INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE IBBY

Bookbird

51.3 (2013)

A JOURNAL OF INTERNATIONAL CHILDREN'S LITERATURE

MULTILINGUAL ISSUE **Feature Articles:** Multilingual Robinson • Code-Switching in Multilingual Picturebooks • Reading Multilingual Literature • Exploring Written Systems in Early Childhood Education • Ideologies of Language and Identity in U.S. Children's Literature • Celebrating and Revitalizing Language **Children and Their Books:** Oral Storytelling • "I have ants in my pants" • Picture Books across Cultures • Letters • Reviews

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The Journal of IBBY, the International Board on Books for Young People

Production: Design and layout by Bill Benson, Texas, USA
Printed by The Sheridan Press, Hanover, Pennsylvania, USA

Bookbird: A Journal of International Children's Literature (ISSN 0006-7377) is a refereed journal published quarterly in Winter, Spring, Summer and Fall by IBBY, the International Board on Books for Young People, and distributed by The Johns Hopkins University Press, 2715 N. Charles Street, Baltimore, MD 21218-4363 USA. Periodicals postage paid at Baltimore, Maryland, and at additional mailing offices.

POSTMASTER: Send address changes to *Bookbird*, The Johns Hopkins University Press, Journals Division, 2715 N. Charles Street, Baltimore, MD 21218-4363 USA.

CANADA POSTMASTER: Bookbird, Publications Mail Registration Number 40600510. Send address corrections to The Johns Hopkins University Press, 2715 N. Charles Street, Baltimore, MD 21218-4363 USA.

Subscriptions to *Bookbird*: See last page.

IBBY may be contacted at Nonnenweg 12 Postfach, CH-4003 Basel, Switzerland, tel: +4161 272 29 17
fax: +4161 272 27 57 email: ibby@ibby.org <www.ibby.org>.

Bookbird is indexed in *Library Literature, Library and Information Abstracts* (LISA), *Children's Book Review Index*, and the *MLA International Bibliography*.

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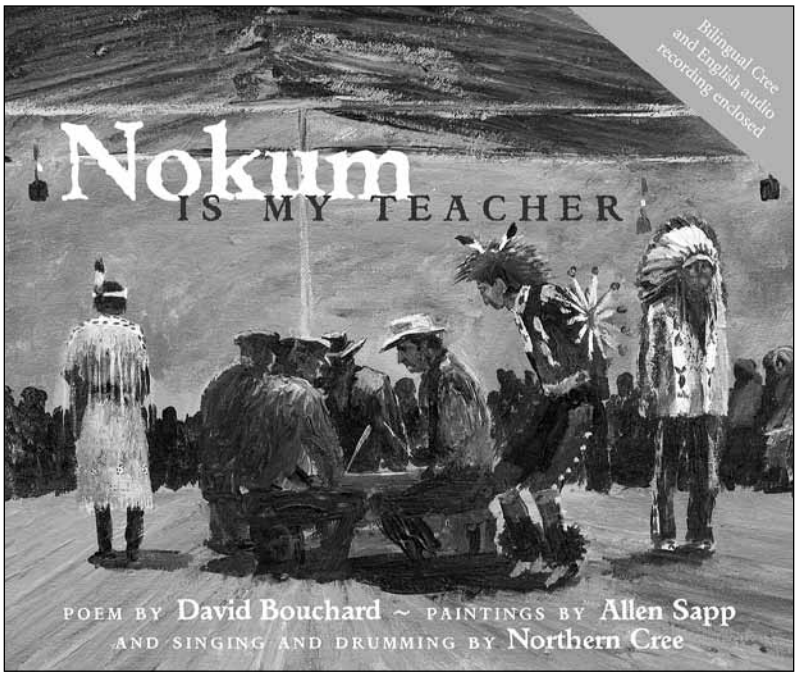
Reviews of Secondary Literature

Postcards

Focus IBBY

Correction: In *Bookbird* 51.2 the subtitle of Oksana Lushchevska's article, "Ulitskaia's Writing for Children: Epiphany and the Sense of Wonder in *Childhood-49*," appeared correctly on the contents page, but incorrectly at the head of the article. Also, on the contents page, Victoria Flanagan was not credited for her article "Similarity or Difference?: The Problem of Race in Australian Picture Books."



Editorial

Dear *Bookbird* Readers,

Living as I do in a country with two official languages, a country that defines itself as a cultural mosaic–where new cultural, racial, and ethnic groups join the already existing multicultural population, all maintaining their various identities even as they become part of Canadian society–I was intrigued when Bettina Kümmerling-Meibauer and Lydia Kokkola proposed the idea of a special multilingual issue of *Bookbird*. In Canada, we champion the idea of multiculturalism over the "melting-pot" or assimilation model of other countries that are and have been the destination of massive migrations over the past few centuries. I remember my Grade 4 teacher explaining that the many-colored triangles that comprised the stylized maple leaf logo for Canada's 1967 centennial celebrations represented the many peoples whose cultures and languages added to our country's richly diverse society. However, if Canadians value our cultural mosaic, then we have been as slow as most other countries in developing and promoting a vibrant multilingualism, so I find it heartening that the work presented in this issue demonstrates why and how multilingual books for children matter, and that it traces the development of this field in the publishing industry. I regularly research and teach Indigenous Literature, and I've been tracing the number of Canadian books published in English and First Nations languages. The cover of one of my favorites, *Nokum Is My Teacher*, written by David Bouchard and illustrated by Allen Sapp, appears above and is discussed below in an article on Indigenous bilingual children's books by Nancy Hadaway and Terrell Young. Later on, I offer a postcard review of Gabriela Rubio's *terrible terrible*, a picturebook

Bookbird Editor

Roxanne Harde is an Associate Professor of English and a McCalla University Professor at the University of Alberta, Augustana Faculty. She studies and teaches American literature and culture. She has recently published *Reading the Boss: Interdisciplinary Approaches to the Works of Bruce Springsteen*, and her essays have appeared in several journals, including *International Research in Children's Literature, The Lion and the Unicorn, Christianity and Literature, Legacy, Jeunesse, Critique, Feminist Theology, and Mosaic*, and several edited collections, including *Enterprising Youth* and *To See the Wizard*.

my granddaughter loves both for its marvelous illustrations—as you will have noticed on the cover—and the pleasure she takes in the sounds of the dual narrative in Spanish and English. Overall, the articles and columns in this issue, as described below in Bettina's Introduction, offer both survey and analyses of multilingual books for children and young adults around the world. I hope they serve to stimulate conversations about this important and burgeoning field, and I thank Bettina for her fine work in it and on this special issue. I hope you will enjoy it as well.

Introduction *Multilingualism and Children's Literature*

Bettina Kümmerling-Meibauer is an Honorary Associate

Bettina Kümmerling-Meibauer is Professor in the German Department at the University of Tübingen, Germany. In 2010 she was guest professor at the University of Kalmar/Växjö, Sweden, and in 2011 at the University of Vienna. Her research interests are international children's literature, picturebook research, and the relationship between literacy studies, cognitive studies and children's literature.

> Many Marias, a Jorge, a Ramon, an Eduardo, Jesus (two of them), Cammillo and his sister Consuelo, Diego, Pedro, Luisa… What can I, Nancy Smith from Maple Road, teach them? What can they learn from me? (30)

This quotation from the picturebook *Blackboard, Blackboard on the Wall, Who Is the Fairest One of All?* (1978), written by teacher Albert Cullum and illustrated by more than 15 artists, perfectly matches the scope of this special issue: the awareness that our global societies are more and more determined by heterogeneity, multilingualism, and multiculturalism. As a consequence, an increasing number of students speak different languages and are affected by diverse cultural traditions. "Melting pot" or "mosaic" countries, such as Canada, the USA, and the UK, have been exposed to this situation for many decades. Their populations consist of immigrants from all over the world, whose native languages and cultures contribute to an elusively multicultural and multilingual mixture. However, most of the immigrants and their children do not speak the official language of their new home country. They necessarily learn English as second or even third language, a fact that has a verifiable impact on institutions of learning, such as kindergartens, primary schools, and secondary schools. Stimulated by educational and cultural studies, which investigate the linguistic and cultural foreknowledge of immigrant students and consider the resulting influence on school curricula, publishers in the United States started to release bilingual and multilingual children's books in the 1960s. Since then, the number of multilingual picturebooks targeted at pre-school and primary school children has increased, with a huge percentage of Spanish-American books (Chapell & Faltis 2007). Even

if multilingual children's books present just a small part of the entire children's book section in the USA and other countries, they constitute a seminal part of the modern book and media world. These books served and still serve different purposes: they foster children's second language acquisition and they contribute to the estimation of the immigrants' languages and cultures, thus supporting intercultural understanding (Baker 2006; Diamond & Moore 1985).

Usually, these picturebooks are translations with two or up to four languages printed on the same or alternate pages. But there are also inter-lingual picturebooks that combine different languages, thus inviting readers to switch between two to four languages under the condition that they have at least a basic knowledge of these languages (Eder 2009). Generally, the major part of these texts is written in one language—often the native language¾while the remaining text is written in another language, sometimes even in different languages. In order to assist the reader during the reading process, notions and phrases in the non-native languages are translated. The translation is put into brackets and printed directly after the non-native expression, or the translations are given in a glossary attached to the main text. Other multilingual picturebooks, however, do not render translations of the non-native languages, thus challenging the reader to grasp the meaning of the unknown notions and phrases by attentively considering the text and the accompanying pictures for necessary clues. Interlingual picturebooks demand a specific capacity, namely the ability to switch between different languages, on the one hand, and to acknowledge the visual codes presented in the pictures, on the other. This multiple code-switching, a term introduced by scholars working in the realm of multilingual research, is a major distinction of multilingual picturebooks and children's books. However, how this code-switching exactly functions and what abilities are required in order to apprehend such picturebooks is not well understood and has not been thoroughly investigated as yet.

Multilingualism is a phenomenon that is prevalent in many European and non-European countries, especially in such countries and regions that have more than one official language, such as Belgium, India, Kenya, Spain, South Africa, and Switzerland. Despite this language policy, multilingual children's books hardly exist in these countries. The standard consists of publishing children's books in different linguistic editions, whereas bilingual and multilingual editions are usually not provided. Nevertheless, attentive readers can observe that multilingual books for children matter to the book market. A case in point is Germany, where small publishers are devoted to publishing multilingual encyclopedias, picturebooks, and first-readers. Interestingly, these books not only focus on dominant languages, such as English or French, but put languages of large immigrants groups, such as Turkish, Arab, Russian and Serbo-Croatian, into perspective. Accordingly, these publishers offer children's books that are not created by German authors and illustrators, but by artists from the countries in which these languages are spoken.

However, this increasing interest in multilingual children's books should not induce researchers to presume that this type of book is new. On the contrary, multilingualism emerged as a prominent issue in non-fiction books and children's encyclopedias published in the 17th century. One of the first multilingual books for children is the famed Latin-German primer *Orbis sensualium pictus* by Czech Johann Amos Comenius, whose first edition was printed in Nuremberg in 1658. Subsequent editions exchange German for other European languages, such as French, Czech, Italian, Spanish, and English. Comenius's work had a huge impact on the emergence of schoolbooks and children's encyclopedias until the beginning of the 20th century. Since the Enlightenment, myriads of children's books that are descendants of the "Orbis pictus" tradition appeared that are now considered precursors of modern non-fiction books, and of language guides.

Nevertheless, besides non-fiction books and encyclopedias for children, multilingual picturebooks and fiction books for children hardly existed until the beginning of the new millennium. An exception to this is *Céu Aberto* (Open

Sky 1907) by Portuguese writer Virginia Castro e Almeida. This children's classic tells the story of a wealthy bourgeois family that makes a trip from Portugal to Italy and Switzerland, where their three children visit a boarding school. During their cruise on the Mediterranean Sea and the travel through Italy, the family meets people from different countries, such as Brazil, Italy, Mexico, Switzerland, and the USA. What makes this children's novel so exceptional is the inclusion of several languages. Besides Portuguese, phrases and sentences are written in English, Italian, German, French, and Spanish. However, only the German texts are translated into Portuguese, the other languages are not. This is due to the fact that the family members, even the children that have been instructed by a private tutor, are able to chat in these languages or at least to follow the conversation, especially in those languages that belong to the Romance languages. The lively dialogues and the circumscription of the information given in languages other than Portuguese enable readers to grasp the meaning of the text, even if they are not proficient in the other languages. Nevertheless, a basic knowledge of English, Italian, and French is required in order to fully understand the context. The linguistic structure of this children's novel is quite unusual, demanding a certain "bildung" from the child reader.

While multilingual books for an adult readership are generally accepted, the idea of confronting children with multilingual stories and novels without any translation of the non-native languages has been largely ignored by publishers. Even if children's novels include passages written in a second language, translations into other languages often veil the original text's multilingual structure by translating the whole text into the target language. To give just one example: Swedish author Annika Thor published the novel *En ö i havet* (An Island in the Sea 1994) about two Jewish sisters from Vienna who are sent to Sweden to escape the Nazis in 1939. They expect to stay six months in Sweden, until their parents can flee to Amsterdam, but the outbreak of the war turns their plans upside down. The sisters remain with their foster families on a small island, struggling to learn Swedish. In order to show the linguistic difficulties the girls encounter, texts and phrases written in German, and later in English are inserted into the Swedish text. However, the multilingual aspects get lost in the German and English translations. While the English translation, *A Faraway Island* (2009), notifies by phrases, such as "she addresses them in German" (p. 1) or "she replies in Swedish" (p. 23), that the protagonists speak different languages, the German edition *Eine Insel im Meer* (1996) indicates by German words printed in italics that the sisters are speaking German. These strategies allow for the fact that the translations are into English or German; however, it is not quite understandable why the English (in the German translation) and German phrases (in the English translation) have been translated as well.

Multilingual issues have been notably treated in novels for children written by authors who immigrated to another country. Most of these novels have an autobiographical or at least semi-autobiographical

context. A case in point is Ruth Almog's Hebrew book *Me'il katan* (A Small Coat, 1993), whose story is set in Palestine in the 1940s. The protagonists are immigrants from different European countries who fled the Nazi terror. Since they are often not able to speak Hebrew, they talk in their native languages. Thence, Almog included Polish, German, Yiddish, and Sephardic dialogues, songs, and proverbs in her text to render an almost authentic image of the multilingual atmosphere that governs Tel Aviv after World War II. In order to facilitate an understanding of the demanding novel, translations are often appended, as is also the case with the German translation *Ein Engel aus Papier* (An Angel Made of Paper 2000).

This short overview might suffice to demonstrate that the investigation of the history and changing functions of multilingual children's books presents a demanding task for future research. Moreover, the increasing circulation of languages outside the circle of dominant languages, and the insight that multilingualism is a capacity that facilitates international communication and exchange, contribute to a change in perspective. This change has far-reaching consequences for educational institutions and their curricula. These challenges have been discussed in linguistics for several decades, resulting in remarkable empirical and theoretical studies (for instance, Bhatia& Pritchie 2006; Cummins 1997; Genesee& Nicoladis 2007; Gibbons 2002; Grosjean 2008). By contrast, literary studies and literary didactics turned to this problem quite recently (Arizpe 2009; Arizpe & Blatt 2011; Arizpe, Colomer & Martinez-Roldán 2013; Bradford 2011; Gawlitzek & Kümmerling-Meibauer 2013; Grabe 2009). The academic investigation of multilingualism in the classroom and other institutional contexts provoke an interdisciplinary approach, encompassing (multilingual) literacy, second language acquisition, cognitive psychology, and pedagogy. In this regard, multilingual picturebooks and children's books play a significant role. As has been shown by scholars, such as Ellen Bialystok, Gerald Campano, and James Williams, picturebooks, rhymes, language games, and children's stories foster children's language acquisition, regardless of whether they are first-language or second-language learners (Bialystok 2009; Campano 2007; Williams 1990). In addition, multilingual children's books stimulate children to reflect upon language(s), thus evoking the acquisition of meta-linguistic abilities. In this context, picturebooks introduce pre-school children as well as children in the first school years to different types of literacy, i.e. visual literacy and literary literacy, and facilitate ancillary comprehension of a second language (August & Shanahan 2008; Brisk 2007; Ching 1978; Dressler & Kamil 2006; Kümmerling-Meibauer 2011). In addition, multilingual children's books represent a reasonable complementation for contemporary teaching of literature in general and of foreign languages in particular. They also instill respect for other languages and contribute to a better understanding of diverse cultures, thus supporting intercultural learning.

The contributions for this special issue of *Bookbird* approach the topic

of multilingualism and children's literature from different perspectives, thus essentially accounting for a substantiated analysis of this neglected research area. Moreover, they reveal new scholarly perspectives and show how multilingual children's literature is particularly able to address children's diverse interests and abilities, on the one hand, and to foster their language acquisition and literature acquisition, on the other hand. These ideas are complemented by historical studies of multilingual literature and by close reading of selected multilingual children's books.

Nikola von Merveldt pursuits a historical perspective by focusing on the second half of the eighteenth century, which saw important changes in the goals and practices of foreign language learning. Using the example of Joachim Heinrich Campe's famed *Robinson the Younger* and its translation into English and French, von Merveldt shows that these versions serve instructive and amusing language learning and helped imagine global communities for middle-class children.

To what extent multilingual picturebooks entice children to develop sophisticated visual and linguistic skills, is demonstrated in my article. Based on a close analysis of two bilingual picturebooks from Korea and Iran, I argue that an essential feature of multilingual picturebooks consists of fostering a specific capacity that complies with the linguistic model of code-switching. Transferred to the investigation of multilingual picturebooks, code-switching refers to the diverse culturally transmitted visual and linguistic codes inherent in these works.

These reflections are closely connected with the article by Lydia Kokkola, in which she focuses on how the bilingual brain differs from the monolingual brain. Providing a general overview on current research in the realm of bilingualism, multilingual literacy, multicultural education, and the acquisition of reading competence, Kokkola discusses the implications of these differences and questions for future concepts of multilingual literacy, particularly paying attention to the significance of multilingual children's books within literacy development.

Lilia Teruggi focuses on the didactic challenges evoked by the increasing presence of immigrant children in Italian classrooms. Based on data collected during teacher training-research on early literacy acquisition, where kindergarten teachers were asked to show a collection of foreign languages texts to children, Teruggi points out that children's understanding is supported by the illustrations in order to predict the potential content of the text and by exploration of the quantitative and qualitative properties of the printings, thus stimulating children's meta-linguistic abilities.

Gerald Campano and María Ghiso examine how multilingualism is represented in children's literature. They argue that multilingualism is one way to understand a *mestiza* consciousness, where students who speak multiple languages may be viewed as "cosmopolitan intellectuals" whose linguistic facilities play an important role for inquiry into our shared humanity. In addition to deconstructing how children's literature may reify ideological biases, the authors focus on several promising texts that disrupt notions of language and identity as "pure" categories.

The concept of indigeneity is on center stage in Nancy Hadaway's and Terrell Young's article. They investigate how indigenous bilingual children's books from Australia, Canada, and New Zealand support revitalization of indigenous languages. Given the fact that the colonization of these countries had drastic consequences for indigenous populations, leading to their dramatic population declines and that of their languages and cultures, the authors argue that children's literature might be considered as one effective instrument in language and literacy development.

As these articles demonstrate, the complexity of the connection between children's literature and multilingualism can only be managed if one strives for an interdisciplinary approach. The scholars that contribute to this issue have undertaken a first step in this direction. A synopsis of all their findings indicates that the diverse perspectives complement each other, hence emphasizing the significance of multilingual children's literature.

Multilingualism and diversity of perspective centers the rest of the issue as well. Following

the articles, the regular columns, Children & Their Books and Letters, offer descriptions of hands-on work with children and/or their books in a variety of languages. Rosemarie Somaiah describes a long-running Singapore storytelling circle whose practices and aims would be suitable for children; Taina Wewer discusses the use of rhymes in a multilingual classroom, and Penni Cotton considers picturebooks in a similar setting. In the Letters, Peggy Semingson outlines the field of children's books by U.S. authors that focus on the Latin-American immigrant experience, and Regina Pantos discusses a workshop for participants who are translating German books for children into their native languages.

Because we received so many quality articles for this special issue (and they all sailed through the blind-peer review process), we held our review section to one that fits our theme very well: Darja Mazi-Leskovar reviews Gillian Lathey's new book, *The Role of Translators in Children's Literature*. The issue, however, includes the usual number of postcard reviews of children's books from around the world, this time from four continents. The issue concludes with Liz Page's regular Focus IBBY column, which includes the inspirational acceptance speeches by the recent winners of the Hans Christian Andersen Awards, María Theresa Andruetto and Peter Sís. Focus IBBY also includes a report from IBBY Lithuania on the occasion of its 20th anniversary.

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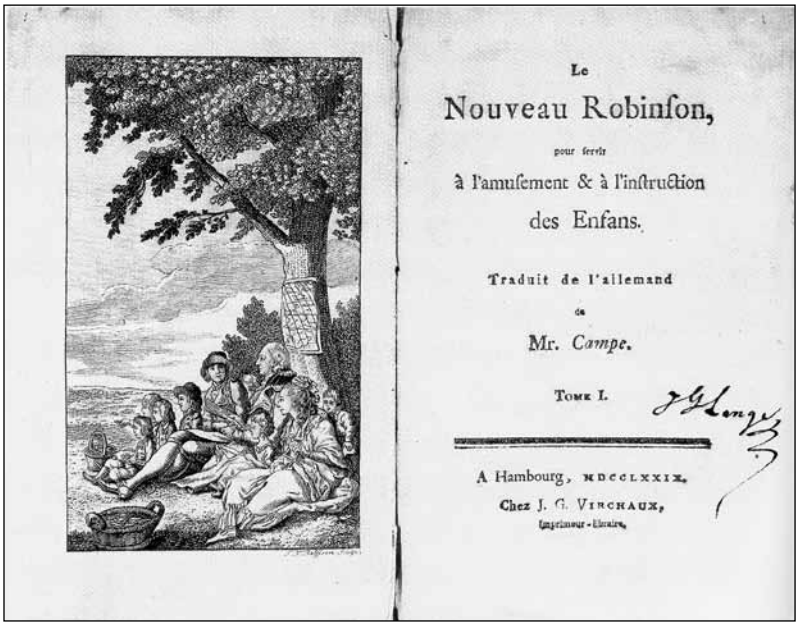
Multilingual Robinson: Imagining Modern Communities for Middle-Class Children

by NIKOLA VON MERVELDT



Drawing on sociocultural approaches to language learning, this article investigates how the new linguistic practices of the European Enlightenment shaped the identity of the emerging middle-class. Using the example of Joachim Heinrich Campe's* Robinson the Younger *(1779), I will show how this archetypal tale of the self-made man helped imagine new communities and linguistic identities for German middle-class children at the beginning of the modern era.

