls boys books and toys.

122  
00:24:45.870 --> 00:24:55.860  
Roberta Trites: Christine wilkie steps examine gender in children's literature through laconia and lens and Michelle and a bait investigated clearness and race, in Tom boys.

123  
00:24:56.520 --> 00:25:07.620  
Roberta Trites: The Australian scholar Victoria flanagan explored clearness and cross dressing in 2008 and holly blackford explored the centrality of.

124  
00:25:11.370 --> 00:25:17.610  
Roberta Trites: I think i'm a little bit my pages are at work, sorry Demeter and persephone me as a myth within children's literature.

125  
00:25:21.300 --> 00:25:26.580  
Roberta Trites: Cultural studies of girlhood and boyhood continued to expand and.

126  
00:25:28.260 --> 00:25:30.660  
Roberta Trites: Many fabulous volumes studying.

127  
00:25:31.710 --> 00:25:51.780  
Roberta Trites: boyhood studies cultural studies popular culture girlhood studies began to emerge and simultaneously work on the GL TV Q plus community and their work for children and young adults expanded very largely influenced by feminist literary criticism and manhood studies.

128  
00:25:53.580 --> 00:25:58.770  
Roberta Trites: So when I was oh there's i'm sorry I didn't have holly black friends wonderful book on.

129  
00:26:01.020 --> 00:26:09.930  
Roberta Trites: So when I was writing waking Sleeping Beauty the editors asked me to edit out about 100 pages of the manuscript.

130

00:26:11.250 --> 00:26:13.920

Roberta Trites: out, it was only 300 to start with.

131

00:26:16.170 --> 00:26:32.670

Roberta Trites: But the parts that weren't really about gender in the first place, I took out and they became the seed of disturbing the universe power and repression in adolescent literature, which was published in the year 2000.

132

00:26:34.230 --> 00:26:47.160

Roberta Trites: The book is influenced by for cause belief that power is not just uni directional it comes from everywhere, especially social institutions such as school and religious institutions and governments.

133

00:26:47.940 --> 00:27:01.530

Roberta Trites: But those things also empower people think about a child who's six or seven learning how to read the school is empowering him with literacy and the skill of writing but they're also repressing the child.

134

00:27:02.040 --> 00:27:22.740

Roberta Trites: Saying sits down no you can't go to the bathroom right now, you can only run on the playground, not in the halls so the model that I think of with zuko and power is it's an ongoing organism that ebbs and flows in each interaction in our lives.

135

00:27:25.830 --> 00:27:26.280

Roberta Trites: um.

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00:27:28.710 --> 00:27:41.430

Roberta Trites: I also wrote about why literature itself being a socializing institution cannot, unlike education and religion, it is a way that we teach teenagers, how to be adults.

137

00:27:42.600 --> 00:27:46.920

Roberta Trites: And I developed a concept, called the paradox of authority, I believe.

138

00:27:48.060 --> 00:28:00.150

Roberta Trites: young adult literature is the only literature in the world that tells its intended reader to quit being what they are to quit occupying the subject position.

139

00:28:00.780 --> 00:28:27.270

Roberta Trites: of being a teenager the message in a lot of young adult literature, especially in the 20th century was get over it grow up already and, and this was a paradox that we're at once, trying to empower adolescence with this literature, but at the same time teach them how to outgrow it.

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00:28:28.350 --> 00:28:29.820

Roberta Trites: I discovered that.

141

00:28:31.110 --> 00:28:45.600

Roberta Trites: will ask myself students one semester, to take a body Count of all the dead people and by the time we were Huckleberry Finn and catcher in the rye in the House on mango street and the outsiders, the corpses were piling up.

142

00:28:46.980 --> 00:29:05.940

Roberta Trites: And I began to realize adolescents who could not mature, either because they weren't too innocent and kind of naive like Beth and little women are pony boy Curtis's friend Johnny and the outsiders they died because they were too good.

143

00:29:06.990 --> 00:29:08.760

Roberta Trites: To be corrupt adults.

144

00:29:09.780 --> 00:29:20.880

Roberta Trites: On the other hand, there were the rebels, the teen rebels who never could outgrow their rebellion like Dallas Winston and the outsiders he had to die, too, because he could not grow up.

145

00:29:23.190 --> 00:29:40.110

Roberta Trites: My students also noticed death happened onstage children's literature and often happens offstage Charlotte crawls away to go and die by herself in charlotte's web we don't see it happen and it doesn't happen early and it doesn't happen violently.

146

00:29:41.910 --> 00:29:53.850

Roberta Trites: But there is more about human sexuality in adolescent literature and young adult literature, I should say, then in children's literature and I explained to my students.

147

00:29:55.320 --> 00:30:03.000

Roberta Trites: sex and death are two sides of the same coin, because we die, we must procreate.



148  
00:30:04.050 --> 00:30:15.690  
Roberta Trites: and, ideally, it is in our teenage years in this culture that we begin to understand these two things are two sides of the same coin.

149  
00:30:18.750 --> 00:30:37.830  
Roberta Trites: Honestly, everything I knew when I wrote that book about young adult literature, I learned from teaching English 375 my students, many of whom are on this call my students taught me all of this, and I did great debt of gratitude to them.

150  
00:30:41.220 --> 00:30:49.260  
Roberta Trites: In 2000 the same year that disturbing the universe came out, I became the editor of the children's literature association quarterly.

151  
00:30:50.070 --> 00:30:58.230  
Roberta Trites: work which coincided very well with being an associate dean of the College of arts and sciences Just to give you a sense of the history of that journal.

152  
00:30:59.070 --> 00:31:25.650  
Roberta Trites: Originally it was a newsletter starting in 1976 and in 1978 a prominent scholar named lois covenants protested and a letter she wrote to the editor criticizing Susan Cooper the keynote speaker talking about her anti criticism stance when it came to children's and adolescent literature.

153  
00:31:26.910 --> 00:31:41.310  
Roberta Trites: lowest wrote reactions to racism and sexism, for instance, our direct and gut reactions to literature in members of oppressed groups who have not been conditioned by the dominant groups to express feelings of resentment.

154  
00:31:43.080 --> 00:31:52.410  
Roberta Trites: Even in 1978 those who studied children's literature cared about diversity and inclusion.

155  
00:31:54.360 --> 00:31:58.920  
Roberta Trites: In 1982 the journal stop being a newsletter became a journal.

156  
00:32:00.000 --> 00:32:04.140  
Roberta Trites: and increasingly paying attention to issues of race.

157

00:32:05.430 --> 00:32:13.440

Roberta Trites: In 1986 more and mccann's cultural pluralism column started, which is what we call diversity and inclusion in the 80s.