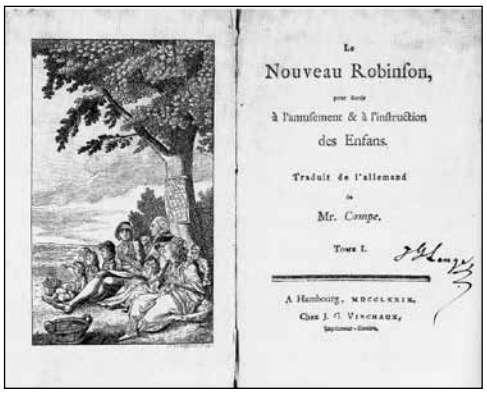
In 2008, both Longman and the Icon Group International republished one of the great classics of world literature: Daniel Defoe's *Robinson Crusoe*. Longman adapted it to fit into the Penguin Readers series, written by "specialist ELT [English language teaching] authors" who carefully adapt the original's "language, vocabulary, style, and content" to suit the learners' level, be they English foreign-language students or intermediate-level first-language readers. The Icon Group rendered Defoe's novel in an early twentieth-century US-American adaptation with a running English-to-Chinese thesaurus at the bottom of each page. As the subtitle specifies, this "Webster's Chinese Simplified Thesaurus Edition" was designed for "ESL, EFL, ELP, TOEFL®, TOEIC® and AP® test preparation."[1] A downloadable e-document in PDF-format, this edition of Robinson offers readers internationally standardized access to the languages of the two superpowers of the twenty-first century.

Nikola von Merveldt is associate professor of German Studies at the Department of Modern Languages of the Université de Montréal, Canada. Her main areas of research are historical children's literature and non-fiction. She is a founding member of the interdisciplinary research group on book history, Interacting with Print: Cultural Practices of Intermediality (1700-1900) (http://interactingwithprint.org/), and associate fellow of the International Youth Library in Munich.

Irritating though the choice of an eighteenth-century British novel may seem at the beginning of the third millennium, it builds on a long tradition of using classic literary texts in different formats as tools for foreign-language teaching. In fact, the story of shipwrecked Robinson on his lonely island and its various adaptations known as Robinsonades have a long and impressive track record of accompanying learners on the adventure of becoming multilingual.

Robinson on his lonely island and its various adaptations have a long and impressive track record of accompanying learners on the adventure of becoming multilingual.

One of the most prominent examples of these multilingual adventure trips is Joachim Heinrich Campe's adaptation *Robinson der Jüngere* [Robinson the Younger]. First published in 1779, it soon became an international bestseller. Although mostly used in first-language settings, already the first German imprint was accompanied by a "twin brother in French attire," *À l'usage de ceux qui apprennent le francois* [sic] [For the use of those learning French], (Le nouveau Robinson, 1794). English, Latin, Italian, Spanish, and other versions followed. Foreign-language teaching editions of *Robinson the Younger*, often equipped with notes, vocabulary lists, and further useful didactic material, helped generations of young Europeans become multilingual and discover new worlds. Wilhelm von Humboldt (1767-1835), for example, a former pupil of Campe and one of the founding fathers of the modern German education system (which also served as a model for the US-American and Japanese systems), admitted to having learned his French using his tutor's *Robinson*.


Le
Nouveau Robinſon,
à l'amuſement & à l'inſtruction
des Enfans.
Traduit de l'allemand
de
Mr. *Campe*.
Tome I.
A Hambourg,
Chez J. C. Virchaux,

French translation of *Robinson the Younger,* Hamburg 1779.

The success of multilingual *Robinson* raises a number of questions. What made the story of Crusoe so attractive to foreign-language teachers and students alike? What was special about Campe's 1779 adaption? And what can Robinson tell us about changing notions and forms of multilingualism in a historical perspective?[2]

Language Learning, Identity, and Imagined Communities

To answer these questions, I will draw on recent interdisciplinary research that focuses on the links between language, learning, imagination, and sociocultural identity (Pavlenko & Norton; Norton). If we understand learning in general as a process of socialization shaping our actual and potential interactions with others, studying a second or third language, probably more than anything else, will open up membership to new communities. While these communities can be real (based on face-to-face communication), most of the time they are imagined (based on the image we form of a particular group through various media). Even seemingly concrete communities, such as nations or social groups, have been shown to be "imagined

communities," constructed around a common language, history, or set of cultural practices rather than around political, geographic, or demographic facts (Anderson). Eighteenth-century Germany is a case in point: divided into hundreds of duchies, principalities, and kingdoms, it was only imaginatively unified by language. Without a center like London or Paris, it was merely beginning to form a notion of nationhood, remaining a decentralized non-state nation until 1871.

According to Pavlenko and Norton, learning a new language or, for that matter, practicing any language, dialect, or idiolect can be viewed as seeking membership in attractive communities and sharing in their symbolic capital. Becoming multilingual then is motivated by the "desire of learners to expand their range of identities and to reach out to wider worlds" (670). Language in general and multilingualism especially thus become a form of empowerment.

A scene from *Robinson the Younger* nicely illustrates this empowerment through membership in imagined communities: Desperately lonely on his island, Robinson takes up the habit of speaking to his animals, "as if he expected them to understand what he said. So necessary did he find it to communicate his ideas and his sentiments to living creatures, that he often forgot that he was speaking to brutes" (221). Whenever Poll, his parrot, by chance utters a sensible syllable, Robinson, "in the height of his joy . . . would imagine that he had heard the voice of a man. He forgot island, llamas, parrot, and all; his fancy made him suppose himself in the midst of Europe again" (222). By speaking, Robinson can—at least momentarily—forget his state as a castaway on the brink of civilization and take on the identity of a proud European white male. The mere sound of a supposedly human voice reinstates Robinson as a civilized human being; the power of language (re)affirms his identity as a member of the cultured European community.

The same holds true for Friday: Learning German enables him not only to communicate with his "master" Robinson (German, of course, being the new native tongue of young Robinson in Campe's adaptation); linguistic progress also allows the former savage and cannibal to eventually become Robinson's civilized equal and finally to lead a new and fulfilling life as a cultured and fully integrated member of the German middle class.

Imagining these communities and the identity options they offer is also the task of printed texts—especially of texts used for educational purposes. Books for children and young adults in general as well as language textbooks in particular play a vital role in constructing, reaffirming, questioning, or undermining linguistic identities, practices, and hierarchies and in imagining the possible selves related to them. While textbooks tend to project more stereotypical or simplified identities, literary texts can draw on the power of fiction to envision more complex linguistic identities and communities. Provided they offer attractive identity options, they can contribute substantially to success in language learning. Choosing the right text then becomes a task of major importance.

In eighteenth-century Europe, the story of Robinson Crusoe proved just the right text to capture the imagination of the emerging middle class. The countless translations and adaptations attest to its international success. The figure of Robinson was to become the archetype of the

Campe depicted as father/narrator in the frontispiece to Robinson der Jüngere, Hamburg 1779.

self-made man, inviting identification with its hero, not only amongst adults but also among children. Thanks to Campe's pedagogical and literary talent, his adaptation *Robinson the Younger* can be considered *the* foundational textbook of the young emerging German middle class, imagining not only the virtues that would come to characterize middle-class citizens but also the new social and linguistic practices that were to offer members of this community new, attractive identity options and forms of empowerment. We can thus now ask more specifically how the story of *Robinson the Younger* helped shape the imagination of its readers, and "how actual and desired memberships in various imagined communities mediate[d] the learning of, or resistance to" classic and modern foreign languages (Pavlenko 33).

Imagining the New Bürger: Philanthropist Pedagogy in the German Non-State Nation

Joachim Heinrich Campe (1746-1818) was not only a theologian, pedagogue, and linguist of international renown but also a highly prolific, best-selling author; he was, in fact, Germany's first professional author and publisher of children's books.[3] Then and now considered "the most influential of the German Enlightenment educationists," he was one of the leading figures of an educational reform movement known as Philanthropist (Blamires 23). Deeply influenced by Rousseau, German educationists advocated a natural and thoroughly modern education, modern in the sense that education was not primarily to serve the love of learning but rather the love and understanding of humankind. In concrete terms, this meant that Philanthropists called for a radical reform of the established curriculum and traditional teaching methods in favor of natural learning.

Contrary to Rousseau, however, who in the educational choice between the man and the citizen picked natural man uncorrupted by society, Philanthropists advisedly opted for the education of the citizen (Rousseau 39). In theory, all of humankind and thus every social class held membership in the community of citizens. Yet in reality, this pragmatic choice further boiled down to educating mostly members of the middle class, the *Bürger*. That being said, the German middle class was (and still is) less a demographically clear-cut social group than an imagined community whose identity was still being formed by a set of practices, typically bourgeois values, or, to use the contemporary term, "virtues": self-reliance, frugality, temperance, industry, perseverance, piety, etc. In their aim to educate the citizen, then, Philanthropists attempted to shape the way German children and young adults imagined themselves as members of this rising community,

using their schools and printed publications to project the identity of the new *Bürger* and his or her linguistic practices.

Revising the academic curriculum was the first step toward offering new identity options to young future citizens. Instead of teaching lofty, abstract knowledge for the learned, education was aimed at imparting practical, useful knowledge and to provide a sound understanding of elementary knowledge, that is "the first concepts of things that belong to daily life, to Nature, and to the broad-spreading circles of common human reality" (*Robinson the Younger* x). There was a general shift towards the physical. Natural sciences gained in importance, the curriculum included manual activities such as gardening or carpentry, and physical exercises were included in the daily routine. Physical fitness and practical skills became new middle-class virtues to combat the degenerate, typically aristocratic vices of idleness, delicate living, and effeminacy.

Language teaching was at the very core of this progressive Philanthropic reform (and also the source of much heated public debate). First and foremost, Campe and his fellow educationists turned the traditional hierarchy of language learning on its head: Latin, Greek, and Hebrew were dethroned in favor of German and other modern languages. While conservative Latin schools continued to frown upon the vernacular, neglecting or even refusing to teach children their mother tongue, the reformists insisted that children had to have a sound command of their first language before they were to be confronted with a second or third language. Moreover, the ancient languages should be left to those aspiring to a career as scholar or pastor, while knowledge of several living languages would serve those entering more practical professions. Philanthropists thus redistributed the symbolic capital of languages and made clear that an investment in the right languages opened up new and attractive identity options for the emerging middle class eager to lead a self-determined life as active and happy members of an egalitarian civil state in an increasingly global world.

The Philanthropists' decision to downgrade the Latin language and ancient literature sent shock waves across Europe. Campe would later scandalize his contemporaries by claiming that the inventor of the spinning wheel had made a more important contribution to civilization than Homer and Virgil put together (*Sammlung* 40).

Friedrich Theodor Müller (ca. 1830): Joachim Heinrich Campe. Engraving after painting by Johann Heinrich Schröder.

This change in perspective was understood not merely as a provocative attack on the classic literary canon but also on hitherto untouched social privileges. Previously, the acquisition of foreign languages had served mainly scholars in their intellectual endeavors, supported the clergy and aristocracy in their elitist efforts, or allowed merchants to build international networks. Now

Educating children to become multilingual citizens of the world no longer versed in Latin or Greek but conversant in the living languages of their neighbors became one of the pedagogical—and sociopolitical—objectives of the day.

a new kind of pragmatic multilingualism was becoming a potent tool for the emerging middle class. The main goal of middle-class language learning was communication to establish commercial and cultural communities across linguistic and political borders. These global communities, both real and imagined, were to empower the middle class and to provide it with its own legitimate identity. Educating children to become multilingual citizens of the world no longer versed in Latin or Greek but conversant in the living languages of their neighbors became one of the pedagogical—and sociopolitical—objectives of the day.

From Telemach to Robinson: Classic to Middle-Class Multilingualism

The story of Robinson Crusoe lent itself perfectly to this reformist endeavor. Just as the archetypal middle-class hero started life from scratch, Philanthropists used his story to break with scholastic tradition and advocate a new kind of multilingualism away from the academic, classically oriented multilingualism focusing mainly on reading skills, grammar, and rhetoric towards a more pragmatic, "natural," interactive, and overall modern multilingualism.

Adapting the story of *Robinson Crusoe* as a text in foreign language teaching was an overtly programmatic choice. It situated language learning squarely in the camp of the Moderns. This becomes most apparent if one compares *Robinson the Younger* to another novel that served many European youngsters throughout the eighteenth century as a school book in foreign language learning: Fénelon's *Les aventures de Télémaque* [Adventures of Telemach], first published in 1699. Written by François de Salignac de la Mothe Fénelon (1651-1715), royal tutor of the young Duke of Burgundy (1682-1712), grandson of the French King Louis XIV and heir apparent, the adventurous story of young Telemachus, son of Ulysses, was intended to instruct his pupil in the princely art of ruling. Even though *Robinson* and *Telemachus* both captivated their readers with the adventurous travels of a young hero and both were used in middle-class settings, they differ significantly in genre, intertext, style, and consequently in the kinds of communities and linguistic practices they imagine.

In the generic vein of mirrors for princes (and by many rightly perceived to be a scathing rebuke of the autocratic regime), *Telemach* followed a medieval and early modern epic model deeply immersed in feudalism and the aristocratic value system. *Robinson the Younger*, on the other hand, was an adaptation of an eighteenth-century avant-garde literary genre: the modern novel. With its new focus on the individual and interiority it was to become the bourgeois genre par excellence (Watt). Even though Campe cared less about literary innovation than about reaching his didactic goals (Ewers), the character of Robinson appealed to him as archetype of the self-made man and thus as a suitable model for middle-class children to identify with.

Intertextually, both *Telemachus* and *Robinson* are didactic grafts upon well-known literary texts from very different backgrounds: *Telemachus*

fills a gap in Homer's ancient epic *Ulysses*, relating the adventurous quest of the young eponymous hero for his father and initiating children into the world of Antiquity by providing a wealth of mythological knowledge. It thus "continued a direct narrative line from the ancient world" (Bottigheimer 173), consolidating the classic Greek and Latinate canon of educational reading. *Robinson the Younger*, in contrast, broke with this classic tradition by adapting a contemporary plot imported from England—regarded by many eighteenth-century Germans as model country of political freedom—to unfold in the storytelling present. Instead of relating ancient lore, *Robinson* transported contemporary technical and geographic knowledge. While the classic hero's adventures are confined to the ancient world, mainly the Mediterranean around Greece, Robinson's travels take readers far into the New World, into the second age of discovery and imperialism, widening their horizon and opening up a more global perspective on the expanding world.

Stylistically, finally, Fénelon's work offered Greek antiquity in the guise of French Classicism, which adhered to the ideals of an elegant style, sustained tone, and highly formalized syntax. Campe, on the other hand, opted for a simple, natural style, close to oral storytelling and akin to sentimental literature. Indeed, he claimed that *Robinson the Younger* was a faithful representation of his own storytelling sessions at his private school: "I rather chose to introduce real than fictitious persons, and, for the greatest part, rather to transcribe real and natural dialogues than to compose artificial" (*Robinson* xxii). Abandoning the autobiographical first-person account of Defoe's original, Campe added an elaborate narrative frame featuring himself as both father and authorial narrator engaging in dialogue with his educational family.

In practical terms, these stylistic choices meant that *Telemachus* and *Robinson the Younger* offered potential membership to very different social groups. Having read and studied *The Adventures of Telemachus*, students were trained to read and recite grammatically exemplary and rhetorically pleasing phrases suitable to academic or aristocratic circles, but would hardly have been able to engage in more natural and familiar conversation. The family exchanges in the narrative frame of *Robinson the Youngers*, in contrast, prepared and motivated language learners to actively participate in everyday linguistic commerce, allowing them to adopt the "speak" of middle-class families and to "tune in."

Natural Language Learning: Immersion Versus Mimicry

Robinson the Younger not only helped imagine the ideal middle-class community and its new linguistic practices. It also demonstrated Philanthropic ways of natural learning, including language learning.[4] Just as Robinson's insular exile could be used to reimagine the evolution of mankind in a nutshell, it also lent itself to progressive, and most importantly, *natural* learning. Indeed, Rousseau, who generally considered all childhood reading as harmful, had made an exception for the story of Robinson, praising it as a "most felicitous treatise of natural education" (184).

While the voyage and island plot could serve to teach by diversion all sorts of elementary practical knowledge about the real world, Campe's pedagogic storytelling skills helped children to name correctly the world around them by encouraging them to imaginatively join in conversation with the children of the narrative frame. Children could thus acquire a second or third language just the way they had naturally learned their mother tongue, through group membership and immersion.

42. Fraser-Lewis (1835). 'Robinson Crusoe Reading the Bible to his Man Friday.' Mezzotint with engraving

Fraser-Lewis (1835): Robinson Crusoe Reading the Bible to his Man Friday. Mezzotint with engraving.

Discrediting the grammatical method with its rote learning as unnatural and counter-productive, Philanthropists claimed that even dead languages could be mastered by way of usage. Children should no longer analyze and memorize the texts of the ancients but engage in conversations about more immediate and modern concerns. Instead of sitting in dusty studies having grammar rules dinned into their wigged heads, the boys at the Philanthropic model schools thus happily chatted away in Latin or French over lunch and dinner. The general Enlightenment motto of "instruction through delight" was also to be applied to foreign language learning for children.

Robinson's parrot Poll and Friday illustrate the difference between grammatical and natural methods of language learning. While Poll learns and repeats isolated words of German through acts of thoughtless mimicry, Friday learns to relate vocabulary to objects, to put words into context and to infuse them with life because he learns through induction, interaction, and immersion. The storytelling father explains Robinson's teaching method: "Robinson took the same way to communicate the language to [Friday], which we use in teaching you latin or french [sic]: whenever it could conveniently be done, he placed the object before his eyes, and then pronounced the name of it distinctly; but when it was necessary to tell him the names of things which could not be made perceptible in this manner, Robinson accompanied them with gestures and signs so expressive that Friday could not possibly misunderstand them. And, by these means, in less than six months he was able to explain himself tolerably well in german" (*Robinson* 288-289). Whereas Poll's mimicry can create only a brief illusion of communication and community, Friday's gradually growing proficiency in German allows him to build a true companionship with Robinson. Language teaching methods are thus shown to breed very different forms of sociability and community.

The natural method of teaching foreign languages is not only championed in the plot of the Robinson story but also inextricably built into Campe's new narrative format. Thanks to their theatrical nature and exemplarity, the dialogues of the narrative frame call for imitation, turning "principle and precept into lived experience," vocabulary and grammar into conversation and community (O'Malley 135). Children could identify both with Robinson and, to an even larger extent, with the children of the narrative frame; by reenacting scenes from both plots—weaving straw hats, for example, fasting, or writing letters to Robinson—they naturally interiorized the moral, factual, and practical knowledge the stories conveyed as well as the linguistic knowledge and conventions they transported. The imagined community of the narrative frame provides the (fictional) immersive framework so essential to natural learning. Campe's text practiced what it preached, which may explain the success of *Robinson the Younger* as a tool in foreign language learning for the emerging middle class in the new modern age.

Literary Fiction as Foreign-Language Learning Tool

Through its various translations and lasting popularity, Campe's *Robinson the Younger* certainly helped imagine and shape generations of multilingual middle-class communities in many countries across Enlightenment Europe. Even by today's standards, the Philanthropic methods of natural language learning by way of immersion appear progressive and "modern." From our postmodern vantage point, however, the darker aspects of the specifically middle-class multilingualism as imagined by Campe and his fellow Philanthropists also become more apparent. Intended as a form of empowerment for an emerging social class striving for active "participation in a wider world," in practice it proved rather exclusive and utilitarian (Pavlenko 670). Middle-class multilingualism provided a form of self-fashioning that certainly opened up new identity options but also excluded many by discriminating potential learners on the grounds of class, gender, and ethnic identity.

Postcolonial criticism has sharpened our awareness of how linguistic practices can reflect ethnic discrimination (Pavlenko 671-672, 674-675). While modern readers may marvel at the fact that Friday's German skills eventually give the former cannibal full access to the community of the German middle-class (at the price of complete assimilation), one could equally wonder why Robinson never cares to learn so much as a word of Friday's native language. In fact, the only foreign language Robinson knows is English, which allows him to communicate with the British captain and, at least symbolically, with the larger imagined community of the seafaring nation. Clearly identifying with the European imperialists, Robinson has no desire whatsoever to seek membership in Friday's community of "savages" and never questions his choice of imposing German as lingua franca on a remote Caribbean island. Robinson's linguistic practices and his one-sided multilingualism thus clearly reflect the linguistic hierarchy and top-to-bottom logic of colonial power relations only thinly veiled by the companionship between the two young men.