158

00:32:15.030 --> 00:32:23.070

Roberta Trites: There was an increasing interest in literary theory so Perry nodal men became a literary theory and children's literature column in 1988.

159

00:32:24.480 --> 00:32:32.610

Roberta Trites: There was an interest, increasing interest in eco criticism so Betty greenway published a special issue on the topic in 1994.

160

00:32:33.180 --> 00:32:49.230

Roberta Trites: And there was an increasing understanding that children's literature is different from young adult literature, so I was invited to guest at it as a special issue in 1996 which also helped lead to the writing of disturbing the universe.

161

00:32:52.080 --> 00:33:06.450

Roberta Trites: Increasingly, we also experienced an interest in international children's literature and not just from European traditions, but from all over the world, and so, Maria Nikolai have started the international column in 2002.

162

00:33:10.170 --> 00:33:23.400

Roberta Trites: that's the issue that I guess edited on adolescent literature and if we were in a room, I would ask you, what do you immediately notice about this and I think you would all say it's grey and very ugly.

163

00:33:24.180 --> 00:33:41.670

Roberta Trites: And it was so my co editors where I needed a tire and Joel chased and and the very first thing we did was to ask the board, can we get some color in here and so every year since then, the journal has one color a new color per year.

164

00:33:42.990 --> 00:33:59.550

Roberta Trites: This is one of my favorites was published here at while I was editor is published, here it is us publications unit and one of our fabulous students actually drew that cover for us, which is one of my all time favorites I I really, really like it.

165

00:34:07.440 --> 00:34:11.970

Roberta Trites: i'm proud of my four years editing the journal and.

166

00:34:13.260 --> 00:34:21.750

Roberta Trites: It became better indexed and became more professionalized and we were able to broaden the global scope of the journal to.

167

00:34:22.830 --> 00:34:33.660

Roberta Trites: The fact that Johns Hopkins University press invited us to become one of their publications has really helped shape the face of this Journal and its visibility.

168

00:34:35.370 --> 00:34:42.060

Roberta Trites: That was the first issue that they published, and it was my last one as editor i'm very proud of that.

169

00:34:44.190 --> 00:34:46.590

Roberta Trites: Meanwhile back at the right.

170

00:34:48.180 --> 00:34:58.890

Roberta Trites: ch la had five female Presidents female identifying presidents and five mil and identifying Presidents between 1995 and 2005.

171

00:35:01.170 --> 00:35:07.140

Roberta Trites: And then the next decade, we had nine presidents, including a woman of color lesbian.

172

00:35:08.430 --> 00:35:18.240

Roberta Trites: And one male President as since he was a red bird it's all good That was my cat and I just want you to see.

173

00:35:19.440 --> 00:35:25.710

Roberta Trites: How very much, even though this has always been a female identifying.

174

00:35:26.850 --> 00:35:42.330

Roberta Trites: organization, we have now very much allowed people of color people who are queer people with disabilities to be our leaders women not only just.

175

00:35:44.790 --> 00:35:46.320

Roberta Trites: This is had white guys.

176

00:35:51.180 --> 00:36:02.790

Roberta Trites: Side serve very happily as the associate dean of the College of arts and sciences here at I literally state from 98 to 2002 and as the acting Dean from 2000 to 2004.

177

00:36:04.050 --> 00:36:18.090

Roberta Trites: But, alas, all all good things come to an end and I, I think I know why it's quite possible more than possible that I spoke truth to power, three or four more times as the acting Dean than I should a.

178

00:36:19.410 --> 00:36:20.340

Roberta Trites: lesson learned.

179

00:36:21.360 --> 00:36:23.490

Roberta Trites: I was hurting and I needed to heal.

180

00:36:24.840 --> 00:36:27.810

Roberta Trites: Betsy hernan I had had a wonderful conversation in.

181

00:36:29.340 --> 00:36:35.340

Roberta Trites: about what having a narrative compass Hers is the beauty and the beast.

182

00:36:36.750 --> 00:36:43.740

Roberta Trites: And narrative campuses the story that inspires and shapes one life, we decided to edit a volume.

183

00:36:45.390 --> 00:36:56.550

Roberta Trites: And we asked a number of academics to join us, of course, children's literature people and folklorist and and one anthropologist and and, of course.

184

00:36:57.480 --> 00:37:12.360

Roberta Trites: library and information science is people, but there was also a statistician an economist a scholar of Chinese literature, a scholar of religious studies and have a film studies scholar, so it was very interdisciplinary book.

185

00:37:14.130 --> 00:37:31.680

Roberta Trites: My narrative compass is little women and I wrote my essay about that, I have two older sisters and a twin brother, and so I always kind of thought of because I was so much more extroverted than my twin brother.

186

00:37:33.240 --> 00:37:39.870

Roberta Trites: I always kind of thought I was amy the bratty one while he was beth because he was so beloved.

187

00:37:41.910 --> 00:38:06.570

Roberta Trites: But as I grew older, I began to write more la I started becoming more of a Joe I learned from her from Joe March and little women about the importance of good mentorship of being resilient and acknowledging when my situation wasn't working out and changing what I was doing.

188

00:38:07.800 --> 00:38:17.400

Roberta Trites: I wrote in that essay if you keep writing about what you know and what you love and what you believe in, you will eventually succeed.

189

00:38:19.500 --> 00:38:27.570

Roberta Trites: I threw myself into writing that essay and editing this volume and working on my long sabbatical project which ironically enough was.

190

00:38:29.610 --> 00:38:32.970

Roberta Trites: literary history of alcott in Twain.

191

00:38:34.410 --> 00:38:45.540

Roberta Trites: Which which involved a glorious week in the Hilton library at Harvard and helped me make better connections with members of the louisa may alcott society, many of whom are still dear friends.

192

00:38:46.830 --> 00:39:05.190

Roberta Trites: I have to tell you that my first major was history and English I was a double major, but in my senior year at Texas a&m is 1980 and I wanted to take a course in the morning on children's literature and, of course, in the afternoon on adolescent literature.

193

00:39:06.660 --> 00:39:16.740

Roberta Trites: But my advisor said no, you can't do that because those courses are only for people who are into teacher education and you're not so you can't take it, and I said.

194

00:39:17.850 --> 00:39:20.700

Roberta Trites: a synonym of forget that.

195  
00:39:21.930 --> 00:39:30.990  
Roberta Trites: dropped my English major retained my membership that i'm still proud of in Sigma tell delta and took the two courses that changed my life.

196  
00:39:32.490 --> 00:39:37.530  
Roberta Trites: I always tell people follow your passion state your passion.

197  
00:39:39.330 --> 00:39:47.490  
Roberta Trites: So my first love was louisa may alcott little women and I returned to my roots as a historian in writing this book.