What is more specific to the German Philanthropists in general and Campe in particular, is the strongly class-oriented education accompanied by a utilitarian outlook. Having opted for a positive, interventionist education (as opposed to Rousseau's negative one) and for raising children to become active members of civil society (rather than to simply remain natural human beings), Campe assigned clear-cut roles to the members of his imagined middle-class community, which also determined their linguistic practices. In a seminal treatise on foreign-language learning, Campe qualifies the acquisition of a second or third language as a "necessary evil," robbing the learner of precious time and energy, which could have been invested more productively and efficiently ("Hauptsätze"). This effort was justified only if knowledge of another language was absolutely necessary for the future profession. The intellectual or personal benefits of learning a foreign language were nowhere considered. For girls and young women, this cruel pragmatism meant that multilingualism was considered not only unnecessary but harmful, for it threatened their true vocation as loving wives and mothers (*Väterlicher*).

Fortunately, the fiction of Robinson did not accommodate these more restrictive views on multilingualism expounded in theoretical treatises and advice manuals. In the adventurous tale of *Robinson the Younger*, child and young adult readers were invited to identify both with the seafaring hero of the main plot and with the children of the narrative frame and to become members of these imagined communities by sharing their linguistic practices and language, be it German, English, French, Spanish, or

This is the potential power of fiction: To imagine worlds that invite readers to identify with their characters and communities, to construct complex forms of identities, including multilingual ones.

Latin. This is the potential power of fiction: To imagine worlds that invite readers to identify with their characters and communities, to construct complex forms of identities, including multilingual ones. Texts of literary fiction can thus serve as the perfect tool for foreign language learning, provided the communities they imagine offer desirable membership.[5]

Notes

1. English Language Program (ELP), English as a Foreign Language (EFL), English as a Second Language Program (ESL), Test of English as a Foreign Language (TOEFL®),Test of English for International Communication (TOEIC®), Advanced Placement® (AP®). The Icon Group published the same text adapted to Portuguese, Czech, and other languages.
2. Multilingual works for children existed long before. For a historical perspective, see Merveldt.
3. There is a vast amount of scholarship on Campe, most notably a recent authoritative biography by Hans-Jürgen Perrey based on new sources and two collections of essays elucidating various aspects of Campe's life and work (Carola Pohlmann and Hanno Schmitt).
4. For the conditions of natural language learning see Bernard Spolsky. For a concise summary and critical view of Spolsky, see Norton 110-113.
5. On literature in the language teaching, see Amos Paran; on offering desirable membership and reflecting diversity in the classroom, see Regan Gurung.

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Code-Switching in Multilingual Picturebooks

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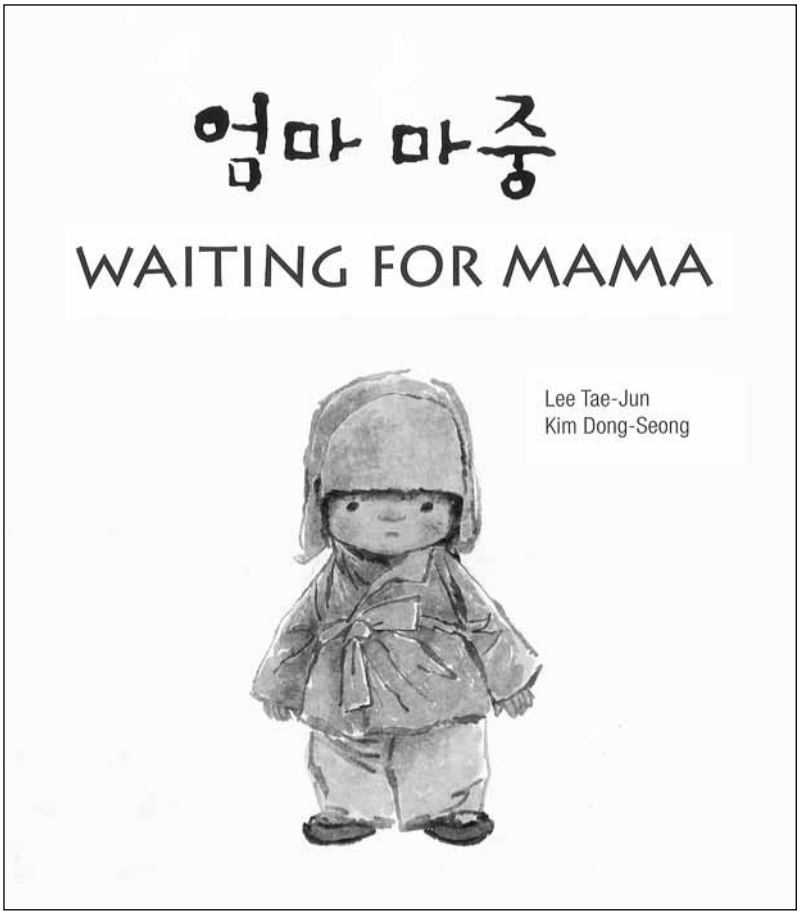

This article demonstrates that multilingual picturebooks demand sophisticated visual and linguistic skills from the reader. Based on a close investigation of two bilingual picturebooks from Korea and Iran: Lee Tae-Jun/Kim Dong-Seong: **Waiting for Mama** *(2007) and Farideh Chalatabarie/Schareh Chosrawami:* **The Wrong Bus** *(2012), I argue that the intense preoccupation with pictures and text in multilingual picturebooks requires a specific capacity that complies with the linguistic model of code-switching.*

Picturebooks play a prominent role in multilingual didactics directed towards preschool and primary school children. Scholars working in this field rightly point to the important contribution of picturebooks for language training, narrative competence, metalinguistic awareness, and intercultural learning.

Based on recent trends in picturebook research and visual literacy studies (Arizpe & Styles; Colomer, Kümmerling-Meibauer & Silva-Díaz; Kümmerling-Meibauer; Lewis; Nikolajeva; Nikolajeva & Scott), the following article intends to show that multilingual picturebooks are challenging for multiple reasons. I am concerned with the understanding of the text and the images as well as the interrelation between both media forms. A close analysis of two bilingual picturebooks demonstrates that comprehension of the relationship between pictures and words is determined by diverse visual codes on the one hand, and the interconnection of two different languages and scripts, on the other hand. I will illustrate that the intense preoccupation with pictures and text requires a specific capacity that complies with the linguistic model of code-switching in order to argue that multilingual picturebooks support this competence, since they are distinguished by a combination of multiple linguistic and visual codes.

…intense preoccupation with pictures and text requires a specific capacity that complies with the linguistic model of code-switching in order to argue that multilingual picturebooks support this competence…

The Impact of Visual Codes in Picturebooks

People today are exposed to a plethora of images in print as well as audiovisual and interactive media. These images are determined by visual codes, although people are usually not conscious about these codifications, especially when they concern basic codes, such as the discrimination between fore- and background and the knowledge that a two-dimensional picture of an object presents a three-dimensional object (Kümmerling-Meibauer & Meibauer; Nodelman). However, it becomes more obvious that pictures are not always easily understandable when looking for instance at Cubist paintings in a museum or paging through Japanese manga in a bookstore. In this case, a much bigger spectrum of visual codes is required in order to adequately interpret the pictorial information, i.e. the distorted proportions and perspectives in Cubist art and the different reading sequences and unusual panel arrangements in manga. These examples demonstrate that images cannot always be understood in an ad hoc fashion, but that instead comprehension is based upon codes that must be acquired in a long-term process. This process usually starts when children are approximately nine months old and continues until and even throughout adolescence, particularly because the development of new (digital) media and the emergence of hybrid works in the realms of picturebooks, fan fiction, and comics demand the life-time acquisition and extension of new visual codes.

Besides basic codes that are acquired at an early stage, there exist quite complex visual codes, for instance the significance of the so-called "negative space," i.e. the depiction of objects and figures against a single-colored or white background, thus avoiding a specific setting. Another universal code concerns the choice between diverse perspectives that might evoke an impression of distance (panoramic view, knee shot) or closeness (close vision), thereby influencing the viewer's

emotional and cognitive attitude. In contrast to these codes that have a universal character, there are also visual codes that are culturally conditioned, such as the representation of running direction—in western cultures usually from left to right. This implies the impression of hope, progress, and openness, while a running direction from right to left might be interpreted as regress and turning back. Picturebook and comic artists consciously use these pictorial strategies to reveal the figures' inner states. Hence, in Arabic and East Asian picturebooks, the running direction is usually represented the other way round, along the lines of the script's reading direction. In addition, visual codes do not only occur on the structural and formal level, but also concern the meaning of colors (black for melancholy and mourning, white for innocence and purity in western cultures, whereas white presents grief in South and East Asian cultures) and objects, such as flags and banners that indicate a specific setting and the figures' nationality, and pieces of clothing, such as a top hat, tailcoat, and crinoline that refer to a specific historical era (Moebius). These observations emphasize that picturebooks include manifold visual codes that might be divided into basic codes, universal codes, and cultural codes. Sophisticated readers/viewers, children and adults alike, are then challenged to switch between these different code levels in order to grasp the meaning of pictures and picture sequences.

However, picturebooks are not only determined by visual codes, but also by the close interaction between images and text. Studies in picturebook research have shown that this relationship refers to different narrative strategies, ranging from simple retellings of what are shown on the pictures up to quite complex interrelations that refer to the complementary, contradictory, and even ironical combination of both media. Quite often, pictures and text have informational "gaps," which are supposed to be completed by the reader, requiring of her the ability to decode the underlying visual and linguistic codes. This astute interplay between pictures and text in picturebooks refers to the concept of "multimodality" established by Kress and van Leeuwen. Multimodality points to the interaction of two different code systems, whose respective codes must be learned by the reader. In addition, Kress and van Leeuwen verify that images possess a "visual grammar" that refers to the relationships and functions of single codes and symbols within an image or a picture sequence.

Although picturebooks play a major role in elementary instruction, primary school education, and second language acquisition pedagogy, academic, and educational investigations that focus on the analysis of the pictures and the interaction between different comprehension and learning processes initiated by multilingual picturebooks are still lacking with regards to the astonishingly complex visual codification of such books.

A Picturebook from Korea: *Waiting for Mama*

In the this section I will analyze two bilingual picturebooks by focusing on their visual codes and picture-text-relationship: the Korean-English picturebook *Waiting for Mama* (2007) by Lee Tae-Jun with illustrations by Kim Dong-Seong, and the Farsi-German picturebook *Busfahrt ins Ungewisse* (The Wrong Bus) by Farideh Chalatbarie with illustrations by Schareh Chosrawami (an English version of this picturebook does not exist as of yet; in an e-mail correspondence from 20 November 2012, the author informed me that the literal translation of the Farsi book title is "The Wrong Bus," while the German book title might be translated as "Bus Drive in the Dark").

It is quite unusual that a picturebook from Korea appears on the English book market in a bilingual edition. But the story of its origin is unusual as well. The short story "Waiting for Mama," written by the popular author Lee Tae-Jun, but without any illustrations, was published in the weekly supplement for children of a Korean newspaper in 1938. After the Korean War, the author relocated to North Korea in 1945 and vanished without a trace in 1956. Until today it is not clear what happened to him, but rumor goes that he fell victim to the Communist Party.

The story focuses on a little boy who is going to the tramway stop to wait for his mother. Each

time the tramway arrives, he asks the driver whether his mother is inside. In most cases the drivers react gruffly, claiming that they do not know his mother. Just one driver shows empathy and advises the boy to take care of himself. After several futile attempts the boy does not pose questions anymore, but he perseveres despite the bitter cold. The story has an open ending, because the reader does not find out whether the boy's mother has arrived or not.

In order to comprehend this enigmatic story, it is necessary to be familiar with the political situation in 1938, when Korea was occupied by Japanese troops. Political opponents had been displaced and many vanished in prisons without trial. The Korean language and script had been forbidden and Japanese was installed as the official language. Moreover, newspapers and book publications were censored. For this reason, several authors attempted to spread their critical opinions in children's books and newspapers for children, since these media were usually not as closely monitored for the distribution of subversive criticism.

Considering this political situation, the story of the little boy who is waiting for his mother without avail reveals a second meaning: his mother has obviously been arrested or is secretly hiding, while the boy has not been notified about the circumstances. One might assume that a child reader who does not acknowledge the political allusions might expect a happy ending. Adult readers, by contrast, who are able to read between the lines, could comprehend the political implications and therefore understand the meaning of the ambivalent ending. Astonishingly, more than 70 years later, a monolingual picturebook version appeared in South Korea that received the Baeksong Publishing Award in 2004. In 2007, two bilingual versions appeared on the international book market, with texts in English and German. The German-Korean version was nominated for the German Children's Literature Award in 2008. Although the firs picturebook version was published in 2004, the setting was shifted to 1938, designated by the figures' garments, the street pictures, and the depicted objects, in order to adapt the illustrations to the historical background of the story. Old photographs from Seoul served as models for the illustrations that show two- and three-story houses with shingle roofs and small high windows. The shop signs have Korean letters, and some women balance burdens on their heads or on wooden supporting frames attached to their backs. The ambience alludes to a by-gone era, additionally stressed by the tramway that was the official transport vehicle in Seoul in the 1930s, but vanished after the Korean War.

The color change is remarkable: while the street pictures are monochrome or depicted with sparse sober colors, the illustrations that focus on the tram and refer to nature (trees in the park) show brilliant colors. The boy is not shown in these illustrations so that one might guess that they reflect the boy's thoughts and feelings. On closer consideration, the viewer will ascertain that the images with the tram refer to different seasons (spring, summer, and autumn), indicated by the vegetation, the birds, and the diverse depiction of sun light. This visual strategy evokes the impression that the boy waits at least one year for his mother and that he goes to the tramway stop day-to-day. The last pictures foretell that winter has arrived, emphasized by the last sentence printed on the recto: "He just stands there, patiently, with his cold, red nose" (unp.). On the verso the boy is shown in profile against a negative space. His gaze is directed towards the left, but the viewer does not see what the boy is looking at. This double spread suggests that time has been frozen for the child for whom nobody seems to care. But the subsequent double spread discloses a noticeable change. Seen from a worm's eye perspective, the viewer looks at the boy besides the tramway stop. Snowflakes fall from a sky lighted in green and yellow. However, snow is not only an indicator for winter, but reveals a deeper symbolism. In Korea, snow is connected with positive connotations, especially beauty, security, and motherhood. Turning the page, the viewer sees an oval image with a diffuse frame disappearing into the white surface of the page. This image seems to represent the boy's point of view, an optical range clouded by a snow flurry. The last double spread depicts a panoramic view of houses covered with

snow. The snowfall continues and the streets are deserted. But on closer consideration the viewer recognizes two small figures that walk along a small path: a little boy and a woman holding hands. They turn their faces to each other, as if having a conversation. Since no text is given, it is not clear whether the mother finally arrived or whether this illustration presents the boy's vision.

Therefore, the story gets a new twist that is not mentioned in the text. While the depiction of mother and child refers to a happy ending on the visual level, the text still remains open, so that the story's ambivalence is sustained. Since the figures are depicted relatively small, they are often ignored, apparently even in reviews on this picturebook. Those recipients who are accustomed to the Korean significance of snow will realize that the picturebook indicates a positive ending, at least from the boy's perspective. While snow is usually associated with cold and winter in western cultures, thus enticing the viewer's empathy with the little boy, the interrelation of snow and motherhood reveals a new point of view.

The different perceptions of the child and the beholder are not only emphasized by the cultural visual codes, but also by diverging perspectives within the pictures.

The different perceptions of the child and the beholder are not only emphasized by the cultural visual codes, but also by diverging perspectives within the pictures. Hence, the illustrator employs the text's openness as a means to visualize his own interpretation of the story, thus creating a tension between images and text. Not until the viewer thoroughly considers the picture sequence will she acknowledge that the time of waiting comprises a longer time period, symbolized by the successive seasons. In addition, the last double spread allows for two conclusions: that the mother either finally arrived or that the boy has imagined the happy ending. While the text does not include any cultural references at all, the pictures create cultural cues that indicate an East Asian setting in general and, by means of the Korean script and allusions to the old cityscape of Seoul, a Korean one in particular.

Multiperspectivity in a Picturebook from Iran: *Busfahrt ins Ungewisse* [The Wrong Bus]

Last year, the publisher Edition Orient (Berlin) presented a bilingual picturebook from Iran at the Frankfurt book fair that arouse huge interest among critics and children's literature experts. The book was originally published in Farsi in 2007, written by Farideh Chalatabarie, a renowned author and owner of the publishing house Shabaviz that specializes in children's books. Since there exists an increasing number of immigrant students from Turkish- and Arab-speaking countries in German class rooms, the publisher of Edition Orient decided from the start to edit bilingual editions of books to foster the appreciation of the respective languages and cultures.

In this story a young man receives a key with the instruction to drive a bus with four passengers directly to hell. Despite the order to not talk with the passengers, he starts a conversation about the reasons for their

travel to hell. Gradually it becomes clear that the four passengers, two men, one woman and a young girl, were involved in a severe accident where everybody was killed. Each of the passengers blames himself or herself for the accident and claims that the others are innocent. The first man maintains that he was driving too fast, because he wanted to transport his badly injured daughter to hospital. The driver of the other car blames himself, because he knew that his car's brakes did not function correctly. The woman cries that she is at fault, since she has offered the driver a lot of money to drive her as fast as possible to the main station. A messenger was waiting there for a life-saving medication for a relative. Finally the daughter pipes up that she is actually to blame. Although her parents obliged her not to jump rope on the roof, she nevertheless did and fell on the street. When the bus arrives at a parting of the ways, with the left way leading to hell and the right way leading to paradise, the bus driver decides to disobey the instruction and turns to the right.

Although the story seems to be quite simple and the illustrations evoke the impression of children's drawings, text and pictures are provided with symbolic meanings. The bus, for instance, is a symbol for movement and life, the street is a symbol for the fate, the parting of ways stands for two different ways of life, and the key for responsibility. In addition, during the bus ride, several rules are broken. The driver talks with the passengers, he ignores the old man's order, and he makes an individual decision. Accordingly, the passengers break the rule that people who have done mischief are condemned to hell. Their conversation reveals that they either did not reflect upon the causes of their behavior or that their behavior saved other people's lives. Furthermore, the dialogue is distinguished by multiperspectivity, since four characters tell alternately what happened during the car crash. It is difficult to grasp instantly that they knew each other and that two cars were involved in the accident. The text demands multiple readings, since several aspects are referred to only indirectly. The reader is therefore encouraged to fill in the gaps in the text and to reflect upon the issues addressed in text and images.

The illustrations by Sharareh Chosrawami create a dream-like, almost surreal atmosphere. The images show huge colored fishes, a horse with wings, tiny winged creatures that look like angels, big flowers with grimacing faces that look like devils, but they are not mentioned in the text. Even the book cover is enigmatic: a giant fish with colored flakes and a human face is depicted against a black and blue-green background, while a small white bus is sitting on his back. Fishes play a seminal role in Persian mythology. The fish symbolizes a long and happy life. Moreover, in Persian folktales and fables big fishes often have the task to save people from deadly perils by carrying them on their back to a shore. Against this background, the book cover discloses a second meaning. The giant fish represents a long and happy life, and he carries the bus

with the passengers to paradise. The creatures with wings are angels that accompany the passengers and guard them from the devil-like masks. The winged horse is likewise a popular motif from Persian myths and folktales. Because of his ability to fly the horse acts as an agent between earth and sky (the latter representing paradise). In some fairy tales the horse is a disguised prince or princess who guards honest people and carry them to fairyland. The young driver is connected with this image of a prince who saves the passengers from hell. Thus, the illustrations visualize two different actions: the bus drives itself and the occurrences of the car accident, as they are evoked in the passengers' reminiscences. Some illustrations also include clues that refer to the accident, in case the viewer manages to discern the hidden details and symbolic references.

Encounter with Two Different Languages and Scripts

Both picturebooks could have been published as monolingual editions as well, as it was common practice on the children's book market for several decades. What is different then, when the translation is printed next to the original version? Readers who are proficient in English or German are usually not able to speak Korean or Farsi respectively, not to mention to decipher the Korean script "Hangeul" or Arabic letters. In this regard, scholars working in the realm of multilingual didactics often claim that multilingual texts lead to the higher estimation of foreign languages (Arizpe & Blatt; Campano & Ghiso). This is apparently an important aspect, but aside from the matter of evaluation, the encounter with an unknown language and script supports the experience of alterity (or "otherness") already emphasized by the cultural allusions in the images. Hence, multilingual picturebooks make clear that the book has been translated from another language and culture. Moreover, they might stimulate the reader to deal more intensively with the specific features of the respective language and script. In this regard multilingual picturebooks support meta-linguistic awareness as well (Cummins; Gawlitzek & Kümmerling-Meibauer). Even if students and teachers cannot speak and read the original texts and scripts, they might be stimulated to investigate their history, development and typical features. The afterword to the German translation of *Waiting for Mama*, for instance, gives some relevant information about Hangeul, discussing the emergence and meaning of the Korean alphabet.

The German-Farsi picturebook *Busfahrt ins Ungewisse*, in contrast, does not have an afterword, but its picture-text-sequence follows the reading direction of Arabic books. Therefore, the images and text should be read from right to left. Moreover, the page sequence reveals that the book should be paged from behind to front. This strategy is quite uncommon for readers in western cultures and might arouse the reader's curiosity to learn more about reading strategies in Arabic countries. If one considers that several common notions in German and English are derived from Farsi (such as bazaar, check, caravan, paradise, magician, and pistachio), this observation might be used as point of contact for exploring the characteristics of Farsi language and alphabet, for example the extension of the Arabic alphabet (28 letters) with four letters in order to express sounds typical of Farsi, and the diacritical signs for vowels. In sum then, this background information might stimulate the reader to reflect upon differences and commonalities between different script systems, another aspect that belongs to the realm of meta-linguistic awareness.