198  
00:39:49.350 --> 00:39:53.460  
Roberta Trites: i'll cut and Twain were born about three years, almost to the day.

199  
00:39:54.540 --> 00:40:01.320  
Roberta Trites: And their first novels about childhood romanticized their own youth.

200  
00:40:02.460 --> 00:40:06.750  
Roberta Trites: The two novels republished very, very close in timing together.

201  
00:40:07.980 --> 00:40:13.140  
Roberta Trites: And they both wrote very ideological little reform minded novels.

202  
00:40:14.850 --> 00:40:31.680  
Roberta Trites: calling attention to anti racism and a book like Huckleberry Finn or suffrage ISM or equal rights for women or health care reform of dress reform education reform.

203  
00:40:32.820 --> 00:40:33.300  
Roberta Trites: and

204  
00:40:34.650 --> 00:40:45.690  
Roberta Trites: They turned quite a profit, both of them doing so, which paves the way for United States illogically progressive novels for youth that continue.

205  
00:40:47.250 --> 00:40:48.840  
Roberta Trites: 150 years later.

206  
00:40:50.250 --> 00:40:51.510  
Roberta Trites: That trend hasn't stopped.

207  
00:41:00.030 --> 00:41:01.320  
Roberta Trites: we've always had.

208  
00:41:02.730 --> 00:41:16.170  
Roberta Trites: Standard histories of the development of children's literature, but in 1994 we began to be more historically aware in books published by Peter hunt and Julian avery.

209  
00:41:17.040 --> 00:41:35.100  
Roberta Trites: And as we grew more post structural and became more aware of literary theory scholars like Michel Martin and Cape capshaw wrote about the importance of the historical development of African American studies in children's literature.

210  
00:41:36.390 --> 00:41:43.380  
Roberta Trites: Joe sutcliffe Sanders wrote about orphans and and disciplining girls in America.

211  
00:41:44.850 --> 00:41:57.660  
Roberta Trites: Michelle and abate wrote about the nisha vacation how specialized children's books and children culture has become and Lynn follow wrote a fascinating study quite recently about.

212  
00:41:58.950 --> 00:42:05.970  
Roberta Trites: Big bodies and small bodies, some of them children, some of them in children's studies, almost all of them in cultural.

213  
00:42:06.630 --> 00:42:20.760  
Roberta Trites: Studies cultural artifacts available to children so go from we've moved from a straight first this happened, and then this in this in this to looking at cause and effect to them, looking at much broader societal ideal.

214  
00:42:23.520 --> 00:42:28.470  
Roberta Trites: These are folks who shared my mentality about historicism.

215  
00:42:32.160 --> 00:42:32.850  
Roberta Trites: and

216

00:42:35.040 --> 00:42:45.390

Roberta Trites: I want to give a well deserved shout out here to Michelle Martin who took an English studies linguistic seminar as a doctoral student with Bruce Hawkins.

217

00:42:46.200 --> 00:43:03.300

Roberta Trites: And she taught me about a book by lake off and Johnson who write about the metaphors that are influenced by our by our own lived experience a lot of things about going up is good.

218

00:43:04.140 --> 00:43:15.870

Roberta Trites: But growing up in particular ties to our experience as embodied beings growing from small shorter people to taller people.

219

00:43:20.460 --> 00:43:32.160

Roberta Trites: I taught a seminar on this topic and, as always, the teaching led to the book, I began to really think about human beings as embodied minds.

220

00:43:33.030 --> 00:43:44.280

Roberta Trites: Our brains don't work without our bodies, our bodies don't work without our minds, we can't act as if body and soul or mind and body are two different things there's simply not.

221

00:43:45.390 --> 00:43:57.240

Roberta Trites: And this experience of teaching the seminar and then writing a book about the metaphors we use about adolescence, particularly the embodied metaphor of growth as a journey.

222

00:43:57.960 --> 00:44:13.590

Roberta Trites: writing about these things and a book published and about I think 2012 oh no it says right there 2014 i'm writing about these things helped me understand myself as an embodied.

223

00:44:14.760 --> 00:44:24.450

Roberta Trites: Being an embodied mind, but it also changed how I thought about feminism, as did several other experiences, but when I want to highlight.

224

00:44:29.010 --> 00:44:39.720

Roberta Trites: When Margaret mackey honored me by asking me to write the foreword to her auto bibliography I knew I had to rethink my own brand of feminism.



225  
00:44:41.040 --> 00:44:56.580  
Roberta Trites: to embrace that concept of all of us being embodied minds Margaret tells the embodied story of her own literacy narrative and how she physically and geographically became a reader and writer.

226  
00:44:59.040 --> 00:45:06.780  
Roberta Trites: And the book once again led her book led me to develop another.

227  
00:45:07.830 --> 00:45:16.920  
Roberta Trites: graduate seminar this one called 21st century feminism's many students from that class are here tonight, as is Margaret and want to thank all of you.

228  
00:45:20.250 --> 00:45:21.480  
Roberta Trites: But, as always.

229  
00:45:22.710 --> 00:45:28.080  
Roberta Trites: The teaching teaching the seminar came first and only later did the book emerge.

230  
00:45:30.030 --> 00:45:37.260  
Roberta Trites: I want to let you know that i'm very proud of the fact that my daughter Catherine seal injure.

231  
00:45:38.460 --> 00:45:54.360  
Roberta Trites: drew the very stylized portrait that appears on the cover art of that book when she was herself a feminist teenager and that's my favorite book cover of of my own soul authored books, if you really like it.

232  
00:45:58.200 --> 00:46:01.770  
Roberta Trites: In this work I talk about.

233  
00:46:03.450 --> 00:46:21.180  
Roberta Trites: Very many different forms of feminism's including material feminism which pays attention to embodiment and the physical world women of color and feminism ECO feminism and the feminist ethics of care taught to me by our very own and beloved Mary Moran.

234  
00:46:24.630 --> 00:46:31.230  
Roberta Trites: There are many types of feminism's and i'm not gonna have time to define all of them.

235

00:46:32.610 --> 00:46:52.140

Roberta Trites: i'm amused by third wave feminism is sometimes called lipstick feminism so I colored that one pink for a reason we want you to recognize the forms of feminism overlap and intersect with each other, none of them is isolated from other forms of critical study.

236

00:46:55.620 --> 00:47:03.930

Roberta Trites: If you if there's one takeaway I want you to have from this talk, I want you to know that power comes from everywhere, as who co says.

237

00:47:05.520 --> 00:47:25.140

Roberta Trites: But so to your projects in waking Sleeping Beauty I wrote about voice and choice and community, but then I moved into thinking about empowerment, which includes thinking about our embodiment and how we care for one another and how we interact with our environment.

238

00:47:26.400 --> 00:47:34.470

Roberta Trites: My last solo authored book is just a distillation of everything that has gone before, in my career.

239

00:47:36.540 --> 00:47:45.120

Roberta Trites: So if I have one takeaway for you, it would be for you to recognize that this is the combination of many of my other projects.

240

00:47:46.410 --> 00:48:06.450

Roberta Trites: I deal in it with various types of feminism's and embodied metaphors and narrative theory and ethics of care, but most important My advice to younger scholars is to connect the dots throughout your career synthesize and weave your projects together as you learn and develop cognitively.

241

00:48:09.810 --> 00:48:17.700

Roberta Trites: Just last year, a Labor of love that Karen coats and Mike Kevin and I had been working on since 2010 finally came out.

242

00:48:19.200 --> 00:48:33.150

Roberta Trites: It has three sections theories themes and issues genres and forums and assignments Oh, a fourth section I forgot very important is resources for people who want to teach young adult literature, either in high school or college.

243

00:48:34.770 --> 00:48:45.990

Roberta Trites: But i'm even more proud of how many dear and respected friends from the children's literature Association and the international research society for children's literature.

244

00:48:46.410 --> 00:48:56.220

Roberta Trites: are included in this volume, many of them are here tonight to but, best of all, there is a significant component of redbird contribution here.

245

00:48:57.660 --> 00:49:08.460

Roberta Trites: scholars, including carrie applegate Melanie boss billy jarvis freeman megan newson Melissa Sarah Smith, whose birthday, is today shout out to her.

246

00:49:08.940 --> 00:49:18.900

Roberta Trites: I hope she's doing something better, on her birthday than watching this yawns Hasina and lori barth wallets hack are all included in this so go do birds.

247

00:49:21.810 --> 00:49:41.610

Roberta Trites: i'd like to give a shout out to my friends, such as Jeanne web and Peter hunt who arranged for me to travel and speak in Copenhagen in 2004, I am very pleased that I got invited to the University of Antwerp Vanessa jewson was among the people I met there in 2005.

248

00:49:42.720 --> 00:49:57.120

Roberta Trites: And my translator June Cole yoshida in Kyoto invited me to keynote at the irs cl conference in 2007 I was invited back to these places again.

249

00:49:57.630 --> 00:50:14.370

Roberta Trites: Later in my career in 2014 I was invited by Jean web and a variety of people at Cambridge to speak there where I met realist Miller who's dissertation Committee I ended up getting to serve on those were all wonderful trips.

250

00:50:16.740 --> 00:50:29.760

Roberta Trites: And in 2012 I got to travel with a fabulous group of people you've heard me talk about some of them Lynn below and cake capture, for example, I was also there with Kenneth and as a kid and his husband Martin with.

251

00:50:30.630 --> 00:50:43.110

Roberta Trites: My snuggle bunny Claudia mills, we got to tour Beijing, but we got to speak in qingdao with Michel Martin and a group of Chinese scholars and I forget forgive me if i've left anyone out.

252

00:50:44.670 --> 00:51:05.970

Roberta Trites: Jonathan clawson seated below and invited me to speak in Taipei in 2012 as well he's another one of the PhD alarms here, out of isu and that's again my translator into Japanese June call yoshida who came to Taiwan from Japan to hear me.

253

00:51:07.440 --> 00:51:19.080

Roberta Trites: Now, while I was there I did, one of my favorite things to do, which many of you can testify to I enjoyed some adult beverages, with some of the graduate students from Taipei good times were had by all.

254

00:51:21.060 --> 00:51:27.300

Roberta Trites: This is the wonderful trip in to Osaka in 2017 when I got to.

255

00:51:28.320 --> 00:51:34.530

Roberta Trites: receive the honor of being awarded the Grammy Award which is seated.

256

00:51:35.760 --> 00:51:40.650

Roberta Trites: I don't know if you can see it but it's it's back there behind me if you can see a little silver plaque.

257

00:51:42.120 --> 00:51:42.900

yeah there it is.

258

00:51:44.400 --> 00:52:06.450

Roberta Trites: And once again in Antwerp in 2018 I don't know how it happened, but I found myself drinking again with friends colleagues family i'm you know graduate students i've had a very fun career thanks to so many of you for all the wonderful wonderful memories.

259

00:52:09.930 --> 00:52:23.550

Roberta Trites: For the future i've graduated 23 masters students and hooded 23 I still have two or three to finish up so Laurel Nina, and so I haven't forgotten about you, I still got to finish you up.

260

00:52:24.420 --> 00:52:32.310

Roberta Trites: But i'm also working on a book with my co author Sean P connors who's on the Faculty of education at the University of Arkansas.

261

00:52:33.270 --> 00:52:50.580

Roberta Trites: Were critiquing neo liberal forces at work in ya literature, including those forces that emphasize competition rather than collaboration profit making over profit sharing and the exploitation of peoples and the environment.

262

00:52:52.500 --> 00:53:05.910

Roberta Trites: From previous articles we've published and two that are forthcoming, we are working to develop a book titled Neil liberalism and young adult literature exploitation exceptionalism Andy ratio.

263

00:53:06.810 --> 00:53:14.040

Roberta Trites: Please wish us luck or hoping to publish this under the ch la imprint at the university press of Mississippi.

264

00:53:16.650 --> 00:53:26.040

Roberta Trites: During the question and answer session to follow i'm going to roll a fun series of pictures that is more or less chronological.

265

00:53:26.520 --> 00:53:42.450

Roberta Trites: i'm sorry these aren't all caption yet, but I hope these images will help you enjoy the collective sense of history that the children's literature community of scholars and students shares, thank you for being part of that world.

266

00:53:43.530 --> 00:53:59.160

Roberta Trites: So i'm going to ask the fabulous Technical Assistant Professor George F cylinder Chair of the isu math department to help get me this slideshow rolling and we'll be able to, I can answer a few questions.

267

00:54:00.960 --> 00:54:04.050

Jan Susina: So, like Oh, we gotta unmute yourself.

268

00:54:05.910 --> 00:54:24.600

Jan Susina: Okay, great Okay, so if you could unmute yourselves and, if you want to ask a question ah, I just want to say that two takeaways that I picked up from this wonderful presentation is how you learn from your students and so much of your research comes out of your class.

269

00:54:25.680 --> 00:54:36.660

Jan Susina: At Illinois State University we pride ourselves on being a English studies model, and we think of ourselves as teachers, researchers and I think you are the very embodiment of that.

270

00:54:37.140 --> 00:54:42.750

Jan Susina: The other thing that I took away, is how collaborative your work is you highlighted.