Besides these issues, another aspect comes to the fore. When analyzing multilingual picturebooks with their diverse visual and linguistic codes, their multimodal character demands the specific capacity of code-switching. Research in the realm of multilingualism describes code-switching as the ability to connect different languages. Linguists and psychologists working with multilingual people have observed that speakers in distinct contexts "jump" between their languages (first and second language, perhaps even combining it with a third language). They start a sentence in one language, but finish it in another language; they include single words or idiomatic phrases from another language, thus switching between two to three linguistic codes (Bialystok). The reasons for this linguistic

procedure are manifold. One possible reason is that the respective notion and phrase does not exist in the first language, but in the second language. Another reason might consist rest in the speaker's selection process, i.e. the "play" with patterns and ways to express meanings in diverse languages. The phenomenon of code-switching therefore demands specific competences on behalf of the speakers and listeners, including the ability to discern between at least two languages, to understand the meaning of words, grammatical structures, and their pragmatic use, to master underlying codes and conventions, and to cope with the variable functions that determine the change between different linguistic codes.

When looking at the images and reading the text in a multilingual picturebook, the reader has to switch between varying codes as well. Firstly, she must distinguish the visual codes of the images and the linguistic codes of the text. In a next step, the reader is asked to diversify these codes insofar as she is confronted with at least two different languages (and perhaps even scripts). In addition, many multilingual picturebooks challenge the reader by recognizing diverse, culturally transmitted visual codes. A complex multilingual picturebook would then demand that readers are able to distinguish and master multiple codes. Thus, code-switching takes place on several levels, between different languages, between variable visual codes, and between text and pictures. Considering these multifaceted aspects, multilingual picturebooks present a challenge for multilingual didactics/literacy and picturebook research alike. As the analysis of these two bilingual picturebooks has shown, only an interdisciplinary approach that considers findings in picturebook research, multilingual didactics, literacy studies, and second language acquisition will be able to decipher all the complex visual and linguistic codes implemented in these works. This co-operation might result in the development of school curricula and programs that support ongoing teachers' and other educationalists' apprehension of the chances that multilingual picturebooks offer in multilingual classrooms. Purchasers of such books are not only multilingual parents who use these books as a means of introducing their children to their heritage culture, but also parents, educationalists, and teachers from the target culture, thus opening a window to how these picturebooks might enhance children of the second culture (English or German in the cases discussed above) to appreciate other languages and cultures. Considering this, multilingual picturebooks are a perfect medium to support intercultural learning.

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Conclusion

What is specific about multilingual picturebooks then and in which regard are they distinguished from monolingual picturebooks? I have demonstrated that the two picturebooks from Iran and Korea are characterized by elaborate visual codes, encompassing both universal codes and cultural codes. These cultural codes are determined by a specific culture in a country or region and visualize their idiosyncrasy and symbolic meanings. In addition, visual codes might also refer to typical perspectives, demonstrated by art forms such as painting, collage, and drawing; and media, such as photography and film. However, it is obvious that the text-picture relationship in picturebooks displays different information that complement and modify each other. These modifications might lead to conflicting interpretations: in the Korean picturebook *Waiting for Mama* as much as in *The Wrong Bus*, they query the text's underlying norms.

Above all, multilingualism plays a seminal role in both picturebooks. It mirrors the multicultural encounter of diverse languages and cultures by either combining the original version with the translated version or by interlingually mixing two to three languages. Another aspect is the implementation of different scripts that enhances the readers' awareness of his engagement in a picturebook from an unknown linguistic region. Without the original versions, an important factor would be missing, namely the experience

of alterity or "otherness." Translations often leave this impression, especially when the illustrations are adapted to the visual codes of the target culture.

This complex issue discloses new insights into the investigation of multilingual picturebooks that touch upon picturebook research, literacy studies, as well as multilingual didactics. The analysis of numerous intricate frames of reference in multilingual picturebooks reveals the complexity of this multimodal art form. Even if not all multilingual picturebooks fulfill these demands in the same way as the two picturebooks from Korea and Iran, one might assume that the expanding international book market will provide an increasing number of innovative multilingual picturebooks whose potentials have not been fully exploited as of yet. *Waiting for Mama* and *The Wrong Bus* foreshadow a development in modern picturebooks: the tendency to create new hybrid art forms through the connection of diverse visual codes, originating from sources such as comics, manga, photography, and postmodern art (Sipe & Pantaleo; Kümmerling-Meibauer).

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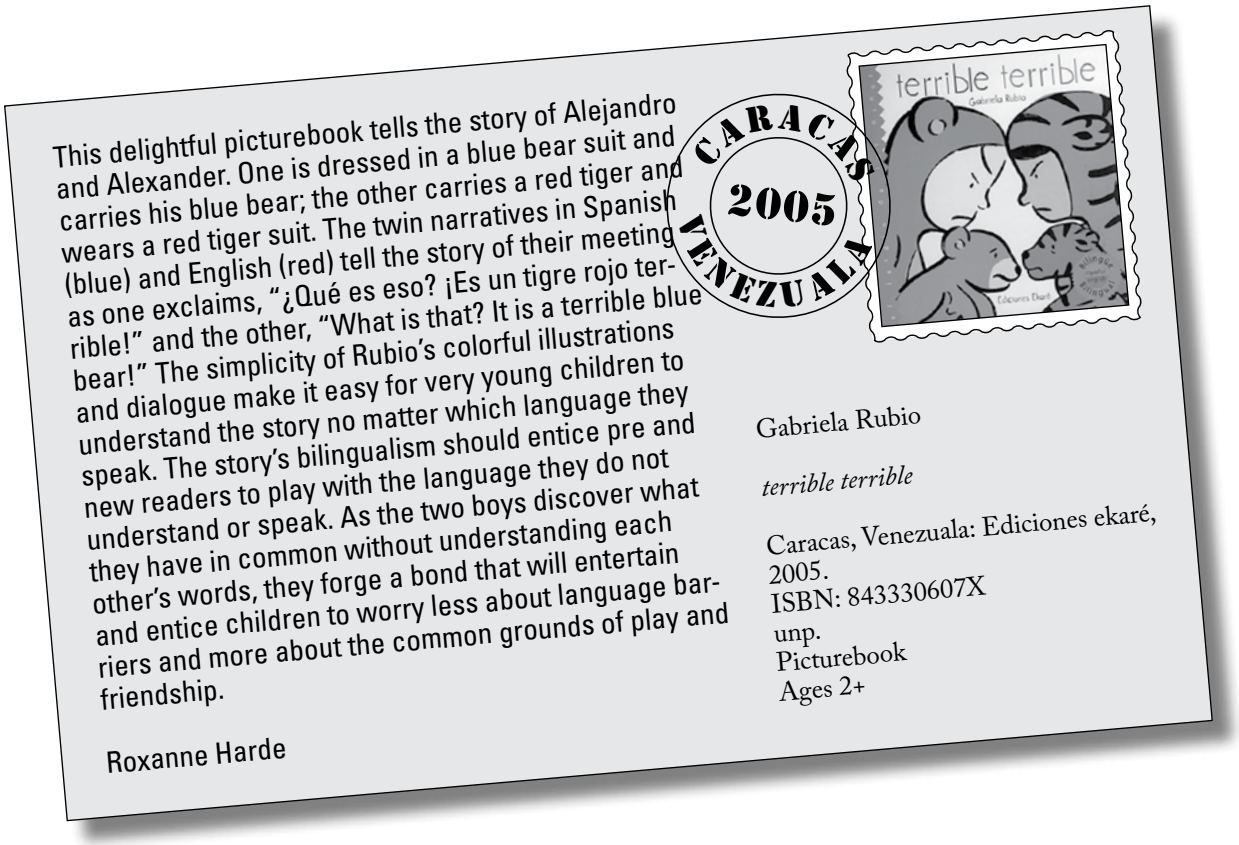

This delightful picturebook tells the story of Alejandro and Alexander. One is dressed in a blue bear suit and carries his blue bear; the other carries a red tiger and wears a red tiger suit. The twin narratives in Spanish (blue) and English (red) tell the story of their meeting as one exclaims, "¿Qué es eso? ¡Es un tigre rojo terrible!" and the other, "What is that? It is a terrible blue bear!" The simplicity of Rubio's colorful illustrations and dialogue make it easy for very young children to understand the story no matter which language they speak. The story's bilingualism should entice pre and new readers to play with the language they do not understand or speak. As the two boys discover what they have in common without understanding each other's words, they forge a bond that will entertain and entice children to worry less about language barriers and more about the common grounds of play and friendship.

Roxanne Harde

Gabriela Rubio

terrible terrible

Caracas, Venezuala: Ediciones ekaré, 2005.
ISBN: 843330607X
unp.
Picturebook
Ages 2+

Reading Multilingual Literature: The Bilingual Brain and Literacy Education

by LYDIA KOKKOLA

Lydia Kokkola is Professor of English and Education at Luleå University of Technology in northern Sweden. She speaks Finnish at home, English with her father, and Swedish with her neighbors. Her research interests include bilingual literacy education, Holocaust fiction, Adolescent Sexuality and she has just begun a new project on advanced reading skills. Her latest book, *Fictions of Adolescent Carnality,* has just been released from Benjamins.

This paper focuses on the child reading the literatures discussed in the other articles in this special issue of Bookbird. *More specifically, it focuses on how the bilingual brain differs from the monolingual brain, and provides a general overview of those areas of difference that relate to reading. I conclude with a brief discussion of the implications of these differences for literacy development and education, paying particular attention to the place for multilingual literatures within literacy development.*

As this special issue of *Bookbird* attests, multilingual literacies and literature are flourishing all around the world. This is hardly surprising: the majority of the world's population uses more than one language in their daily life (van Heuven, Schriefers, Dijkstra, and Hagoort; Crystal). Nevertheless, in discussions of literacy education, the monolingual reader is taken as the norm. Indeed, the assumption of monolingualism is so deeply rooted in the literature and research that children who are able to function in more than one language—for instance, immigrants, the children of first generation immigrants and minority language speakers—are discussed in terms of a *lack* of ability (Gkaintartzi and Tsokalidou). Teachers often focus on how bilingual children are "disadvantaged" by their inability to function on the same level as their monolingual peers in the main language of the school, rather than acknowledging the full breadth of their language abilities (*ibid.*). The article by Teruggi in this issue shows concretely just how much knowledge multilingual children bring to literacy situations. This bizarre situation—as the article by Ghiso and Campano above notes—is partly a legacy of colonialism and partly a result of "melting pot" mentality, which assumes that it is only success in the dominant social language that matters. I would also add that the sheer volume of research into monolinguals learning to read has tended to overshadow research on bilingual readers. As a result, monolinguals—especially those who read in English—have become a yardstick by which bilingual readers are measured, and found wanting. In this paper, I acknowledge that children whose literacy skills in the main language of the country they inhabit do not match those of their monolingual peers will face difficulties to the extent that "educationally disadvantaged" may be an appropriate term, but rather than dwelling on their problems, I wish to celebrate their achievements. I will inevitably continue to use English as a yardstick as it is the only language I can assume all *Bookbird* readers can understand. The majority of this paper provides insight into how the bilingual brain differs from the monolingual brain, and concludes with a brief discussion of the implications of these differences for literacy development, paying particular attention to the place for multilingual literatures within literacy development.

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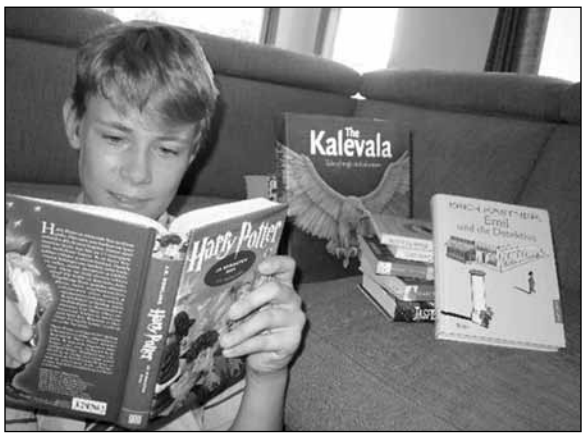
The Bilingual Child: Learning Contexts and Proficiency

The term "bilingual brain" came into general usage following a monograph of the same name produced by two Israeli experts—Albert and Obler—in neurolinguistics in 1978. Their clinical studies of aphasia (a language disorder usually arising from some form of trauma such as a stroke in which the patient has difficulty

remembering words, or may be completely unable to speak, read, or write) were not consistent with the accepted norms. When they recognized that most of the neurological research into the organization of language functions within the brain was conducted in monolingual societies, they wondered whether, since very few Israelis are monolingual, knowledge of more than one language might be the causal factor. In 1978, much of the sophisticated technology that is now used to investigate the brain was simply not available. Nevertheless, they were able to demonstrate that there were good grounds to assume that bilingualism affected brain development, and although not all of the questions they posed have found satisfactory answers even today, many of proposals they put forward, which I shall discuss below, have been supported by clinical research. Unfortunately, most of these studies are published in specialist journals using highly specialist language, and so are inaccessible to the people who most need to know: parents and teachers. The descriptions below are undeniably simplifications, but I hope provide a useful starting point.



The first problem researchers face is with the term "bilingual." How well does a person have to know both languages in order to be declared bilingual? Are there any differences between those who have learned their languages at the same time as a child and those who learned a foreign language at school but became very proficient? Much research has conducted in these areas since Albert and Obler published their study. For some of the questions, it looks as though we may be approaching answers, but not all, for the simple reason that it depends on why you want to know the answer. I start with the first question, which implies a whole series of other questions: What does it mean to "know" a language? Does that mean you have to be able to read and write in it or is it enough to be able to speak in it? If you mean the former, then the children quoted in Teruggi's article below cannot be classed as bilingual despite their obvious proficiency in the dominant language of Italian and their varying degrees of familiarity with a host of other languages! And what does it mean to say that someone speaks "well"? In practice, what most people mean by "well" is taken to mean "is able to use the standard grammatical forms, intonation and pronunciation of a highly privileged minority," academic English, for instance. Speakers of less appreciated forms (e.g. African American English, East London English and EFL speakers) are often treated as though they were not speaking "well," even though they are fully able to communicate their ideas. I could continue, but suffice it to note that whenever researchers use the expression "bilingual," they have to define the term.

In this paper, I am interested in the children who will be reading the multilingual literature discussed in the other papers in this special issue of *Bookbird.* Although I do not know quite how well, the children Teruggi clearly are used to communicating in a language other than Italian. The fictional characters in *Before You Were Here* (2009) by Samantha Vamos and Santiago Cohen and *Subway Sparrow* (1993) by Leyla Torres and the readers of these two picture books discussed in the article by Ghiso and Campano are used to shifting between languages. They do not find this remarkable or threatening; this just is how the majority of the world's population functions.

Children who have learnt both languages from their environment (in the home, in community or both) are known as *simultaneous bilinguals,* and for my purposes it is of little interest whether

they learned their languages because they were raised in a family where more than one language is spoken or whether they speak one language at home and another at school, because the impact on brain development and implications for reading education are far more similar than different. There are slight differences for *sequential bilinguals*, i.e., people who learn one language first and then a second, typically as a result of migration, depending on when the move takes place. Significant changes in the brain at about six, nine, and puberty will affect the child's ability to take in certain kinds of information which affects literacy development. In terms of how well the individual needs to speak the languages concerned, I am not interested in whether or not they are "balanced bilinguals," i.e., equally proficient on both languages. For this paper, it suffices that the child needs both languages to function in his or her environment, as is implied by the reading of a text written in more than one language or reading different language books at different times.

Early Language Learning: The First Five Years

A newborn infant's brain is "plastic," i.e., it can mold itself easily to fit its surroundings. Already in the womb, the fetus has learned to recognize certain features of the language of her environment and can distinguish the mother's voice (and often other familiar voices). In the early years of their life, the brain of infants is particularly attuned to identifying patterns in the language and in language use. So although newborns are capable of recognizing all possible speech forms, fairly quickly, they start to pay selective attention to those features of the language(s) in their environment. This means, for example, that infants rapidly distinguish between the limited set of phonemes (identifiably distinct sounds) used by any particular language, and the full range of possible phonemes that exist in human language. The same is true in speech production: early babbling shows that infants can produce the full range of sounds used in all human languages, but fairly quickly become selective about which phonemes they use (Locke *Phonological, Babbling;* De Boysson-Bardies, Halle, and Durand).

The connections between speech and meaning follow slightly later. Intonation is one of the first features they will identify and use productively (Locke *Phonological*). For instance, infants surrounded by English speakers, quickly learn that rising intonation is used to mark the question form and so will use this intonation pattern to initiate contact with others long before they are able to use words. Word recognition is a decidedly more difficult task as, unlike the written form, spoken languages often run words together or use truncated forms. Consider, for instance, the forms "couldn't," "wanna," and "could've" as perfectly acceptable spoken variants of "could not," "want to," and "could have." These reductions of word boundaries are so common that we have found ways to express them in the written form, although their use in formal texts is still frowned upon. But these are only a small part of the way in which word boundaries are blurred in speech. For instance, English—especially British English—makes extensive use of what is known as the "intrusive R" to link words together when the first word ends in a vowel sound and the second one starts with a vowel sound, so "Grandma and Grandpa" is pronounced with the sound [r] in between the first and second word: "Grandma-**r**and Grandpa" and also when the vowel sound is not written with a vowel, e.g. "Law**r**and order." This linking of words may make the recognition of word boundaries more difficult for the infant, but are vital to later fluency. When native speakers claim that a speaker "sounds foreign" but cannot identify any errors that might mark the speaker as a non-native, the problem is very often that the speaker is marking word boundaries too clearly and this has affected the rhythm of her speech in ways that mark it as "foreign."

For the child growing up in an environment in which more than one language is spoken, the task will be that much greater. The palette of sounds to which she needs to pay attention will be that much larger as she needs to recognize all the phonemes used in each of the languages in her environment. Before she can get started

with word recognition issues, she will need to figure out which language is being spoken. For this reason, children growing up in multilingual homes often do not start speaking as early as their monolingual peers, and when they do start speaking, they may not receive quite as much support as it may not be clear which language they are trying to use. This is not the same thing as *speech delay*, which means that the child has difficulty in both understanding and communicating (Steiner and Hayes). Already at this point, well-intentioned but ill-informed monolingual "experts" may become anxious and diagnose the child in terms of "lack" or "problem." In extreme cases, teachers, health workers and social workers have even suggested that the child is suffering from some kind of speech disorder and propose that the home should become monolingual thereby depriving the child of access to a second home language—along with the rich culture that belongs with that language—not to mention the strain on parent-child relationships as the parent loses access to his or her language of choice. Perhaps there would be less pressure to adopt a monolingual model as the norm, if there was better understanding of how differently the bilingual brain develops.

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In the monolingual child, language functions usually start to become localized in the left hemisphere of the brain from the age of 36 months. This process is called lateralization; it simply means that certain parts of the brain become specialized in performing particular functions. Right-handed and left-handed people show slightly different lateralization patterns, so in the research literature you will find that the dominant hand of the individuals who were tested will be mentioned. By the age of five, nearly all the language functions are there. As the functions become fixed and honed to a particular language, the harder it is to learn a new language. So, since phoneme (individual sound) recognition and production is one of the earliest aspects of language an infant learns, a child who moves to another country after the age of six may overuse certain phonemes from their first language and/or have difficulty distinguishing between phonemes or other sound qualities that are central in the other language. For instance, as English is not particularly strict about phoneme length, an English speaker learning Finnish may have difficulty distinguishing between and producing words like "tapaa" (meet) and "tappaa" (kill), which differ only in terms of the length of the "p" sound in the center of the word (a plosive sound which is difficult for many non-Finnish speakers to either lengthen or distinguish the length). The inability to distinguish key phonemes can result in confusion, irritation, or mirth depending on the situation. Subsequent bilinguals who learn their second language after the main lateralization of language functions has taken place may also retain other features such

the word order or other early grammatical features of the first language even though they are highly proficient in their new language. So, in this sense, it does make a difference when and how one learns another language.

Language Learning and the Brain: What Happens Where?

By the end of puberty, different areas of the brain have developed specialist functions for different aspects of language processing. These areas work together to enable the individual to understand and produce language. The earliest area to be identified is Broca's area, a small area near the left temple that is central to the production of speech. If this area is damaged (e.g. through a stroke), the patient will understand what he is she is being told, but is unlikely to be able to reply. Wernicke's area is located in the left temporal lobe (roughly in line with the top of the ear) and is central to the comprehension of language. Broca's and Wernicke's areas work together all the time, but their slightly different roles are visible when fMRI techniques are used to identify areas of brain activity.

Functional magnetic resonance imaging (fMRI) is used to detect blood flow. When the neurons in the brain are active, they require more oxygen and so fluctuations in blood flow can be used to identify which areas of the brain are working. Because fMRI is more sensitive to the presence of oxygen rich blood than traditional MRI, it is able to provide a more dynamic view of the brain and identify smaller neurological connections without harming the subject being studied. Using this technique, Dapretto and Bookheimer were able to show that Broca's area was primarily responsible for helping speakers recognize that "The policeman arrested the thief" and "The thief was arrested by the policeman" mean the same despite the change in syntax, but Wernicke's area was primarily responsible for recognizing that "The car is in the garage" and "The automobile is in the garage" mean the same despite the lexical change (427).

Both Broca's and Wernicke's areas were identified over 150 years ago, but as investigative technology has improved, it has been possible to identify more precisely areas within Broca's area that are used for processing vocabulary, syntax and certain aspects of grammar, whilst areas within Wernicke's area are used for gauging emotional content—the kinds of things we mean when we say "reading between the lines"—such as politeness and intention. It is physically structured in a very different way (with longer interconnecting fibers or *axons* which are spaced further apart than the same area in the right hemisphere). As Sousa notes, "The implication is that the practice of language during early human development results in longer and more intricately connected neurons in the Wernicke region, allowing for greater sensitivity to meaning" (*ELL Brain* 21).