271

00:54:43.140 --> 00:54:51.180

Jan Susina: Other scholars, besides your own books, you talked about your collaborative work with many authors and again.

272

00:54:51.540 --> 00:55:07.470

Jan Susina: a wonderful presentation and i'm sure there are lots of interesting questions I know people want to see the pictures, but if someone has a question if they could maybe put their hands up if you know that button, or you can unmute yourself and speak directly to Roberta.

273

00:55:10.800 --> 00:55:14.820

Michelle H Martin: I think that'd be the first question, this is Michelle crunchy that was awesome.

274

00:55:17.880 --> 00:55:20.940

Michelle H Martin: And I just saw very little amelia who's 17 about to go to college.

275

00:55:20.940 --> 00:55:23.760

Roberta Trites: Without adorable picture in john being so young, to.

276

00:55:24.240 --> 00:55:39.480

Michelle H Martin: yeah um my question is the last time I taught waking Sleeping Beauty my students wanted me to ask you, are you going to do an update because there's lots of a fabulous way texts that have come out that could you know really find a place in that book.

277

00:55:39.750 --> 00:55:40.980

Roberta Trites: Well that's.

278

00:55:42.090 --> 00:55:59.760

Roberta Trites: My original title joking title for waking Sleeping Beauty of for the 21st century feminism book was waking Sleeping Beauty colon the sequel although Mike hadn't told me, I should call it 21st century feminism's what the hell happened.

279

00:56:01.290 --> 00:56:17.880

Roberta Trites: But that's the sequel so it's they want to see the much more much more diverse much more theoretically rich and much more 21st century version of my ideas of feminism's that's the book to send them to and it's also out in paperback now.

280

00:56:20.250 --> 00:56:21.120

Roberta Trites: Thank you, Michelle.

281

00:56:24.870 --> 00:56:25.770

Roberta Trites: there's Michelle again.

282

00:56:28.020 --> 00:56:30.750

Jan Susina: And you can put a question in chat if you'd prefer.

283

00:56:44.490 --> 00:56:45.990

Jan Susina: Roberta, can I ask you a question.

284

00:56:46.170 --> 00:57:01.080

Jan Susina: Sure uh when you were given the presentation it sounded like you had a pattern of road you knew what you were doing, and this is a question for me, I think, for beginning scholars and particularly for students did it feel that way.

285

00:57:01.410 --> 00:57:16.620

Roberta Trites: No, nobody goes from being an assistant Professor to getting tenured to becoming associate Dean very next year than the acting dean to be in theory under employed becoming the graduate director in the English department.

286

00:57:17.880 --> 00:57:33.090

Roberta Trites: And then, a distinguished professor and then landing job as the interim chair in management and quantitative methods your career is never a ladder ever it's a very more much more like climbing on a jungle gym.

287

00:57:34.680 --> 00:57:36.030

Roberta Trites: No, I didn't have a plan.

288

00:57:38.220 --> 00:57:39.870

Roberta Trites: Other than world domination.

289

00:57:48.180 --> 00:57:56.550

Jan Susina: And I know the pictures are so fascinating that it's hard to think of questions, but if someone has a question, please unmute yourself and ask it.

290

00:57:57.570 --> 00:58:01.530

Billie Jarvis Freeman: river I don't have a question i'm just going to say thank you oh.

291

00:58:02.250 --> 00:58:11.970

Billie Jarvis Freeman: No i'm serious i'm washington's pictures i'm seeing so many good friends and i've missed them, but you know I came into that space in your life when you're a graduate director and.

292

00:58:12.420 --> 00:58:21.870

Billie Jarvis Freeman: I just remember like I had interviewed at the NIH and I interviewed here if you were the reason I chose icu and it is a decision that I have.

293

00:58:22.320 --> 00:58:31.380

Billie Jarvis Freeman: Like i'm getting teary thinking of how grateful I am for that, for the Community for the people, the opportunities and you were that and you've remained a dear friend, as well, obviously.

294

00:58:31.830 --> 00:58:40.350

Billie Jarvis Freeman: But so So the question is just the and grueling still like well I love you so much, and I loved hearing this entire space so.

295

00:58:41.190 --> 00:58:52.590

Roberta Trites: billy and Joseph Campbell and I had a one wonderful independent study one summer, where we met on my back porch and it was life changing and that that's the back porch with.

296

00:58:53.370 --> 00:59:03.150

Roberta Trites: Last year's Fulbright students from Poland adrianna but that very back porch we had a wonderful independent study, where we really talked a lot about feminism's.

297

00:59:03.630 --> 00:59:18.240

Roberta Trites: And that was one of the LIFE changing moments for me so again, Joe Campbell billy jarvis freeman thank you both that summer changed, I think all three of our scholarly trajectories Thank you so much billy.

298

00:59:20.700 --> 00:59:22.170

Tanya Lee Stone: hi I have a question.



299  
00:59:23.940 --> 00:59:24.660  
Tanya Lee Stone: Can you hear me.

300  
00:59:25.080 --> 00:59:26.880  
Roberta Trites: I can but who is who's talking.

301  
00:59:26.970 --> 00:59:33.210  
Tanya Lee Stone: hi this is Tanya Leigh Stone i'm i'm an author of children's ny and also Professor.

302  
00:59:34.650 --> 00:59:37.620  
Tanya Lee Stone: I feel like i'm kind of ease dropping on a family evening here.

303  
00:59:38.100 --> 00:59:40.770  
Roberta Trites: A little bit sorry about that, but 30 year retrospective so.

304  
00:59:41.190 --> 00:59:41.970  
Tanya Lee Stone: I love it.

305  
00:59:42.180 --> 00:59:54.690  
Tanya Lee Stone: I love it it's really fascinating you my work has focused on female empowerment in both my nonfiction and my wife fiction almost astronauts and a bad boy can be good for girl looks like that.

306  
00:59:56.820 --> 01:00:05.550  
Tanya Lee Stone: i'm really want to order this waking Sleeping Beauty and the other book that you said is an updated version of it, and I was wondering which one that was.

307  
01:00:06.150 --> 01:00:08.190  
Roberta Trites: 21st century feminism's.

308  
01:00:08.730 --> 01:00:09.480  
Roberta Trites: In children's.

309  
01:00:09.570 --> 01:00:10.920  
Roberta Trites: A young adult literature it's.

310  
01:00:11.940 --> 01:00:27.270  
Roberta Trites: waking Sleeping Beauty was important at the time but it's very outdated now which Michelle was kind enough not to point out, but so I much recommend, although I think you can get waking sleeping penny for waking Sleeping Beauty for a penny.

311  
01:00:29.010 --> 01:00:37.620  
Roberta Trites: But the the 2017 book is a lot would be a lot more interesting to someone who's currently writing.

312  
01:00:39.390 --> 01:00:40.020  
Roberta Trites: for youth.

313  
01:00:40.620 --> 01:00:46.290  
Tanya Lee Stone: Great and also the teaching young adult lit is right up my alley I I teach.

314  
01:00:47.460 --> 01:00:50.580  
Tanya Lee Stone: middle grade and young adult and also writing picture books so.

315  
01:00:51.180 --> 01:00:51.840  
Tanya Lee Stone: we're going to.

316  
01:00:51.900 --> 01:00:53.610  
Tanya Lee Stone: Order some of these books, so thank you very.

317  
01:00:53.610 --> 01:00:55.320  
Roberta Trites: Much where do you teach please.

318  
01:00:56.220 --> 01:00:59.280  
Tanya Lee Stone: I run the writing program at Champlain College and Burlington Vermont.

319  
01:00:59.640 --> 01:01:06.210  
Roberta Trites: got it, though, thank you for being here there's a lot of good creative writers have come out of there, so thank you.

320  
01:01:06.390 --> 01:01:08.310  
Tanya Lee Stone: yeah it's my pleasure thanks for having me.

321

01:01:12.750 --> 01:01:14.400

Jesus: i'm kind of curious, so this is Erica.

322

01:01:14.400 --> 01:01:19.410

Roberta Trites: Romero hi Dr Ryan Oh, I should say Oh, thank you.

323

01:01:20.220 --> 01:01:32.850

Jesus: The narrative compass kind of really fascinated me talks about little women i'm curious you know, a more recent publication anything that's really spoken to you as a maybe a 21st century compass in your life.

324

01:01:35.790 --> 01:01:46.710

Roberta Trites: I don't know if i'd call it a compass, but one of the books that really changed how I think about the possibilities of feminism.

325

01:01:47.790 --> 01:02:02.190

Roberta Trites: that's not about man hating in ya would be liberal braise beauty queen beauty Queens I think you were in the class that we were taught that that led to this to this new book aren't either Erica.

326

01:02:03.120 --> 01:02:03.750

Jesus: Yes.

327

01:02:03.960 --> 01:02:06.900

Tanya Lee Stone: yeah That is my favorite Lib re book of all.

328

01:02:07.650 --> 01:02:09.240

Roberta Trites: I don't know how it could not be.

329

01:02:09.510 --> 01:02:09.780

Roberta Trites: it's.

330

01:02:09.900 --> 01:02:10.890

Tanya Lee Stone: Just they're all funniest.

331

01:02:11.160 --> 01:02:12.270

lindabenson: funniest thing they were.

332

01:02:12.300 --> 01:02:25.860

Roberta Trites: it's still i've read it probably 10 times and it's still makes me laugh out loud, so if i'm looking for a roadmap, as opposed to a narrative compass that has guided me to where I am today that book feels like a roadmap forward.

333

01:02:31.050 --> 01:02:31.230

Mary Jeanette Moran: Right.

334

01:02:31.440 --> 01:02:39.150

Roberta Trites: Sorry i'm sorry Michelle debate that that picture is so blurry we were having a lot of troubles that night with a camera anyway i'm sorry someone else was going to ask something.

335

01:02:39.540 --> 01:02:41.310

Mary Jeanette Moran: hey I think it was me here but it's Mary.

336

01:02:42.840 --> 01:02:52.110

Mary Jeanette Moran: I have a professional edition kind of question as the on mentioned it's it's striking how collaborative you've been and supportive of other scholars throughout your.

337

01:02:52.440 --> 01:02:55.470

Mary Jeanette Moran: Community and in your talk tonight I was wondering if you have any tips.

338

01:02:56.340 --> 01:03:09.060

Mary Jeanette Moran: For scholars, who are trying to support women trying to support by pack scholars within the institutions that we currently work, are there any things that have worked well for you or you saw worked well for others and doing that kind of supportive work.

339

01:03:10.290 --> 01:03:12.270

Roberta Trites: First, listen.

340

01:03:17.550 --> 01:03:22.590

Roberta Trites: I have learned so much just in the last year.

341

01:03:24.270 --> 01:03:27.060

Roberta Trites: From my international students.

342

01:03:28.230 --> 01:03:39.330

Roberta Trites: My students from Puerto Rico my student there from Poland i've learned so much over the years from my African American students.

343

01:03:40.560 --> 01:03:43.530

Roberta Trites: For my G lb dq plus students.

344

01:03:45.600 --> 01:03:47.250

Roberta Trites: Please first.

345

01:03:48.420 --> 01:03:49.140

Listen.

346

01:03:51.240 --> 01:03:55.350

Roberta Trites: And second of yeah there's a Fulbright we had here from Indonesia.

347

01:03:56.430 --> 01:04:05.460

Roberta Trites: her birthday, she was born four hours before me so she's my Indonesian twin but anyway first listen second respect.

348

01:04:07.020 --> 01:04:08.730

Roberta Trites: And third, third learn.

349

01:04:10.320 --> 01:04:17.880

Roberta Trites: I if you're trying to mentor someone you mentor them far better when you listen and learn them when you don't.

350

01:04:19.470 --> 01:04:21.300

Mary Jeanette Moran: How about in terms of like dealing with.

351

01:04:22.710 --> 01:04:23.940

Mary Jeanette Moran: The structures, dealing with the.

352

01:04:23.940 --> 01:04:26.640

Mary Jeanette Moran: system, how do we take down the system.

353

01:04:26.970 --> 01:04:43.980

Roberta Trites: But though well that's my next book marriage i'm, the first thing everybody asked know is the university's policies that they have to know where their version of the equal opportunity and affirmative action offices and how to file complaints that will be listened to.

354

01:04:45.300 --> 01:04:53.940

Roberta Trites: um they're not always as we all know, way too well and that's painful, but I think when we.

355

01:04:55.560 --> 01:05:05.490

Roberta Trites: We can't give up i've i've had so many aggressions against me micro aggressions sexual harassment.

356

01:05:06.600 --> 01:05:24.210

Roberta Trites: Attempts at intimidation, if one more man who's old enough to be my father puts his hand on my knees is he's going to lose his hand admittedly that hadn't happened, and while but we can't give up the fight it's exhausting yes it's exhausting.

357

01:05:25.800 --> 01:05:26.190

But.

358

01:05:27.630 --> 01:05:31.170

Roberta Trites: People of color don't get to give up women don't get to give up.

359

01:05:32.190 --> 01:05:39.870

Roberta Trites: queer people don't get to give up people with disabilities don't get to give up, unfortunately, we all have each other.

360

01:05:40.740 --> 01:05:57.690

Roberta Trites: To listen to and learn from as we move forward ch la has had such an investment in these issues over the years, but we've still got miles to go before we sleep we because we haven't learned or not, because we haven't listened to enough.