The more sophisticated research techniques have also revealed that different neural networks are used to process nouns from those used to

process verbs. PET scans have even revealed that different strands are used for processing words that are semantically similar take place in slightly different parts of the brain (words for animals are processed in a slightly different place from words for tools) (Chouinard and Goodale). They have also revealed that areas of the brain that were not thought to be involved in language processing are also used. These include areas within the right hemisphere, which are used for processing very complex sentences. For instance, the area that corresponds to Wernicke's area in the right hemisphere is involved in disambiguating words that may hold a wide variety of meanings (e.g. "stand") (Harpaz, Levkovitz and Lavidor). More unexpectedly, areas of the cerebellum (located at the back of the brain, close to the top of the spine), which are associated with motor control, are also used in language processing as this part of the brain also organizes symbolic information sequentially and is involved in aspects of thought modulation and the emotions. In fact, the cerebellum is so important to speech production that children who suffer trauma in this area (e.g. tumors) are likely to suffer from mutism until other areas of the brain take over those functions (Riva and Girogi).

A complete understanding of how the brain comprehends and produces language is not yet available, but already we know enough to identify potential areas of difficulty for language learners, and to relate those to implications for literacy education. For instance, we now know that tonal processing and visual processing take place in discrete areas of the brain. So speakers of tonal languages (such as Punjabi and Vietnamese) will be making much more use of this area than speakers of non-tonal languages, such as Finnish. Visual processing mostly takes place within the right hemisphere, and so reading will involve not only those parts of the brain that are associated with language processing, but also those parts of the brain associated with vision. This use of right hemisphere processing is particularly evident in languages that use logographs (e.g. Chinese). In a brain imaging study by Buchweitz *et al*, Japanese speakers' brain activity when reading the older, logographic Japanese script (*kanji*) was compared with their brain activity when they read the same text in the modern syllabic form (*hirangana*). When reading the logographs, the subjects used parts of the right hemisphere used for visual processing, but when they read the syllabic form, they used parts of the left brain that are associated with phoneme processing. Kümmerling-Meibauer explains how the images in picturebooks and texts also form a kind of bilingual processing, as text and image function as different languages. The implication of Buchweitz et al's study is that picturebook reading would demand even greater crossing between the hemispheres than text alone.

There is also some evidence to suggest that women are more likely to use the right hemisphere for language processing than men (see Sousa *ELL Brain* 11-12 for a summary). There is considerable debate about the implications of this finding. What we do know is that the connective strands in the *corpus callosum* (the area between the two hemispheres which enables the two halves of the brain to communicate with one another) are larger and thicker in the female brain. This has been used to explain why girls tend to speak a little earlier than boys and tend to find foreign language learning slightly easier. This difference is likely to be a blend of genetic

and environmental factors, and determining precisely which factors would be difficult and not particularly useful. For teachers working with bilingual children, it will suffice to assume that tasks involving hemisphere switching are likely to be somewhat more difficult for boys and so more educational support will be needed for such skills. The studies of bilinguals' brains reveal that right hemisphere language processing and therefore hemisphere switching is more common than it is for monolinguals.

The Bilingual Brain and Hemisphere Dominance

Children growing up in a bi- or multilingual environment, the research shows, develop slightly differently from their monolingual peers. Brain lateralization can take longer, but more interestingly, more of the language functions are placed in the right hemisphere. As François Grosjean famously pointed out: "The bilingual is not two monolinguals in one person" (3). Albert and Obler worked this out by noticing that their bilingual aphasics could often recover from trauma to the brain in the left hemisphere in ways that monolinguals could not. Now with brain imaging techniques, it is possible to plot more precisely what kinds of functions are situated where, but the rules are not absolute. For the classroom teacher, however, the findings are sufficiently clear to draw some conclusions about what kinds of teaching techniques are most likely to prove successful with bilingual children.

The language functions are still primarily situated within the left hemisphere, but the role of the right hemisphere is somewhat greater, especially when the speaker is "code-switching" (shifting between languages) (Crinion *et al*.). An activity that is required in the reading of the picture books praised by Ghiso and Campano in their article below, where the texts shifts between Spanish and English (*Before You Were Here*) or between multiple languages (*Subway Sparrow*). Kovelman, Baker, and Petitto found that bilingual children demonstrated almost exactly the same patterns of brain activity when they were thinking in just one language as were their monolingual peers, but when they were asked to perform tasks involving code-switching, they accessed the equivalent of Broca's area in the right hemisphere. So when the children who were cited in Teruggi's study recognized their home language in the pre-school setting, there would have been a shift taking place in the way they processed the information. This pattern is not usually found in either foreign language learners or subsequent bilinguals learning their second language after the age of nine (Sousa *ELL Brain* 24-5), although Perani *et al* did find it in highly proficient subsequent bilinguals, which led them to conclude that "at least for pairs of L1 and L2 languages that are fairly close, attained proficiency is more important than age of acquisition as a determinant of cortical representation of L2 [brain activity]" (1841). Children reading the books discussed in other articles in the special issue of *Bookbird* are more likely than not to use their right hemisphere more actively as they process the materials.

The right hemisphere is typically where the emotions and visual stimuli are processed. If a person is right brain dominant, they are likely to process information holistically, gaining the big picture fairly easily, but possibly struggling to see the details or be able to process them in a linear fashion (as is more typical of left brain dominants). The right brain dominant individual is also likely to be more intuitive than logical, better equipped to process non-verbal information than their left-brain peers, but need concrete information rather than symbolic input. Right-brain dominants are also more likely to find it easier to "think outside the box" and come up with creative solutions, where left-brain dominants require solutions that are firmly tied to reality. One side is not "better" than the other; on the contrary, the best learning results are achieved when both sides of the brain collaborate. For bilingual learners, it is particularly important to ensure that the teaching techniques access both sides of the brain. Kümmerling-Meibauer's comments on how images and text function as parallel code systems implies that picturebooks might be particularly valuable for bilingual readers.

In the context of reading, let us take the "holistic vs. linear" right-left opposition. The right brain is primarily responsible for making sense of the whole: the sense of the story for instance. Teaching approaches such as the "Apprenticeship Approach" promoted by Liz Waterland in the mid-1980s celebrate this processing style as they encourage children to think "top-down" rather than "bottom-up": "*reading is not a series of small skills fluently used; it is a process of getting meaning*" (11: italics original). This was the approach to reading evident in the pre-school setting in which Teruggi recorded the bilingual children and their teachers. If we take her first conversation (p. 38), Jasmine proposes that they should "Try looking at the photo," a technique that clearly works for Altea and Zaudi who produce reasonable narratives based on the pictures.

The left side of the brain struggles to work this way, and is much better at processing small pieces of information in a logical sequence. Teaching approaches that focus on sound-grapheme associations (also known as "phonics" teaching), as is common in the Finnish school system, are excellent for encouraging left-brain processing. Later in the example from Teruggi, the children start looking at the letters and, in another conversation, the children start looking for the letters with which their name begins. All readers need to draw on the strengths of both sides of the brain, and ideally will receive additional support for those kinds of skills for which they show less natural aptitude. Bilingual children are even less likely to flourish in a system that focuses on just one side of the brain than monolinguals when taken as a group, because at least some of the monolinguals in any given class will have the brain hemisphere dominance that matches the teaching system and so will thrive, albeit to the detriment of skills associated with the other side of the brain. (See Williams for a fuller discussion of top-down and bottom-up processing in the context of bilingual reading.) Teruggi's teachers began with top-down processing, but supported the children as they moved to bottom-up processing. They managed this despite the variety of languages spoken by the children in the group, and presumably without the ability to speak the children's languages themselves. Honoring a child's bilingualism does not require teachers to be proficient in all the languages their pupils speak!

Honoring a child's bilingualism does not require teachers to be proficient in all the languages their pupils speak!

Teaching Bilingual Children: Implications for Literacy Education

There are obviously more implications for the literacy education of bilinguals than can be covered in the scope of an article. I have limited myself to just three topics: the processing of sounds and their connection to writing systems (referred to as "grapheme-phoneme correspondence" or GPC) where the bilingual brain has an advantage over the monolingual brain, vocabulary (where bilinguals are typically disadvantaged) and the place of code-switching in reading education, such as the use

of multilingual literature in the classroom. But before I examine these issues, I wish to clarify a point that is occasionally blurred in discussions of literacy education.

Proponents of the apprenticeship approach to reading (also known as the "real books" movement) made many valuable contributions to reading education as the shifted the focus towards meaning making, reading for pleasure and activities associated with right-hemisphere processing. However, they made a fundamental flaw when they claimed that reading could be acquired in the same way as the spoken language (e.g. Waterland, 10). This is simply not true. Humans have been using spoken language for so many thousands of years that our brains have become specially adapted to deal with it. Literacy is a far more recent phenomenon, and has not been an expectation for the majority of any country's population for more than a couple of centuries and even today estimates of the proportion of the world's illiterate adult population range from one fifth to one quarter. As David Sousa explains: "Speaking is a normal, genetically hardwired capability; reading is not. No areas of the brain are specialized for reading. In fact, reading is probably the most difficult task we ask the young brain to undertake" (*ELL Brain* 81; see also Sousa *Learn to Read* 31-3). Nevertheless, reading does build on speaking, and learning to read will require teachers and learners to pay slightly different attention if the learner is bilingual.

As I mentioned above, infants pay selective attention to the sounds (phonemes) in the speech they hear. The child who is born into a bilingual environment will develop slightly different patterns of selective attention from the monolingual as she takes the phonemes from both (or more) languages into account. If we take an English-Finnish bilingual as our example, most of the phonemes will overlap but not all. It is difficult to say exactly how many phonemes a language has because it depends a little on which variety of the language and whether or not one counts loan words (with imported phonemes) and diphthongs (sound blends like the central sound in "si**ng**er") or not. English is generally accepted as having 44+ phonemes and Finnish 27 phonemes, but they are not quite the same sounds. The child growing up in a Finnish-English bilingual environment will pay attention to a greater number of phonemes than a monolingual child of either language, and she will also pay attention to phoneme length more carefully than monolingual English speakers as well as sort out which sounds fit which language. Subsequent bilinguals will have greater difficulties with these tasks than simultaneous bilinguals, especially if they enter the bilingual situation after the age of six. The teaching implications are obvious: bilingual children, especially subsequent bilinguals, will need help learning to identify phonemes that they have learned to ignore and in making discriminations that are not important in their L1. For instance, Finnish speaking children learning to read in English will need help learning to identify the "ʒ" sound in a word like "mea**s**ure" because this sound does not exist in Finnish, and an English speaking child learning to read in Finnish will need to

learn to pay closer attention to aspiration so that they can hear how long a plosive sound like "p" is in a word ("tapaa" or "tappaa"?). Even if the child is a simultaneous bilingual, this focus on areas of difference will be helpful as it supports appropriate selective attention for the language concerned.

This focus on sound is called "phonemic awareness" and, unfortunately, it often gets confused with "phonics." Phonics is a teaching method in which teachers ask children to name the letters; it is based on the alphabetic system and requires children to connect visual symbols with sounds. Although it is closely related to phonemic awareness, it is perfectly possible for children to develop good phonemic awareness and have a poor sense of grapheme-phoneme correspondence and, conversely, children who know their letters do not necessarily manage to distinguish between closely related sounds (Sousa *Learn to Read* 33-36). Bilingual children will obviously need to learn to connect sounds with graphemes, but what I am advocating is not a stronger emphasis on phonics but more language play with rhymes, near rhymes and rhythm patterns that are specific to the language in which the child is learning to read. The Haitian song book described in my postcard, (page 35) *Dis-Moi des Chansons d'Haïti* [Tell Me a Song from Haiti], for instance, contains songs with rhymes and near rhymes in three different languages. The basic ideas in the songs are similar, but the wording has been wrestled around to fit the music and so emphasizes language specific rhyme and rhythm. This kind of pre-reading experience is helpful for any child, but particularly so for bilingual children.

This focus on the sound system is just as important for writing systems that are not as obviously phonetically written as Finnish (where GPC is very tight), including Chinese. The basic graphic unit of a Chinese character represents a morpheme as well as a syllable; the written system also contains a direct representation of the sound. In their review of the skills Chinese speakers need in order to learn to read in their native tongue, Li *et al* acknowledge the significant role of visual processing in deciphering a Chinese character, but draw attention to the strong connection between phonological awareness and character recognition. They also report on findings that show that early education in Pinyin (a phonological coding system that works rather like the alphabet) has a positive impact on the reading of Chinese characters. Phonological training is necessary for all forms of literacy education, and primarily takes place in the left hemisphere. Visual skills are primarily located in the right hemisphere, but the attention to detail required for processing graphemes—especially visually complex graphemes like Chinese characters—will also draw on the left hemisphere for logical organization. So simply shifting between the sounds and forms of letters or other characters will not be enough to provide the balance between the sides of the brain I advocated earlier. In order to activate right hemisphere activity through the use of visual stimuli, one would need to do something more holistic, for instance prediction activities based on images.

Images can also be used to enhance vocabulary acquisition. Vocabulary size is the most reliable predictor of how well a child will learn to read (Sousa *Learn to Read* 90-5). For monolinguals, vocabulary size and class are closely related. A fascinating longitudinal study by Hart and Risley

revealed that, at the age of three, children from the poorest homes in their study had a vocabulary of just 525 words, less than half that of the children from the wealthiest homes (who had a vocabulary of 1116 words). So before we jump to the conclusion that vocabulary size is a causal factor, we must note that the other advantages children from wealthy homes often have (e.g. the availability of reading materials, access to adult caregivers as well as more basic advantages such as nutritious food and living arrangements conducive to sleep). Nevertheless, the smaller the vocabulary, the greater difficulties the child will face making sense of a text, especially if the sense needs to be inferred from between the lines rather than being directly stated (Sousa *ELL Brain* 23).

The socioeconomic status of immigrants varies from the wealthiest, who often move country precisely in order to maintain a higher standard of living, to the most impoverished, including those fleeing hunger and war, which will have a decidedly negative impact on the child's ability to learn. One generalization we can make about children growing up in bilingual homes is that—although the combined vocabulary in both or all languages may be greater than a monolingual child from a similar socio-economic background—in the early years, the child's vocabulary in any of the languages s/he uses is likely to be less than that of the monolingual from the same socio-economic background. Since we know that a limited vocabulary usually results in poor reading skills, it is wise to concentrate on vocabulary acquisition. More specifically, Sousa (*ELL Brain* 38-9) suggests, vocabulary teaching should be linked to the right hemisphere processing by making links that are as visual and concrete as possible (his examples include images that might help a child understand the abstract notion of "justice"). The reasoning behind this suggestion is that meaning making and visual processing both take place in the right hemisphere and so activities that can help shift vocabulary use over to the other hemisphere are particularly beneficial for bilingual children. Sousa also concludes that new vocabulary needs to be learned orally (i.e. teachers should not expect novice readers to learn new words from the context of reading). This is somewhat unexpected as, for monolingual children, vocabulary is best learned through reading. Picking up new vocabulary from context (i.e. by reading) requires knowledge of about 90% of the other words in the text (Lightbown and Spada; Nation). This is where connections to the other language, and the larger overall vocabulary can be invaluable. For both sequential bilinguals learning to read for the first time and subsequent bilinguals who are already literate in their dominant language, multilingual literature can provide cross-language support and make efficient use of the way the child's brain is formed (*ELL Brain*: 59-62).

However, as I also noted above, bilinguals tend to use the same areas of the brain as monolinguals when they are thinking exclusively in one language. The use of the right hemisphere in language processing is at its height when the individual is code-switching. This is where multilingual literature has a key role to play. In addition to the social and emotional importance of recognizing the child's other language and culture and the concrete support it can offer to the subsequent bilingual whose knowledge of the language in which she is being educated is limited, code-switching activates the bilingual brain to make greater use of the right hemisphere. Many of the books discussed in other articles in this issue are illustrated. Switching between image recognition and the necessary focus on word forms that reading demands also encourages hemisphere switching (see Kümmerling-Meibauer above).

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There is more to the "bilingual signature" in the brain than the additional access to the right brain, just as there is far more to multilingual literature than the "same" text appearing in two or more languages. The implications for literacy education extend far beyond those briefly listed

above. What I hope is now clear is that the bi- or multilingual readers of the books discussed in this issue of *Bookbird* do not "lack" skills; on the contrary, they have very special skills. Let us hope that more attention will be paid to training teachers to understand how to match the special skills of bilinguals to literacy education.

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The Adventure of Ahmad and the Clock written by Feresteh Ta'erpoor and illustrated by Mehrnoush Ma'soumian is an all around excellent bilingual book. With the English text being displayed alongside the Persian text, it is an ideal book for parents and educators striving to help children learn English, Persian or both languages simultaneously. The plot of the book revolves around Ahmad eagerly watching the clock, anticipating the arrival of the hour his father said they would go hiking together. With the aforementioned clock face appearing on every page, the book also provides an opportunity for children to begin learning how to tell time. Although a story about a boy watching a clock may strike some as potentially bland, Ta'erpoor tells the story in such a vibrant way and has created such an amicable character in the shape of Ahmad, that readers, young and old alike, will surely be captivated by Ahmad and his antics with the illustrations of Ma'soumian playing a crucial role in achieving this effect.

Robert McClure

Feresteh Ta'erpoor

The Adventure of Ahmad and the Clock
Illus. Mehrnoush Ma'soumian

Tehran: Institute for the Intellectual Development of Children and Young Adults, 2012
ISBN: 9789643916800
32 p.
(Picturebook)

Exploring Written Systems in Early Childhood Education

by LILIA ANDREA TERUGGI

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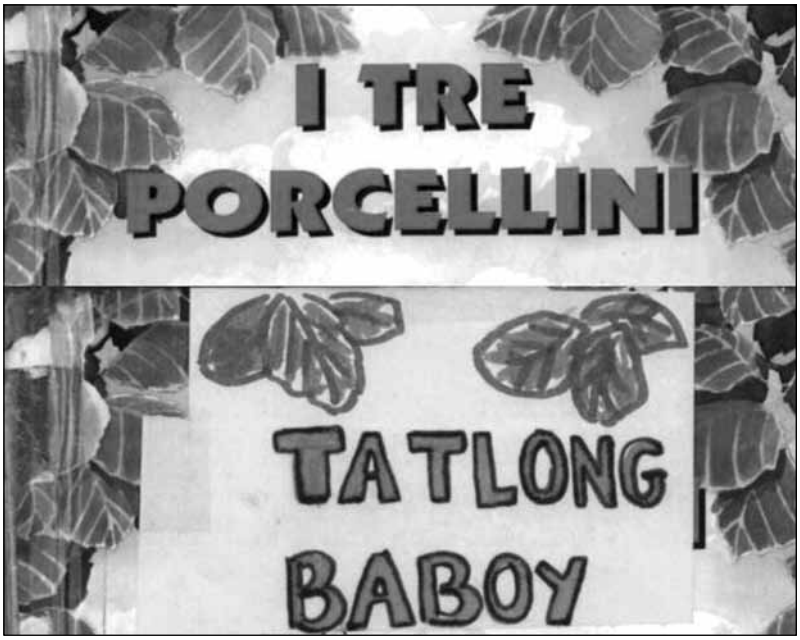

The increasing presence of children who speak other languages in Italian classrooms is a major didactic challenge for teachers. Teacher awareness of the importance of genuine cultural and linguistic integration and the necessity to improve language competences in every child confers particular significance to activities developed in multilingual contexts. This study shows that these educational contexts offer invaluable opportunities for enhancing language learning in three- to six-year-old children.

The integration and education of children from migrant backgrounds is one of the most urgent challenges facing the Council of Europe member states. Some migrant children are already of school age when they arrive in the host country, but others, more and more, were born in the host country. To face this challenge Italy, like other European countries, has developed integration projects for all levels of schools. Projects include Italian L2 classes, intercultural workshops, the presence of special language teachers in schools and teacher training programs. Despite this, the growing presence of children whose home language is not Italian and the problem of integrating their languages and cultures into the Italian school environment poses some didactic challenges for main stream teachers: how can an intercultural dimension be developed across the curriculum? How can meaningful, long-lasting

learning take place for all? How can an open and respectful exchange of views between children with different ethnic, cultural, religious and linguistic backgrounds and heritages be promoted?

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Teaching in multilingual, multicultural school settings is not simple, and the aims to meet are broad. They include promoting Italian language learning (as an L2 or an L3) as well as the curricular content while encouraging a real process of integration intended as tolerance and interest in diversity among the learners, and all this without slowing down the learning processes for Italian-speaking children.[1] This last aspect is particularly feared by parents, because they often believe that the presence of children who speak other languages at school can block or hinder the learning of Italian. This idea is reinforced when children are learning to read and write. In fact, for different historical and political reasons, linguistic education is carried out in only one language and, in multi-language situations, it has been claimed that knowing more than one language can interfere with the process of learning the language of schooling. In the words of Unamuno, "the idea that multilingualism limits or impoverishes the process of language acquisition has led to the exclusion of other languages, often the mother tongues of the students" (51).[2]

It is just as groundless to claim that monolingual education is superior to bilingual or multilingual education, since many European schools develop their curricula in more than one language (consider Swiss, French, American schools, etc.). In these elite contexts, nobody holds that the difference between the students' home language and that of schooling can block learning processes nor that knowing other languages can harm the home language. Simply, the social class of the students and the prestige attributed to knowing several languages makes the difference.

For these reasons it is important to develop teaching approaches which contemplate the management of diversity in classrooms, transforming it into an educational advantage for all students, Italian-speaking and not. In this sense, as Ferreiro states, "we need to create communication contexts between differences and despite differences," where the different experiences and knowledge can dialogue together, so that children can discover and analyze their peculiarities (190). There are no teaching-learning recipes; each class is unique and different, characterized by particular interactions between teachers, students and knowledge (Chevallard). Comparing experiences in different classes, however, can promote knowledge able to offer teachers didactic tools.

This paper analyzes multi-lingual activities carried out by preschool teachers with the intention to study how the presence of texts written in other languages effects both language acquisition and the process of social integration at school. The aim is to show that the presence of texts written in other languages neither blocks nor slows down the learning of Italian, rather it promotes greater reflection on Italian language as well as sensitivity towards other languages.