361

01:05:58.770 --> 01:06:02.610

Roberta Trites: We haven't respected enough we've met to but we haven't always succeeded.

362

01:06:03.990 --> 01:06:07.890

Roberta Trites: So you know, acknowledging where we've failed.

363

01:06:09.000 --> 01:06:14.100

Roberta Trites: And then turning that into the reason to listen to the only way we're going to take the system down.

364

01:06:15.180 --> 01:06:17.070

Roberta Trites: And it will change it's.

365

01:06:18.180 --> 01:06:24.060

Roberta Trites: The girls who grew up on beauty Queens the girls, like my daughter.

366

01:06:25.170 --> 01:06:28.650

Roberta Trites: The guys like my two sons, both of whom are feminists.

367

01:06:30.060 --> 01:06:43.440

Roberta Trites: george's George miners fiance also a feminist we're that generation is going to help this world change, I have great hope.

368

01:06:44.070 --> 01:06:58.530

Roberta Trites: Because of them, and I want to thank you, as my send out to all the millennials millennials and folks from gen Z who feel underappreciated because of that, I think you're the greatest and i'm a Boomer so I get to say that.

369

01:07:04.290 --> 01:07:05.310

Kara: This is Kara.

370

01:07:05.940 --> 01:07:24.420

Kara: Hello hello, on your last point actually kind of anticipates the question I was going to ask that you've got all these lovely pictures of your children at various stages of their development Anybody who knows you knows the enormous joy and pride you take.

371

01:07:25.440 --> 01:07:33.330

Kara: In all three of them, and I was wondering if you could talk about the impact of having had your your children on your scholarship.

372

01:07:34.050 --> 01:07:43.110

Roberta Trites: Thank you that's a lovely question for those of you who have never heard of first Friday what you were seeing is a particularly de botched one where.

373

01:07:43.470 --> 01:07:49.860

Roberta Trites: Some people confess they'd always wanted to sit on top of a piano and i'm made them promise, they would never show those pictures in public.

374

01:07:50.160 --> 01:07:51.210

Roberta Trites: So I broke the rule.

375

01:07:51.870 --> 01:08:01.830

Roberta Trites: And for those of you wondering about Kara who just asked me the question there's a picture in her here holding our cat Eleanor so you'll know who's asking the question.

376

01:08:03.180 --> 01:08:15.420

Roberta Trites: And I dedicated waking Sleeping Beauty to I said, my my three children in the hopes that they will all grow to become.

377

01:08:16.590 --> 01:08:18.150

Roberta Trites: grow up to become feminists.

378

01:08:19.320 --> 01:08:25.200

Roberta Trites: And I was pregnant with my third child my daughter at the time when that book came out.

379

01:08:26.280 --> 01:08:26.670

Roberta Trites: and

380

01:08:27.990 --> 01:08:29.730

Roberta Trites: I was taking a big leap there.

381

01:08:31.650 --> 01:08:46.680

Roberta Trites: But I have always my feminism has always been about training them to be the kind of people who want to help other people who want to care and who want to understand themselves as equal not better than.



382

01:08:47.730 --> 01:09:02.760

Roberta Trites: So yeah one of them has a disability and talking to them over the years I I have learned and grown so much and I don't think I could be the feminist I am today.

383

01:09:03.240 --> 01:09:18.270

Roberta Trites: Nor could I be as up on gop PQ studies or disability studies, as if they hadn't been holding my hands pushing the polling me and mostly enjoying a lot of excellent dinner table conversations.

384

01:09:19.710 --> 01:09:25.710

Roberta Trites: educate educating their parents so yeah thanks Kara That was a very kind question Oh, and the new book.

385

01:09:27.120 --> 01:09:36.300

Roberta Trites: is dedicated to my three feminist children with gratitude to all three of them for growing up to be feminists they're in their 20s now so thanks.

386

01:09:38.820 --> 01:09:42.210

Elsie: hi Roberta lc elder I don't know you can see.

387

01:09:43.020 --> 01:09:44.880

Roberta Trites: I can hear you fine, how are you oh.

388

01:09:45.060 --> 01:09:53.070

Elsie: brilliant i'm good Thank you i'm kind of cheating, so I can't think of a question quick enough, and so I just wanted to.

389

01:09:54.090 --> 01:10:06.060

Elsie: Thank you, personally I just graduated with my masters and my dissertation was on feminism trauma in and trauma in adolescent fiction.

390

01:10:06.390 --> 01:10:07.620

Elsie: On your work.

391

01:10:08.250 --> 01:10:13.410

Elsie: So instrumental in in that, so I just wanted to say thank you so much.

392

01:10:13.740 --> 01:10:15.930

Roberta Trites: Thank you and y'all are embarrassing me.

393

01:10:17.760 --> 01:10:27.030

Roberta Trites: I have to confess I lived in Texas long enough i'm not a Texan I started saying y'all three years after I moved up here, I was teaching a.

394

01:10:27.420 --> 01:10:37.080

Roberta Trites: women's literature class and there was only one man in the room, and he was about six foot four very out gay man and I called him, you guys, one day, and he looked around the room and so.

395

01:10:38.760 --> 01:10:47.670

Roberta Trites: i'm looking around this room and I don't see you guys I only see you guy and I went back to y'all that day, even if it does make me sound like i'm from Texas, which I don't object to.

396

01:10:49.230 --> 01:10:50.100

Roberta Trites: What I said y'all.

397

01:10:52.620 --> 01:10:59.670

Roberta Trites: i'm filled with anecdotes and I feel sorry for the people who've been listening to the same anecdotes for 30 years now, thank you.

398

01:11:01.320 --> 01:11:08.610

Jan Susina: Roberta there was a question that was posted in chat ah that here, I can well I almost could read it.

399

01:11:10.740 --> 01:11:11.130

here.

400

01:11:14.640 --> 01:11:24.090

Jan Susina: It is you said narrative campuses were something that a lot of female academics have do you think this is one of the things that causes women to go into academia.

401

01:11:25.710 --> 01:11:26.550

Roberta Trites: Yes, I know.

402

01:11:27.840 --> 01:11:40.290

Roberta Trites: I think men can have narrative campuses to we just chose to focus on the empowerment women got from those stories, but without exception, the women in that volume.

403

01:11:40.860 --> 01:11:53.940

Roberta Trites: tied their early reading to the careers, they have today and the statistician wrote about Nancy drew and because it taught her how to be a sleuth.

404

01:11:54.540 --> 01:12:03.210

Roberta Trites: And she she quotes Betsy her statement that you know, sometimes you got to find the bones of a story is talking about narrative structure.

405

01:12:03.600 --> 01:12:11.550

Roberta Trites: She says, you have to do the same thing as a statistician you have to be a detective and you have to shake those numbers till they tell a story.

406

01:12:12.330 --> 01:12:24.060

Roberta Trites: And the Economist became an economist, because she just couldn't get past what was a shekel in the Bible, there were so many literary terms about money.

407

01:12:24.600 --> 01:12:35.250

Roberta Trites: and her dad Taner about it and that's how she became an economist, so it is true statement for the men to women in that volume yeah that's why they became academics.

408

01:12:43.680 --> 01:12:44.880

Amy Robillard: Roberta it's amy.

409

01:12:47.190 --> 01:12:52.380

Amy Robillard: Do you have any words of wisdom for us on beverly cleary is passing.

410

01:12:52.500 --> 01:13:02.730

Roberta Trites: Oh i'm going to defer that one to Michelle Martin if she's still here okay Michelle holds the Beverly Cleary endowed children's literature.

411

01:13:03.030 --> 01:13:04.680

Amy Robillard: Turn okay I didn't know that.

412  
01:13:04.830 --> 01:13:05.250  
Roberta Trites: At.

413  
01:13:05.280 --> 01:13:06.870  
Roberta Trites: The University of Washington she's.

414  
01:13:06.870 --> 01:13:12.060  
Roberta Trites: One of our very own, but she knows Beverly Cleary knew her and.

415  
01:13:13.200 --> 01:13:20.070  
Roberta Trites: she's the only person who holds an endowed chair and children's literature in the country so Michelle how are folks responding out there.

416  
01:13:21.960 --> 01:13:31.050  
Michelle H Martin: loudly really we did a a nice tribute to her, if you look at U dub.edu uw.edu that sermon dogs are quite loud right now.

417  
01:13:31.920 --> 01:13:46.350  
Michelle H Martin: But the the university did a splash on her and I wrote a tribute as well and there's also a note a piece from our president who is was a refugee from Cuba and learn to read on beverly cleary his books.

418  
01:13:46.800 --> 01:13:58.920  
Michelle H Martin: And so, so yeah so i've had a lot of media calling wanting interviews and and things like that so i'm thinking it's probably time to do a beverly cleary anthology that is part scholarship and part.

419  
01:13:59.280 --> 01:14:15.660  
Michelle H Martin: sort of you know tribute from those who were really influenced by her work, and you know found reading her stories life changing so so yeah it's been you know sad time but you know I feel like and we've lost national treasure and a lot of ways, but.

420  
01:14:15.780 --> 01:14:19.710  
Michelle H Martin: Oh yes, um but yeah thanks for having me clearly I.

421  
01:14:20.190 --> 01:14:24.840  
Roberta Trites: must confess that I had quite an affinity for Ramona because I had the same.

422

01:14:25.890 --> 01:14:32.700

Roberta Trites: pixie cut haircut and I so often found myself getting into trouble because I just didn't understand the situation.

423

01:14:33.300 --> 01:14:43.110

Roberta Trites: I have a couple of friends who intentionally a lot of people accidentally kami Ramona but Lisa role for us to you know, for example, calls me Ramon Ramon on purpose.

424

01:14:44.010 --> 01:14:52.620

Roberta Trites: Just because she is such a beloved character to me so amy yeah pick up some of those books and reread on that it's going to be the best way to complete your House, yes, oh great.

425

01:14:52.650 --> 01:14:56.730

Roberta Trites: Thank you clarice voice is still with us, and it will be for a long time.

426

01:14:58.290 --> 01:15:06.150

Michelle H Martin: I did get to meet her when she was 100 I was flown the second day I was on this job to Carmel by the sea.

427

01:15:07.350 --> 01:15:09.630

Michelle H Martin: To to meet her and she was in her.

428

01:15:11.100 --> 01:15:14.730

Michelle H Martin: My dogs in a Cone right now he's having surgery, on Thursday, so he makes a lot of notice.

429

01:15:15.540 --> 01:15:18.270

Michelle H Martin: The cone of shame, yes he's in the killing machine.

430

01:15:19.050 --> 01:15:25.020

Michelle H Martin: But yeah she was sitting in the chair that she used to write in so it was kind of ratty you know some of the you know little.

431

01:15:25.410 --> 01:15:37.440

Michelle H Martin: frayed and whatnot, but it was where she was comfortable so she was still clear headed and clear eyed and funny and it was a you know, a chance of a lifetime to get to meet Beverly

Cleary so that was really special.

432

01:15:40.080 --> 01:15:40.260

Roberta Trites: food.

433

01:15:40.650 --> 01:15:43.890

Tanya Lee Stone: All day Saturday, listening to every single one in the.

434

01:15:44.040 --> 01:15:45.570

Tanya Lee Stone: first series by.

435

01:15:45.750 --> 01:15:57.660

Tanya Lee Stone: narrated by Stockard Channing just to spend the day immersed in listening to her, it was such she was such a huge influence on my life as a kid and then as an author.

436

01:15:58.890 --> 01:16:00.090

Roberta Trites: that's amazing Thank you.

437

01:16:13.320 --> 01:16:23.220

Jan Susina: Cut off questions and people can stay around and just chat with Roberta, but I want to thank everyone for coming to the lenski lecture.

438

01:16:23.700 --> 01:16:34.380

Jan Susina: I know the past year has been very hard on all of us here at Illinois State University we closed down and turned into online teaching last March.

439

01:16:34.770 --> 01:16:38.790

Jan Susina: All our classes have been online for the past two semesters.

440

01:16:39.120 --> 01:16:53.940

Jan Susina: But one of the few silver linings of this is that zoom allows individuals to get together, who normally couldn't come to the lenski lecture and I am so grateful that so many of the graduates from our Program.

441

01:16:54.630 --> 01:17:07.980

Jan Susina: participated in this evening's lecture I am so grateful to all the scholars and children's literature, many of you who are highlighted in roberta's presentation or able to come and I hope we can continue.

442  
01:17:08.700 --> 01:17:20.130  
Jan Susina: This web of children's literature through zoom and conferences, hopefully face to face, I want to again thank Roberta for an astonishingly wonderful presentation.

443  
01:17:20.370 --> 01:17:21.900  
Jan Susina: Thank you so much, Roberta.

444  
01:17:22.320 --> 01:17:22.710  
Roberta Trites: Thank you.

445  
01:17:24.030 --> 01:17:27.540  
Roberta Trites: And John you'll hang around too, but maybe we can stop recording yeah.

446  
01:17:27.750 --> 01:17:31.860  
Jan Susina: Okay, it won't be recording so now, you can really ask her a.

447  
01:17:31.860 --> 01:17:32.160  
question.