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The data presented here was collected by preschool teachers involved in training research on early literacy acquisition that took place in the city of Turin, Italy, between 2008 and 2010. Italian preschools, *scuole dell'infanzia,* are the first stage of (non-compulsory) education for children aged 3 to 6. Like in many other Italian cities, in

most schools in Turin there are many migrant children from different cultural and linguistic backgrounds.

Teaching-Learning Activities

Interactions between teachers, children and written languages meant to promote the teaching-learning process during early literacy are included below. All of the transcripts presented in this study consist of conversations between teachers and children during the *exploration* of texts written in various languages. Although the teachers had organized the setting (space, time and materials) and designed the tasks so that children could explore and manipulate texts and also discuss their ideas, the development of each group's interactions followed its own rhythms. These differences depended both on the prior experiences and knowledge of the individual children and on the teacher's interactional style.

The starting point was a global approach to the text: the children explored the written texts, exchanging and comparing their ideas about them, trying to hypothesize about the content. Afterwards their approach became more analytical, considering other aspects like: linearity, the directionality principle, graphic marks, the orthographic system, punctuation, etc. The texts used for the most part were storybooks (picture books from other countries, such as Romania, China, Spain, Portugal, England, France, Morocco, Albania, Germany, picture books in Italian and bilingual storybooks), but also texts for social uses like calendars, labels, brochures, etc. All the materials were illustrated with photographs or drawings so that the children could predict and infer the content using their prior knowledge and the textual information.

In most cases the activities were carried out in small groups of 6-8 children of the same and/or different ages.[3] In all cases there were children from different migrant backgrounds, most of whom were born in Italy.

Children's Interpretations

The analysis of the ways content was predicted with books in other languages was no different from books in Italian. Psycholinguistic research has pointed out that children use images to make predictions about the content (Chapman & Czerniewska, Ferreiro & Teberosky, Goodman, Sulzby & Teale, Teale, Ferreiro, Zucchermaglio). The importance of images comes out in the following conversation that took place with a group of children of different ages and from different backgrounds:[4]

Teacher: "I wanted to read you a story but I am a little tired. Can anyone help me?" [showing the book Una petiti fourmi].
Rebecca (4.5): "Yes, me [she looks at the French text and shakes her head]. I don't know… can you help me Jasmine?"
Jasmine (4.7): "I can't read!"
Rebecca: "Me neither."
Jasmine: "Try looking at the photo, that way you learn to read what's written."
Eugenia (5.6): "You can also try to guess the letters and learn like I did at the sea and then I learned how to swim."
Teacher: "Who wants to try to read?"
Altea (4.2): "I think it says 'three happy ladybugs who sing and dance'" [pointing to the title].
Zaudi (3.9): "Maybe it's written in Chinese or maybe…[he tries to read pointing to the title] . . . Once upon a time there was a ladybug who jumped, one who laughed and one who raised her foot."
Rebecca: "Her leg not her foot."
Zaudi: "Yes I know! [he is annoyed by Rebecca] Now I'll finish reading: 'then it was night and all the ladybugs went to their mamma because they had bad dreams'! "
The teacher shows another book called Jack and the Beanstalk written in Arabic: "Now you can try to read this if you want" [she offers them the book in Arabic].
Altea: [takes the book, looks at the words and says to Eugenia] "What kind of writing is this…maybe cursive!"
Eugenia: [moves closer, looking] "I think it's capital letter cursive I'm learning how to write it with my grandma at home"
Rebecca: "Maybe it's in English"

Zaudi: "It's English . . . no wait, it looks like Aramaic!"
Teacher: "How do you know?"
Zaudi: "Because it's an African language and the day after tomorrow I'm going to Africa."
Rebecca: "I think Zaudi is right."

In response to the teacher's request for help, the naturalness of Jasmine in showing her classmate how to "read" is surprising (5). In fact, in approaching a written text, the graphic aspects (illustrations, photos, etc.) are guidelines for the reader in the search for meaning. Reading is not primarily decoding sounds. Children learn to read by "reading," namely children learn to read by coordinating the text and the context, including their former experiences. They read before learning to do it in a conventional way and develop reading strategies by making sense of what are essentially meaningful reading situations (Smith, Miller). Afterwards Eugenia encourages her friend to try reading by imagining the story, referring to the usual practice of story telling. The teacher's proposal sparks a series of predictions regarding the possible plot of the story, which show the children's efforts to coordinate the text (the title), the images (pictures) and their prior knowledge about stories.

During the second part of the conversation, the presence of Arabic graphemes, different from the Italian alphabet, shifts the children's attention towards the forms of writing. In fact, Altea's first reaction, partly confirmed by Eugenia, is that the Arabic graphemes are a type of character in cursive. It seems that the peculiarities of Arabic writing (a continuous form, without clear spaces between the letters) induces the children to sustain this hypothesis, but later it becomes clear that they attribute this definition to a form of writing not clearly identifiable to them. Finally, Zaudi's words show how the presence of text in other languages encourages migrant children to activate and use pertinent personal experiences.

The presence of texts in non-Latin alphabets stimulates strong curiosity in children.

The presence of texts in non-Latin alphabets stimulates strong curiosity in children. This leads them to analyze other characteristics, as in the following example with a group of 3-year old children when looking at an Arabic version of *The Little Match Girl*:

Matteo (3.9): "This book opens in a different way!"
Teacher: "What do you mean, it opens in a different way?"
Matteo: "You open it this way [opening the book in Arabic] and this one like this [opening a book in Italian] and it means it's different!" . . . "I don't know; I don't know this writing."
Francesca (3.5): "Me neither."
Rocco (3.7): "I can't find my letter, R."
Matteo: "And there's no M!" . . . "This is one writing, this is another [comparing the two books]. They're different."
Francesca: "We write in Italian."

These transcripts highlight how children naturally compare the printed text to Italian. In fact, the first thing that strikes Matteo when he picks up the book is the different directionality of the writing, which emphasizes his prior experience in handling, examining and turning the pages of a book. These same comparative strategies appear when Rocco and Matteo try to find the letters of their names, showing their familiarity with written representations of their own names, namely letter recognition and print knowledge (Welsh, Sullivan & Justice, 2003). Finally Matteo notices the difference in the Arabic graphemes and concludes that the writing is not Italian. Despite their young age, this group of children demonstrates not only their interest regarding this cultural object, but their capacity to analyze and compare two different writing systems.

Certainly the differences between the graphemes of two writing systems like Italian and Arabic are evident to the children's eyes. But what happens when two orthographic systems share the same graphemes, or when the differences

depend on the presence of supra and sub segmental marks like in Romanian (Ţ, Ă, Ş), Albanian (Ë), Spanish (Ñ), German (ß), French (Ç, Â), etc.? In the transcript below, a small group of 4- and 5-year old children observe a calendar written in Romanian:

Marta (4.8): "Look, a calendar, it tells the days."
Vittorio (5.7): "It shows when birthdays are."
Ruggero (4.11):"The numbers are days." . . .
Marta: "Look there are two identical letters here" [she points to two Gs].
Monica (5.1): "But the writing isn't the same" [comparing the word gennaio in Italian and ianuarie in Romanian], see the letters are different, only one is the same."
Teacher: "And so what do you think?"
Monica: "It's not the same writing."
Teacher: "Let's turn the page . . . Look at these words."
Monica: "I recognize them."
Marta: "The letters have 'little hats' and 'umbrellas'" [pointing to the word Sâmbătă, Saturday in Romanian].
Teacher: "That's true. How come?"
Marta: "This is written smaller, we have never seen a day this small" [pointing to Joi, Thursday in Romanian].
Vittorio: "This [pointing to Joi] may be Monday, only smaller."
Teacher: "Do you agree with Vittorio?"
Ruggero: "Maybe, but I don't know."
Marta: "See here? The T has an extra line [pointing to Ţ], how come?"
Vittorio: "Maybe because there is no color."
Marta: "No, what do you mean?"
Teacher: "Why then?"
Monica: "I know, it's in Romanian. That's why it's written differently."
Teacher: "Can you read it?"
Monica: "A little, I know the days in Romanian because grandma only speaks in Romanian. This says Saturday [she points to Sâmbătă written in Romanian]. My grandma says 'Snbta'." . . .
Marta: "This is sort of like how we write it [she takes the card with the word Duminică, Sunday in Romanian]. See it's domenica (Sunday) the letters are almost the same; it's easy to understand!"

After noting the type and the function of text, a calendar, based on its format similar to the one used at school, the children concentrate on the words, noticing the difference between Italian and Romanian. Continuing in their exploration, two different strategies emerge (Schmid) for analyzing the words written on the calendar: on the one hand, the strategy of congruence, discovering the identical elements (the same letters), and on the other, the strategy of differences, singling out

the elements which are different from L1. In fact, Marta notices both the supra and sub segmental marks based on the differences between the two writing systems, as well as the congruence between the two systems by comparing the two ways of writing the word *domenica* (Sunday). Comparing the words means considering both quantitative aspects, like the number of letters or the length of the words in each writing system and qualitative aspects, like the type of letters that constitute the words. Finally, Monica's intervention is significant because it contributes to clarifying the language issue and it allows her to share her Romanian origin, i.e. her identity, with her classmates.

Comparing texts in two different languages with the same illustrations (classic stories like *Snow White*, *Little Red Riding Hood*, etc.) greatly stimulated the children to consider both the quantitative (number of letters and words, length of words, etc.) and the qualitative (types of graphemes) aspects of the texts (Ferreiro). In the transcription below they discuss identical editions of *The Three Little Pigs* in Italian and Filipino.

Filippo (4.5): "Only the pictures are the same, the words are different!"

Teacher: "Very good, why do you think the pictures are the same but not the words?"

Enrico (4.7): "Because this [he points to the Italian words I tre porcellini] is different from this [he points to the Filipino words Tatalong baboy]."

24. Teacher: "Why are they different?"

25. Filippo: "Here [in Italian] the words are shorter and here [in Filipino] they're longer!"

Filippo and Enrico's observations on the differences between the words from a quantitative point of view do not allow them to resolve the problem of the similarity of the illustrations. In fact, the children are faced with a cognitive problem: coordinating the graphic difference of the words with the identity of the images. The problem is raised by the teacher, who poses exploratory questions and asks for justification:

Teacher: "I see. You said that this story [points to Italian book] talks about the three little pigs, and this story is the same?"
Filippo: "It's another story with pigs who do different things!"
Enrico: "No, I think it's the same! The drawings are the same! But not the words."
Teacher: "And what do you think?"
Carola (4.9): "Maybe they changed the title and it's called The Three Little Pigs and the Black Wolf!"
Filippo: "No, maybe the stories are the same because the drawings are the same!"
Teacher: "What you said is important, but why are the words different?"
Enrico: "They wrote them in another way!"
Teacher: "How? What do you mean?"
Carola: "Maybe they wrote them in a different language."
Teacher: "What do you mean, in a different language?"
Sara (4.4): "They talk differently!"
Carola: "Yes, English, Chinese for example!"

The dynamics of the conversation between children highlights their attempts to resolve the problem: they hypothesize that the stories are different, but featuring the same characters (the three pigs) in the story they know. This solution resolves the diversity issue regarding the titles and consequently, as Carola says, the content is different too. But due to the importance of the graphic context, the children go back to their earlier idea of the story being the same. Carola momentarily resolves the issue and brings up a new feature: the presence of another language. This leads to Sara and Carola showing their awareness of the deeper nature of written language: that is, the writing is based on the speech sounds (Robins & Treiman), and if the spoken language changes, so does the written language.

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As described previously, when children try to interpret the meaning of a text, their first hypotheses are generally centered on an image and secondly they consider the printed words to confirm and/or modify their ideas. The problem posed by two books with the same illustrations but with different scripts again generates a cognitive conflict that is not easy to solve, as in the next transcript where a group of children compare *Snow White* written in Italian and Romanian.

Lorenzo (5.4): "Look! Snow White!" [points to the two covers].
Cesar (5.10): "I don't know . . . on the other cover [he points to the book in Romanian] but I know this book and I am sure [he points to the title Biancaneve e i sette nanni in Italian] but this is a little strange" [he points to the title Albă ca zăpada şi cei şapte pitici in Romanian].
Teacher: "Why is it a little strange?"
Lorenzo: "They're the same, the drawings are the same, it says the same thing!"
Cesar: "Not exactly, because this [title in Italian] begins with B and this [title in Romanian] starts with A, see?" . . .
Teacher: "Very good, and what do you think this book talks about?"
Lorenzo: "Another Snow White and seven other dwarves."
Teacher: "And what do you think?"

Cesar: "I'm not sure, maybe about a Snow White who had a different name."
Elena (5.7): "Maybe they called her in a different way and they gave her a name which begins with A."

In justifying their different opinions regarding the title, Cesar considers the first letters of each. This observation causes the children to look for possible connections between the title and the context (illustration): they think it is another Snow White and seven other dwarves or the same character with a different name.

Another consideration that came up with other writing systems of Latin origin invoked the children's ideas about Italian grapheme combination rules, a sort of syntax of Italian words (Teruggi). These beliefs are based on the experiences children have with the graphic images of words in texts (Ferreiro & Pontecorvo). From their verbalizations, their awareness of a certain order of letters in Italian words emerges, as in the following example, in which a group of 5-year old children leaf through a copy of *Le Petit Prince*:

Matteo (5.9): "These letters also exist in Italy" [pointing to the letters U, X, O, and I].
Matilde (5.4): "These letters [pointing to O and I] are in [the word] Torino."
Giovanni (5.5): "This letter exists in Italy! [points to Ę] but it's written in a different way." . . .
Teacher: "But if these letters are the same as ours, why can't we read them?"
Giovanni: "Because they are put in another way."
Ivan (5.3): "The letters are the same but not the words."
Matteo:"Some of them are backwards, others no, and it's hard to read them."
Rachele (5.5): "They're like that because someone forgot to put them in the right order."
Giovanni: "No! They're like that because the writer is French."
Matteo: "French people don't write like Italian people."
Rachele:"They mess the letters up so we Italians can't understand anything."

Expressions like "they're put in another way," "the letters are the same but not the words," "somebody forgot to put them in the right order," show how children have a certain sensitivity to letter order in written Italian. In fact, they say that even though the letters are the same or almost the same as the Italian ones, the order is different and unknown to them. The same observations are seen below in a fragment of a conversation regarding the need to write notices for migrant parents in "foreign languages":

Dalila (5.3): "Foreigners write like us…! Almost!"
Carola (5.9): "But not like ours!"
Dalila: "Yes, they do it different!"
Filippo (5.11): "They have different letters than we do!"
Francesco (5.8): "They write differently in a different way!"
Carola: "In different languages letters are put in different orders!"
Alberto (5.9): "And they have different words!"

Carola highlights this hypothesis: the same letters in different orders is what characterizes different languages. In other words, she tells us that a writing system is not only a series of letters but there are also rules for composition, an extraordinary discovery for 5-year old children.

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Final Thoughts

After analyzing the collected material, it seems clear that preschool children approach written texts in foreign languages the same way as written texts in their home language. Texts written in other languages seem to stimulate

greater attention regarding the characteristics of the printed words. In fact, through strategies of congruence and/or difference between printed texts, children take both qualitative and quantitative aspects into account. Comparing different versions of the same story or the same text (in a foreign language and in Italian) seems, from a learning point of view, to be a potentially rich and stimulating task. This type of reading leads children to construct different hypotheses linked to different points of focus: the images, the texts, etc. These hypotheses are often contradictory and create real socio-cognitive conflicts.

Through exposure to print, children become aware of a number of its salient surface features, like the names and shapes of letters, linearity, the principle of directionality, and they also begin to learn about the deeper features of writing, like the fact that writing symbolizes speech (Tolchinsky). As Olson notes: "Systems of writing offer concepts and categories for thinking about the structure of oral language, but not vice versa. Awareness of the linguistic structure is the product of the writing system, not a condition prior to its development" (92). In this sense, comparing different systems of writing can also promote the development of metalinguistic abilities, described by Gombert as conscious reflection on different aspects of language. In particular, the transcripts presented here show children's "syntactic awareness" in terms of their competence in judging the "grammaticality" of words from a graphic point of view. In fact, children reflect on rules governing the combination of letters that refer to Italian. In addition, exposing children to different systems of writing does not block the development of Italian, rather it is an occasion for metalinguistic reflection on Italian language itself. It also helps to promote an attitude of openness and curiosity towards different writing systems and does away with a single point of view.

As a consequence, the presence of migrant children in schools, if well managed by teachers, can make diversity "tangible" and stimulate Italian children's interest in the previous experiences and knowledge of their classmates from migrant backgrounds. At the same time, it allows migrant children to share and "show" their diversity, encouraging the confirmation of their identity and improving their integration. All this is possible if there is a thoughtful teacher who creates the conditions for promoting these situations without fixing a final destination equal for all. The intention is to offer occasions where children can think and express their diverse points of view on these cultural objects in a respectful way that gives value to their ideas and promotes the exchange of their hypotheses in an environment of reciprocal listening.

Notes

1. In fact, for many migrant children, Italian is their third language (L3), for example pupils that come from India or Pakistan where the mother tongue (L1) and the national language (L2) do not coincide.
2. All translations are mine.
3. Traditionally in Italy, due to the influence of Montessori's theory, most preschool classes are of mixed ages, 3, 4 and 5 year olds. If

classes are mixed-age, group activities are proposed to groups of children of the same age. If the classes are divided into single ages, then the group activities are proposed to a mixed-age group.

4. The children's ages in years and months are in parentheses next to the name of each child.
5. Interpretation of texts includes "the activities of attributing meaning to a text which precede conventional reading" (Ferreiro *Alfabetizzazione* 76).

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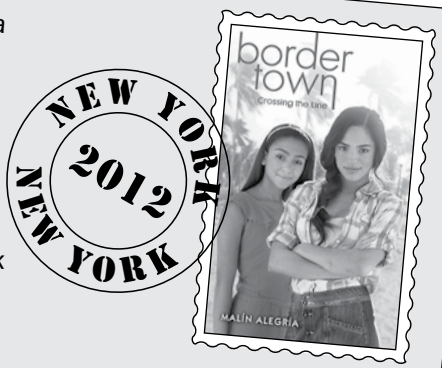
Border Town, a new Scholastic book series by Malín Alegría about Mexican American teens in the Lower Rio Grande Valley of Texas, begins with Crossing the Line, also available in Spanish as *Pueblo Fronterizo #1: Cruzar el Limite*. Set near McAllen, a small town ten miles north of the border between Texas and Tamaulipas, Mexico, the book's protagonist is Fabiola Garza, a tenth grader at Dos Rios High School. Her sister, Alexis, is a popular ninth grader, but Fabiola worries when Alexis falls for the charms of a dangerous boy. The book raises a number of relevant social issues, including the plight of undocumented immigrants. Alegría has created a realistic portrait of contemporary life in south Texas. Most students are Mexican American and understand both Spanish and English. The cemetery in the town was established when the land was still part of Mexico. The characters in the novel enjoy eating *carne asada*, grilled steak, *raspas* (a shaved ice treat) and *pan dulce* (sweet breads). They respect their elders, but have teenage problems like teens the world over. The second book in her *Border Town* series is *Quince Clash* (July 2012). All the books in the series are available in both English and Spanish editions.

Amy Cummins



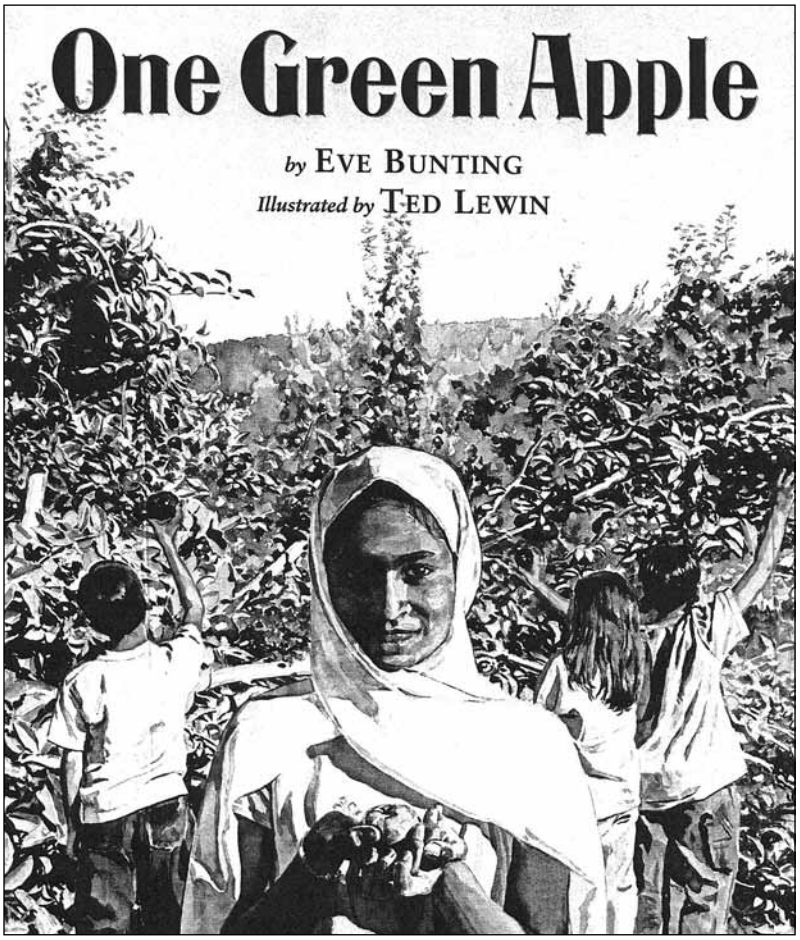
Malín Alegría

Border Town #1: Crossing the Line

New York: Scholastic, 2012
192 p.
ISBN 9780545402408
(YA novel; ages 12 +)

Ideologies of Language and Identity in U.S. Children's Literature

by MARÍA PAULA GHISO
AND GERALD CAMPANO



Language learning, bilingualism, and immigration have become more prevalent topics in children's literature. The manner in which these subjects are taken up and engaged across texts, however, is hardly uniform. This article examines the range and variation of how multilingualism is represented in U.S. children's literature. We bring together an array of texts that reflect a continuum of ideological stances and language formats to argue that issues of language must be situated within social, cultural, and political contexts.

The increasing diversity in classrooms across the United States and internationally has brought issues of language, identity, and belonging to the forefront of educational research and pedagogy. Too often the rich cultural experiences and practices of immigrant students, such as their use of non-mainstream languages, are treated in schools as barriers to academic success and

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may even become for children an internalized source of shame (Campano). Literacy researchers have thus pointed to the value of children's literature for honoring students' diverse identities, supporting their academic growth in multiple languages, cultivating multicultural understandings, and inquiring into linguistic and cultural pluralism (e.g. Martínez-Roldán, Wolf). Language learning, bilingualism, and immigration have become more prevalent topics in children's literature. The manner in which these topics are taken up and engaged across texts and contexts, however, is hardly uniform. Books reflect divergent ideologies about language status that index social stratifications and political dynamics around immigration. It therefore seems important for scholars to investigate the growing body of children's literature that addresses issues of multilingualism and the messages these books convey about language, identity, citizenship, and culture.

Books reflect divergent ideologies about language status that index social stratifications and political dynamics around immigration.

As teacher educators and researchers concerned with literacy learning in classroom contexts, we view children's literature as an invaluable pedagogical tool, particularly during a policy climate in the U.S. when curricular rigidity and the test-taking paradigm have narrowed possibilities for critical engagement with texts. This article specifically examines literature for children and adolescents that topically and stylistically depicts issues of multilingualism in young people's lives, whether through discussion of language difference or variety, and/or through inclusion of languages other than English. We have selected notable fictional books for analysis that represent immigrant and migrant youth's experiences with languages in school and out-of-school contexts, of which this article features a representative sample. We follow a tradition of literacy research that views texts, including children's books (Cai, McCallum & Stephens), and the social and pedagogical practices that surround them as fundamentally "ideological" (Street), rather than neutral. As such, the meanings of any text are situated within particular contexts, negotiated among individuals, and implicated in power dynamics. Based on these frameworks, we explore questions such as the following: What language hierarchies are either interrogated or reified in the books? What assumptions do the narratives make about language and nationhood? How is language represented in relationship to identity and culture? What do the books' wording, format, and themes convey about the role of power, (in)equity, and multilingualism in robustly diverse schools and neighborhoods?

Our purpose in the article is to examine the range and variation of how language is represented in literature for children and adolescents. To this end, we bring together an array of texts that reflect a continuum of ideological stances and language formats, from English-only to dual language books. Our goal is to give a sense of the landscape of language ideologies in U.S. children's literature and consider multiple texts in relationship to one another, rather than provide extended examination of individual works. We hope this will encourage further research that analyzes how language ideologies are enacted—at times in complex and contradictory ways—within specific texts, as part of what we consider to be a burgeoning topic in the genre of multicultural children's literature.

School: Language as Blending In

A subset of multicultural children's literature highlights the language learning experiences of immigrant students transitioning to their English-speaking classrooms (e.g. Aliki, Jules, Levine), with the prevalent plot of initial exclusion, the acquisition of English, and subsequent inclusion as part of the learning community. One such example is Eve Bunting's *One Green Apple,* which narrates the second day of school for a South Asian young girl, Farrah. Her class is on a fieldtrip to an apple orchard; as Farrah notes, "Tomorrow I will go again to the class where I will learn to speak English." Farrah equates schooling with the transmission of the dominant language.

The picturebook traces Farrah's discomfort in her new cultural and linguistic environment, where she notices differences in gender roles and in clothing as marked by the absence of the duppatta common in her home country. That she alone wears this garment as a form of cultural and religious affiliation sets her apart from her new peers. The main action of the text serves as a metaphor for Farrah's negotiation of identity: Each child is asked by the teacher to pick one apple from the orchard, which is then put together with the other selections and turned into cider. Farrah selects a green apple, a variety different from the others, and it is added to the mix despite initial objections from a classmate and the teacher's hesitation. The text ends with a focus on language:

> Soon I will know their words. I will blend with the others the way my apple blended with the cider.
> "App-ell," I say. Anna claps. I smile and smile and smile. It is my first outside-myself word. There will be more. (unp.)

The imagery of Farrah's individual green apple blending with the red ones echoes the trajectory laid out for her own identity development. Although she initially affirms her unique cultural heritage, it eventually becomes diluted, invoking long-standing assimilationist tropes such as the "melting pot." Though Farrah is portrayed as ostensibly different from her classmates, the text highlights the supersession of otherness through attention to common human emotions (e.g. "laughs sound the same as at home"), and ultimately her "blending" through learning English, which is part of the process of Americanization. The native language of the child is neither mentioned nor included, save as the backdrop for her discomfort and an obstacle Farrah must overcome in order to fit in socially and academically.

The language learning process is presented primarily as the acquisition of discrete skills, such as pronunciation and vocabulary. The text briefly mentions cultural stereotyping and strife, which alludes to, but does not explore, immigration within broader political dynamics. In describing the students in her new class, Farrah notes:

> I can't understand them when they speak, and I can't speak to them. Some are friendly. But some look at me coldly and smile cruel smiles. I hear my country mentioned, not fondly.
> I would prefer to go home. My father has explained to me that we are not always liked here. "Our home country and our new one have had difficulties," he says. "But it will be good for us here in time." (unp.)

This specific detail could potentially situate Farrah's experience within the realities of post-9/11 scapegoating and racial profiling. However, her dad's gloss of the political situation downplays serious conflicts and elides systemic critique. This representation is part of a trend in multicultural children's literature that, in equating pluralism and harmony, fails to represent how pluralism is manifested in power (Ching).

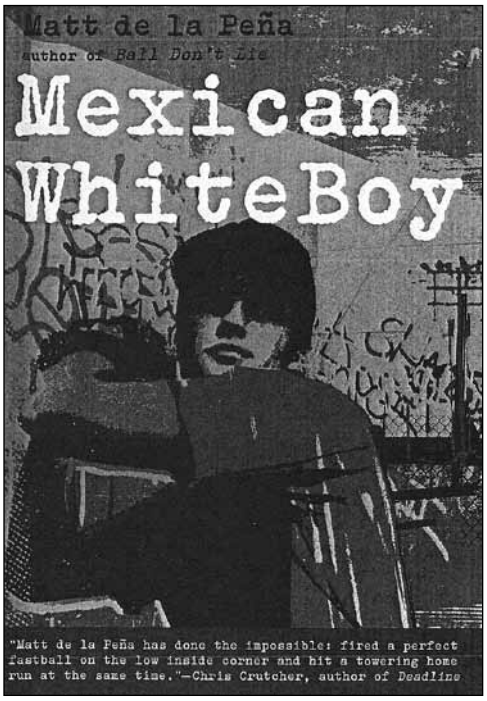
Another reading of the book might infer that Farrah's desire to blend is in part fueled by fear of being from a stigmatized community. Her behavior may be read as a form of what Yoshino has termed "covering": a downplaying or "ton[ing] down [of] a disfavored identity to fit the mainstream" (ix). While Farrah's Muslim faith and her Pakistani heritage are not hidden, these traits are downplayed within the larger narrative of Farrah's learning English and her emerging friendships. Both the character and the book itself "cover" the deeper critical issues lurking beneath the more benign narrative of acceptance. Though the mention that Farrah's people "are not always liked here" is brief, within an inquiry-based classroom it could provide an opening to situate issues of language within social and political dynamics, including a discussion of the ways marginalized communities have had to cover aspects of their identities in order to survive.

Silence as Resistance: Hybrid Language Identities

While *One Green Apple* represents acquisition of English as an unequivocal good, Matt de la Peña's acclaimed young adult novel *Mexican Whiteboy* is more ambivalent, and investigates how issues of

language cannot be disentangled from identity and social positioning. In introducing the main character, Danny, de la Peña writes:

> At his private school, they don't expect much else from him. Danny's brown. Half-Mexican brown. And growing up in San Diego, that close to the border, means everyone knows exactly who he is before he even opens his mouth. Before they find out he can't speak Spanish, and before they realize his mom has blond hair and blue eyes, they've got him pegged.



Later in the book, readers learn more about Danny's dual identity and the roles he must continually negotiate across varied communities. At his prep school:

> [the] only others who share his shade are the lunch-line ladies, the gardeners, the custodians. But whenever Danny comes down here, to National City—where his dad grew up, where his aunts and uncles and cousins still live—he feels pale… Less than. (2)

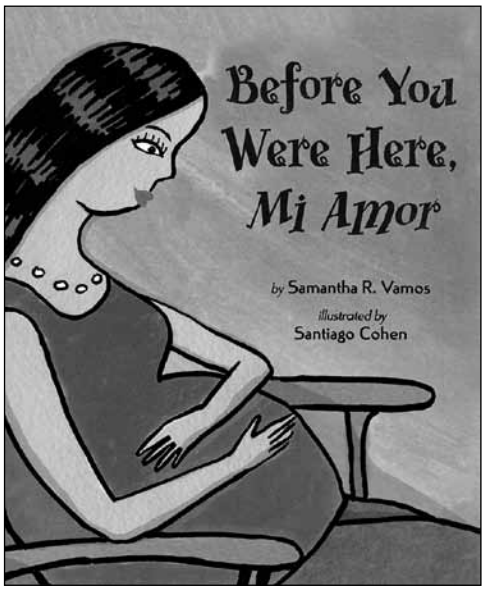
Because of his biracial heritage, Danny finds himself between two worlds, in some ways an outsider to both. In his elite and predominantly white school, he encounters racism and classism aimed at the broader Latino community. When he visits the Mexican side of his family, the fact that he does not speak Spanish excludes him from full participation. Danny feels resentful that his father did not teach him Spanish at the same time that he channels his anger at his mother towards a rejection of her English. As a result, at the beginning of the book, he is literally silent. This silence is quite different than the one Farrah embodies. It does not represent a lack of proficiency or confidence, but is intentional and perhaps a form of resistance to ideologies that see mixed identities as unintelligible.

Mexican Whiteboy gives occasion to understand how "language is intimately linked to culture," "a primary means by which people express their cultural values and the lens through which they view the world" (189). Language signals affiliation—how Danny is read in relationship to particular communities, as well as his agency in crafting his own identity. These issues must be contextualized within power relations: the colonization of the Southwest, the history of the border between the Unites States and Mexico, the banning of non-European varieties of Spanish in U.S. schools, and the profiling and, at times, criminalization of non-White Americans; for example, Danny is labeled a "wetback" in school. As Anzaldúa asserts, "ethnic identity is twin skin to linguistic identity—I am my language" (81). Language must be understood as not merely a matter of proficiency—what language(s) Danny speaks

and how well—but in relationship to other aspects of Danny's experiences and identity across contexts, including his class status, skin color, and neighborhood. The book employs Mexican-American varieties of Spanish to more accurately represent and validate young people's language practices. For example, phrases like "I got it, *ése*" and "This one's mine, *vato*" (7), uttered by the youth in the midst of trying to catch a baseball, come from Mexican American vernacular Spanish. Just as there are multiple Englishes, Spanish is not monolithic. Mexican-American terminology such as "*ése*" and "*vato*" (translated as "man" or "dude") reflects a variety of Spanish that has traditionally been marginalized within United States language hierarchies. In the context of de la Peña's text, its use reflects the characters' socials worlds as part of youth culture, the legacy of Mexican Americans, and the history of both Spanish and U.S. colonization of the Americas.

Language is political, as was made evident when *Mexican Whiteboy* was banned from the Tucson, AZ school district curriculum (Winerap). Schools clearly may not always honor the complexity of students' lived experiences. In order to bridge this divide, we turn our attention to picturebooks that represent the languages of home and community.

Home: Language as Cultural Affirmation



The picture book *Before You Were Here, Mi Amor*, written by Samantha Vamos and illustrated by Santiago Cohen, interweaves Spanish words throughout a predominantly English narrative about a family preparing for a child's birth. Lushly illustrated with bright colors and bold black lines in a folk-art tradition, the words and images work together to evoke perhaps an idealized sense of community and shared labor in the service of care. One can trace the book's lineage to children's naming classics such as *Goodnight Moon*, where objects are rhythmically identified to reaffirm the world as intact with everything in place before the encroaching evening and solitude, the moon symbolizing a steady and secure motherly presence (Lurie).

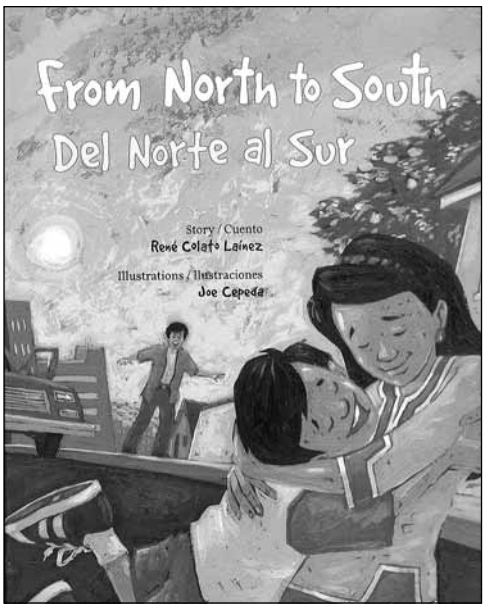
In this story, however, the child emerges from mami's *barriguita* [little belly] to the light of birth and the message is the assurance that the world was fully ready to embrace this newest member of the family. While the mother is still a central figure, and the narrator who speaks is second person to the baby's older self, it becomes clear that there are other stars in the child's social and emotional universe. One of the primary functions of the use of Spanish is to name an extended network of support composed of individuals—*abuela*, *abuelo*, *papi*, *hermano*, *hermana*, *nieta*, *nieto*, *tía*, *tío*, *perrito*—who all play a role in the creation of what will be daily objects of familial intimacy and practices of nurturance in the child's life: *Papi* [daddy] carves a *mecedora* [rocking

chair] so *mami* [mommy] and babe "could rock and cuddle together"; *Abuela* [Grandma] paints the bedroom as a tropical jungle; *Tío* [Uncle] cooks *arroz con leche* for *mami* so the baby will have "a sweet and gentle nature"; *Papi* "recites *poesía cantada*" [sung poetry] while strumming his guitar; *tía* [auntie] makes a *movil* [mobile] for the crib; and *hermana* [sister] draws a picture of "*nuestra familia* [our family] to show . . . who everyone is." Birthing and childcare, the book suggests, are not merely individual processes. Memory, too, is not about individual cognition so much as culturally mediated narrative that enables collective access to a past that precedes our own existences, "before you were here."

Memory, too, is not about individual cognition so much as culturally mediated narrative that enables collective access to a past that precedes our own existences, "before you were here."

Before You Were Here, Mi Amor is not a didactic book; it reads as sweet and gentle as the presumed nature of the child who will enter such a loving family. The use of bilingualism validates the hybrid language practices of many Latino homes (Chappell & Faltis), and encourages a broad readership of Spanish and non-Spanish speakers through the evocative illustrations and appended glossary. The Spanish words also affirm an interdependent cultural ethos and legacy that may stand in contrast to more self-reliant ideologies of personhood. If supportive kinship networks are already becoming an endangered species, with families geographically splintering for economic reasons, the nostalgia for the proximity of loved ones stirred by Vamos and Cohen becomes all the more poignant when juxtaposed with another Spanish-English picturebook about a Latina family, *From North to South/ Del Norte al Sur*, written by Rene Colato Laines and illustrated by Joe Cepeda.

From North to South/Del Norte al Sur tells the story of a father and son travelling from San



Diego to visit Mama, who was apprehended by authorities at her work in a factory and deported to Tijuana for not having "those papers/*esos papeles*." It is written from the child's perspective and provides a moving account of his anticipation of seeing Mama, who is currently residing at the women's refuge El Centro Madre Assunte, and their precious time together until an unspecified date when they may be more permanently reunited. In some ways Colato Lainez writes a more conventional bilingual picturebook, with the narrative on each page written in both "standard" English and in "standard" Spanish. In addition to honoring both languages, this approach might best be understood within the larger theme of book: No matter what language the story is told in, its message about the human dignity of families and their rights to be together has universal resonance that should transcend constructions of nationhood and citizenship, especially in a neo-liberal economy that promotes the free flow of goods and services but not necessarily people.

The picturebook's front and back endpages are a map of the Southern California and Northern Mexico region, with pronounced red lines demarking what Anzaldúa has referred to as the "open wound" (24) of the border. The story reminds us, however, that although these political designations profoundly and unequally

impact people, they do not define families' identities or their senses of home. It is significant that Lainez uses the phrase "*esos papeles*" rather than the label "undocumented" or the even more explicitly criminalizing "illegal" that is so pervasive in U.S. media coverage of immigration. Whether someone does or does not have "those papers" is more a matter of contingency than an essential characteristic of one's identity, especially given the contested history of the border region and its legacies of colonization. The family in *From North to South/Del Norte al Sur* demonstrates that home is perhaps primarily a matter of caring human relationships, as the mother and son recreate in EL Centro Madre Assunte their lives in San Diego by hanging up pictures, artwork, and—with other children at the refuge—planting flower seeds in honor of separated family members waiting to be reunited. As Mama responds to another child, Teresa, who wonders if all the children will be with their parents: "No matter where they are our loved ones are always with us because they are in our hearts."

…children's worlds encompass multiple legacies and linguistic resources of various transnational communities…

Neighborhood: Language as Learning from Others

With the growing diversity of neighborhoods, children's linguistic communities extend beyond their family heritage. Our own experience growing up and teaching in city centers suggests that children's worlds encompass multiple legacies and linguistic resources of various transnational communities, and that dominant representations of intergroup strife belie the everyday ways people work productively across cultural and linguistic boundaries.

Public spaces may present one context for productive intercultural exchange and cooperation. This sentiment is captured in Leyla Torres' picturebook *Subway Sparrow*, which details how subway riders in New York City, including a young protagonist, work together across boundaries of language, culture, and age to help liberate a bird trapped in the train. The scenes feature English, Spanish, and Polish:

"We're slowing down! Let's catch him before the crowd gets on the train."
"Quizá con mi sombrilla."
"Nie dotykaj go parasolem!"
"No, forget the umbrella—it might hurt him."

When the older Latino gentleman in the story suggests that "perhaps with his umbrella" they might be able to catch the bird, a Polish-speaking woman warns not to touch the umbrella, and the English remark notes the flaws of the proposed plan. The various languages are in dialogue, but there are no translations that subordinate one language to another. The accompanying illustrations provide cues to the content of the conversation: the Latino man holds the umbrella aloft, and the Polish woman positions her hand in a gesture that communicates stop. The physical movements and concrete objects are aids for the characters in developing joint understandings, rendering the authentic texture of intercultural communication. These linguistic choices are also significant in that they position the reader as having to make sense of additional languages, and thus enter, if only symbolically, the multilingual problem-solving. This format decenters monolingualism, as well as the omniscience of the English proficient reader, and instead conveys the need for multilingual perspectives—whether

in the form of one's own multiple languages, or from a multilingual community of readers who together can ascertain the full complexity of the text.

Conclusion

In her Nobel Prize acceptance speech, Toni Morrison reinterprets the biblical account of the Tower of Babel, which originates the rise of different languages as an act of God intended to break the people's unity and thus thwart their hubris in constructing a path to Heaven. Instead, she offers:

> The conventional wisdom of the Tower of Babel story is that the collapse was a misfortune. That it was the distraction, or the weight of many languages that precipitated the tower's failed architecture. That one monolithic language would have expedited the building and heaven would have been reached…. Perhaps the achievement of Paradise was premature, a little hasty if no one could take the time to understand other languages, other views, other narratives period. Had they, the heaven they imagined might have been found at their feet. Complicated, demanding, yes, but a view of heaven as life.

In this reading, multilingualism is conceptualized not as a punishment or barrier, but rather as an epistemic opportunity to foster new understandings, views, and narratives. Unfortunately, in the U.S. many schools endorse, too hastily, an English-only approach in the name of prerogatives such as efficiency, exclusive national identity, or access to the dominant culture. Too often this happens at the expense of valuing our students' diverse cultural and linguistic lived experiences, promoting hierarchy rather than mutual understanding and edification (Campano & Ghiso). As the books we have spotlighted in this article suggest, the predominantly English school context in the United States does not necessarily reflect children's worlds at home and in their neighborhoods—their hybrid language practices, histories of immigration, and interactions in multicultural contexts. More work needs to be done in order to bring students' worlds into schools and create spaces where all members of a learning community might communicate across languages and culture. The intellectual and empathetic labor involved in genuinely listening to and learning from one another is certainly a "complicated," "demanding," and time intensive endeavor. It is also the precondition for inquiring into our flawed social arrangements and imagining, with students, a better world, a more immanent and realistic utopia "found at their feet." The emerging body of children's and adolescent literature addressing issues of multilingualism offers an invaluable resource for this collaborative educational project.

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In this novel Liu Xianping's descriptive passages make the reader feel at times that we are reading poetry instead of prose. Yet, the author also disperses a large amount of scientific detail, underscoring the real importance of the environmental scope of the novel, and the work of environmentalists who are counterparts to the scientists in the novel. This scientific bent is played off of, and at times even mingled with, the legends and traditions of the local people in the novel, the Mongolians. Although there are characters that can be said to embody each type—the traditional tribesman, and the modern educated scientist—these characters are able to speak and listen to each other. They work together to help protect the pandas, which have a charm and a magic that is all their own, regardless of whether they are being viewed in ancient or modern terms. The panda, and indeed the traditional way of life, is threatened by both natural and human dangers, and requires this cooperation through and between cultures, or, rather, the same culture at different evolutionary stages.

The Legend of Pandas shines in its ability to make children (and adult readers) aware of the need to protect our environment as well as our heritage.

Erin Peters

Liu Xianping

The Legend of Pandas.

Trans. Zhang Xu, Yang Jiangxia, et al.
Hefei: Anhui Children's Publishing House, 2011
ISBN: 9787535331946
494 p.
(YA novel; ages 12+)

Celebrating and Revitalizing Language: Indigenous Bilingual Children's Books

by NANCY L. HADAWAY
AND TERRELL A. YOUNG

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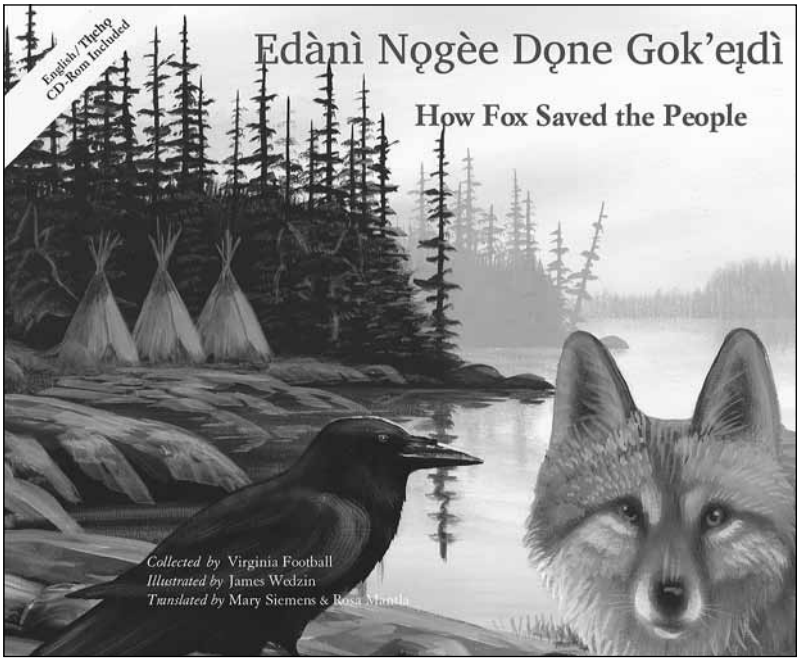
Terrell A. Young is a professor of children's literature at Brigham Young University and has served on several children's literature award committees including the Notable Books for a Global Society Committee.



Children's literature is a powerful means of connecting children and adults in language and literacy development, potentially contributing to multilingualism and indigeneity. This article considers how indigenous bilingual children's books from Australia, Canada, and New Zealand can be part of language revitalization by applying three emphases of ideological theory—awareness, positionality, and multiple perspectives—in order to better understand the issues and increase the likelihood that indigenous bilingual books can be used in language revitalization efforts.

Colonization of Australia, Canada, and New Zealand had devastating consequences for the indigenous populations. As Kim Scott notes, "Land was stolen, a particular power relationship has been imposed and maintained between Indigenous and non-Indigenous people, and serious effort has gone into disconnecting Indigenous people from land, from language, from culture, and from one another" (i). Long-range effects have included dramatic declines in indigenous populations and rapid loss of indigenous languages and cultures. According to the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), more than 250 original indigenous languages have dwindled to 145, the majority critically endangered, with few speakers, mainly

older adults (3). Owona McIvor notes that in Canada original indigenous languages and dialects have decreased from 450 to only 60. New Zealand's only indigenous language, Māori, is reported by Statistics New Zealand ("2001 Survey") to have only 9% of Māoris age 15 and over who speak it well or very well.

In response to the situation of language endangerment, indigenous communities and other activists have implemented many language revitalization efforts. However, Paul Kroskrity suggests that such efforts may be hampered by conflicts of beliefs due to the "interaction of indigenous, colonial, post-colonial, and professional academic perspectives" (71). Thus, he proposes connecting ideological clarification with language ideological theory, specifically considering awareness, positionality, and multiple perspectives, in order to anticipate, understand and solve problems that may arise in language revitalization projects.

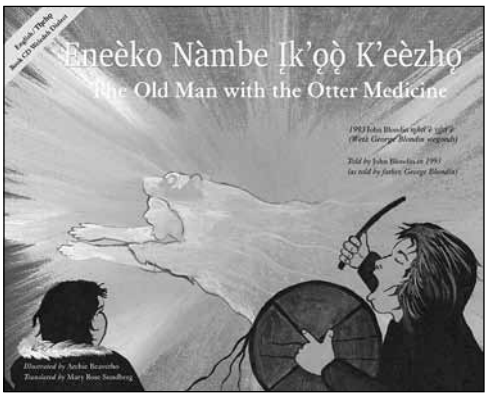
Children's literature is a powerful means of connecting children and adults in language and literacy development, potentially contributing to multilingualism and indigeneity. In recent years, there has been an increase in the publication of indigenous bilingual children's books; however, these efforts have encountered controversy and criticism due to the different perspectives brought to the process. There is "a tension and delicate balance between commercial interest, 'literature' and the imperatives of Indigenous concerns" (Scott iv). This article considers how indigenous bilingual children's books from Australia, Canada, and New Zealand can be part of language revitalization by applying the emphases of ideological theory, awareness, positionality, and multiple perspectives in order to better understand the issues.

Children's literature is a powerful means of connecting children and adults in language and literacy development, potentially contributing to multilingualism and indigeneity.

Awareness

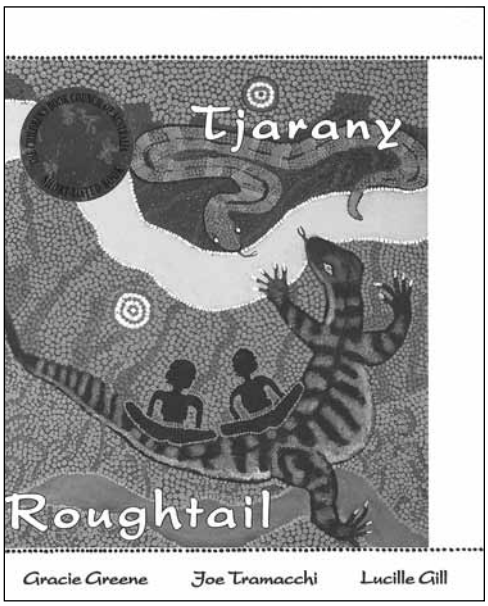
Kroskrity contends that awareness is critical to ideological clarification as it moves linguistic beliefs and practices into consciousness allowing those involved to recognize issues and discuss them. Paradoxically, one of the issues with indigenous bilingual books is language, which is complicated by multiple dialects and orthographies in some indigenous language communities. Indigenous bilingual books that provide language information help to bring these concerns to the forefront and help to dispel the cultural conglomerate notion, as noted by Junko Yokota (157), establishing that variation exists among and within indigenous language groups. In Virginia Football's *How Fox Saved the People*, the front matter explains, "Just as languages change as they migrate across countries, over time, different regions take on their own dialects because of isolation or exposure to other language groups…these stories have been written in the Weledeh dialect of Dogrib" (unp); endnotes describe orthography and pronunciation of Dogrib. Pat Torres' *Jalygurr: Aussie Animal Rhymes* and Julie Flett's *Owls See Clearly at Night: A*

Michif Alphabet also include pronunciation guides and language information. To be useful to language revitalization, indigenous bilingual books must truly reflect a language community. As Jane Simpson stresses in the blog, "Transient Languages and Cultures," respect matters regardless of how strong the language is. "It's their language; they have the right to say how it's spelled, what the words of the language are."



As indigenous language is endangered, cultural heritage is also threatened, and literature may be seen as one permanent means of recording both language and culture. The front matter of *The Old Man with Otter Medicine* includes this note from author John Blondin's father, "Many of my stories are a history of my people and our culture… My fear was that our stories would be lost in the future. The only way to preserve our stories is to put [them] in writing so people…can read them when they want in the future" (unp). Yet, as Suzanne Romaine observes, "our forms of preservation may themselves destroy what they seek to preserve" (13). In this case, genre affects natural translation as folktales are heavily influenced by oral storytelling, which has a different "sound" than mainstream texts. In *How Fox Saved the People*, the text of an original retelling of the tale by Tłı chǫ elder Harry Mantla is included at the end. A publisher's note states, "We continue to make efforts to maintain the integrity of each legend even as we change its form from the original oral tradition to the written word" (unp). However, small deviations from the Tłı chǫ elder version were made. A book review in *CM Magazine* by Lara LeMoal points out "particularly vivid and humorous details of the story are missing." Thus, as a language community's stories are published, they may move farther and farther away from original versions.

Besides language variation and language integrity, language ownership is also a concern. The AIATSIS "Aboriginal Studies Electronic Data Archive" notes "many speakers of endangered indigenous languages consider that their language is their intellectual property, passed down to them from their ancestors." As proof of communal ownership, *How Fox Saved the People* is copyrighted to the Tłı chǫ Nation, not the individual storyteller. Gracie Greene, Joe Tramacchi, and Lucille Gill also note this sense of ownership and close connection of people, language and land in *Tjarany Roughtail* through extensive endnotes with diagrams of kinship relationships as well as the following explanatory note.



The Tjukurrpa you have just read are often told among family groups after an evening meal. Their telling is a part of family life and helps to keep the culture and law of the Kukatja people. These stories, and the tracts of country they

> are connected with, belong to different kinship groups. The Roughtail Lizard Dreaming tells of how the stories were given as songs to the people, and is the starting point of the Kukatja family and kinship system. (37)

As part of an ethical responsibility to protect language and story ownership, Betsy Hearne contends that folk tales should provide a highly visible note with the source(s) of the tales, the cultural context, and the changes the author has made (with a rationale for each) (23). Notes indicating the roots of other folklore in indigenous bilingual books in this article are not as detailed as the information in *Tjarany Roughtail*, but authors did trace stories to groups such as the Dené and the Métis of Canada and the Kukatja of Australia as well as to geographic areas as in the Kimberley Region of Western Australia and the Sahtu Region of the Northwest Territories in Canada.

Previous mainstream publishing practices limited the number of indigenous authors whose work was accepted and constrained the indigenous voice through the editing process. However, an increasing number of indigenous authors, editors, and publishing companies have helped to bring awareness to these issues and to fuel the publication of children's literature spotlighting indigenous languages. In Australia, for example, the Institute of Aboriginal Development (IAD) Press launched Jukurrpa Books, an imprint focused on children's literature by indigenous authors, and Magabala Books is one of the largest publishers of children's books by and for indigenous people. Similarly, Canada has several indigenous publishing houses including Theytus Books, First Nations owned and operated and committed to developing and publishing indigenous writers, and in New Zealand the independent Huia Publishers produces books describing the diverse range of Māori perspectives as well as books for learning Māori.

Given previous criticisms and growing concern about indigenous languages, mainstream publishers are expanding efforts. Simon and Schuster Australia translated Ted Prior's popular *Grug Learns to Read* into Karrawa for use by literacy groups working in Borroloola, Northern Territory. Canadian-based Groundwood Books as well as Fifth House and Red Deer, imprints of Fitzhenry and Whiteside, have published indigenous bilingual books, and Random House New Zealand and Scholastic New Zealand publish books in Māori.

To extend the reach of traditional publishing and perhaps to tailor endeavors to individual language communities, regional and national language centers such as The Wangka Maya Pilbara Aboriginal Language Centre (http://www.wangkamaya.org.au/), the Indigenous Literacy Foundation (http://www.indigenousliteracyfoundation.org.au/), the Saskatchewan Indian Cultural Centre (http://www.sicc.sk.ca/), and the Gabriel Dumont Institute (http://www.gdins.org/) now publish indigenous bilingual books for literacy instruction.

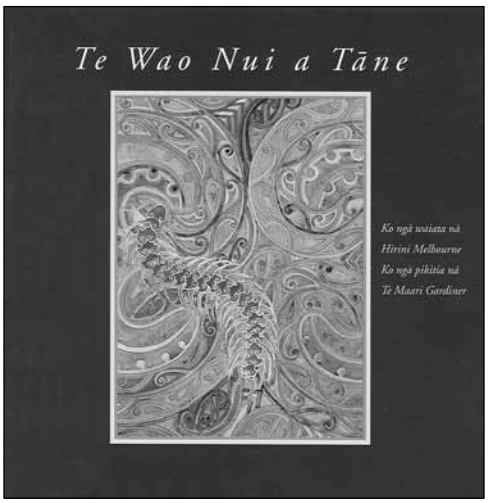
…indigenous bilingual books allow the outside community to expand their awareness of cultural and language diversity and to begin to understand the issues of language endangerment and revitalization.

Finally, indigenous bilingual books allow the outside community to expand their awareness of cultural and language diversity and to begin to understand the issues of language endangerment and revitalization. While helping her daughter with a school project, Susan Whelan, a freelance writer, found Faith Baisden's *Lenny and the Big Red Kinan*, featuring terms from the Awabakal language. In her blog, *Reading Upside Down*, Whelan notes, "Reading this story…has highlighted how little I know about the Awabakal people. I must confess I am a little disappointed with this fact given that I was born and raised within the Awabakal lands."

Positionality

Kroskrity maintains that when we recognize that our beliefs and feelings about language emerge from our "position" in a group, we are better able "to appreciate why others, who do not occupy a similar position, may have different views" (80). Nancy Dorian reminds us that "Europeans who came from polities with a history of standardizing and promoting just one high-prestige speech form carried their "ideology of contempt" for subordinate languages with them when they conquered far-flung territories, to the serious detriment of indigenous languages" (9). A corollary to this is that "bilingualism (and by extension multilingualism, all the more so) is onerous" (11). One common objection to bilingual education is that it may handicap schoolage children even though research reported by Claude Goldenberg and others supports the benefits of home language in literacy instruction (40). Despite children's critical role in indigenous language revitalization, census data from the Australian Bureau of Statistics, Statistics Canada, and Statistics New Zealand ("QuickStats") indicate that as indigenous populations increase, the number of indigenous language speakers decreases, especially among younger individuals. This "subordinate" position of indigenous languages may be reflected in subtle and not so subtle ways in children's literature through theme and format. David Bouchard's *The Secret of Your Name: Proud To Be Métis* explores the narrator's discovery of his Métis roots while author notes share how many Métis people have denied or abandoned their mixed blood heritage.

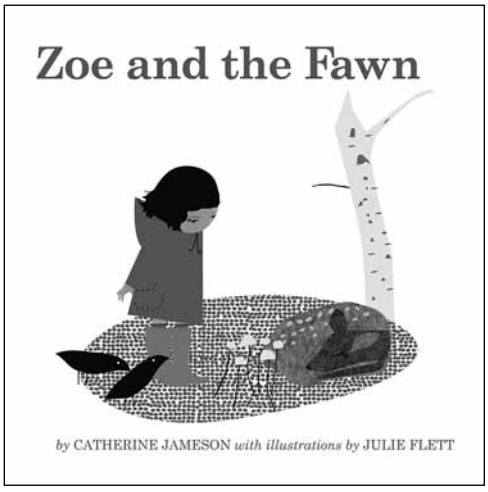
Bilingual books are published in multiple formats, according to Gisela Ernst-Slavit and Margaret Mulhern, which sometimes reflect the "position" of languages. The most familiar format for bilingual books may be dual language books such as *Jalygurr: Aussie Animal Rhymes* or David Bouchard's *Nokum Is My Teacher, with* the complete text in two languages, either with separate language entries on one page or with the different languages on opposite pages. This format gives the appearance of equality between the languages. Yet, bilingual works may give one language precedence over the other. According to the Multilingual Resources for Children Project, presentation on the page may indicate higher status through order of appearance or differences in font size, boldness, spacing between lines, or type quality of scripts (44). For instance, the books in Dogrib/English published by Theytus and cited in this article present the indigenous language followed by English while the other Canadian bilingual books present English first.



A few dual language books have the indigenous language version first with the English version following like an appendix. For example, Hirini Melbourne's *Te Wao Nui a Tāne*, a collection of Māori poems that celebrate New Zealand's native forest, focuses on the Māori with full page presentations of the 28 poems opposite vivid illustrations, adding English versions of the poems in smaller font in only 10 pages. This format gives precedence to the Maori. Likewise, Waiatarua Publishing specializes in resources to schools and educational environments including a set of a dozen retellings of Māori myths and legends privileging the te reo Māori text foremost with English on the opposite page.

Other bilingual books are published in separate language versions, a practice common in New Zealand with separate books in Māori and in English. Some are published simultaneously in both languages, and others are released sequentially. In 1990 Gavin Bishop published *Katarina*, based on his paternal great aunt's struggle between ways of her Māori culture and ways of her "Pakeha" husband; in 2008 Katarina Te Heikoko Mataira translated *Katarina* into te reo Māori. Different language versions may be written by the same author or by a translator. For instance, the English version of Chris Szekely's Rāhui with embedded Māori terms and phrases and a glossary was simultaneously published with a complete Māori version of the book translated by Brian Morris.

Again, separate language versions give the impression of equal positioning of languages, but a critical consideration for both dual language bilingual and separate version bilingual books is whether the text in each language is accurate and natural. Maria Nikolajeva describes the complex process of translation, noting that "A translator is faced with the necessity of choosing between several meanings of a word in the source language and finding the adequate word in the target language. Further, translation implies not only conveying denotation (the literal, dictionary meaning of words), but also connotation, that is, contextual meaning that may change from text to text" (407). Moreover, Isabel Schon cautions that literal renditions may lack the flow of the native language and may include incorrect lexical constructions, unclear phrases, awkward expressions, and grammatical, spelling, and/or typographical errors (ix).



For readers not familiar with both languages, author, illustrator, and translator information become important for establishing credibility. Some larger publishers use in-house translators who may not be identified which may send a negative message about the importance and position of a language. Most books in this article cite the

translator and add information about the author, illustrator and/or translator—including specific indigenous heritage or connection to the indigenous community. For example, Maisie Barlow, author of *Jirrbal: Rainforest Dreamtime Stories*, one of the few surviving elders of her language group and a teacher of Jirrbal, provides extensive author notes detailing her personal life.

Bilingual books may also be interlingual, with a primarily English text interspersed with indigenous words and phrases. This format may reinforce the misconception that indigenous languages are not as complex and developed as English. This is certainly not the case; all languages are equally complex. In interlingual books, indigenous words may be woven seamlessly into the English text as with *Corroboree* by Angus Wallam and Suzanne Kelly or inserted in parentheses behind the main text as in *Zoe and the Fawn* by Catherine Jameson. This latter format may make the indigenous language appear more an afterthought rather than an integral part of the

text. Perhaps the most effective interlingual work cited in this article is the Australian book *Corroboree*. Some terms in Nyungar are followed with English equivalents, but often meaning is indicated using appositives, for example, "Wirring pours gaba (water) into the coota—a bag made from kangaroo skin" (unp).

Another consideration for interlingual texts is whether the author provides a text notation or glossary which enhances the position of the indigenous language making it seem more an equal partner with English. In *Corroboree* all indigenous terms on a page are reiterated in a border around the page with Nyungar in white font followed by English in black font, and the endpapers provide an alphabetized list of all the indigenous terms used in the book—first in English, followed by Nyungar. In *Jirrbal*, the translations are in parentheses following the indigenous words: "Once, long ago, Nguma (father) and Yabu (mother) wanted to go fishing. It was garringa (daytime) and the garri (sun) was shining all over the bugan (forest)" (22). However, the language is positively positioned since the illustrator supplies a small icon next to each Jirrbal word keyed to a glossary. In *Zoe and the Fawn*, Syilx equivalents appear in parentheses behind the English; however, the specific indigenous language is never identified in the book, with the only mention of Syilx in the front matter copyright description. Book reviews and web search established that Syilx is the language of the Okanagan people. *Zoe and the Fawn* is a good predictable book for literacy development in English but limited in terms of providing meaningful support for language revitalization or positive positioning of the indigenous language.

Finally, awards can positively position indigenous literature. To celebrate outstanding books published in indigenous languages, the Marrwarnging Award was established in 1999 as an initiative of The University of Western Australia to target published and unpublished Aboriginal and Torres Strait Islander writers. Angus Wallam and Suzanne Kelly received the Marrwarnging Award for *Corroboree*. Similarly, in 1995 the Library and Information Association of New Zealand Aotearoa established the Te Kura Pounamu Medal for the writer of the book considered the most distinguished contribution to literature for children and young adults written in Te Reo Māori. Chris Szekely received this medal for Rāhui. Many other awards and annual booklists honor indigenous as well as other children's literature, thereby establishing that indigenous literature can compete successfully with mainstream works. As examples, Gavin Bishop's

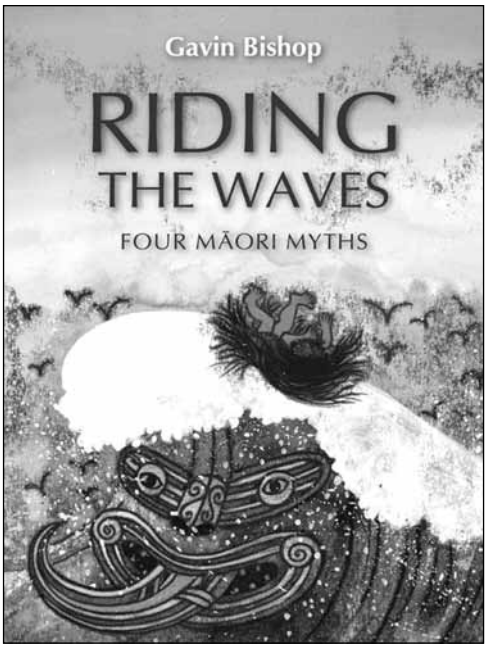
Riding the Waves was placed on the Children's Literature Foundation of New Zealand's Notable Book List, and *This Is the House that Jack Built* was the 2000 New Zealand Post's Medalist for both Children's Book of the Year and Picture Book Awards. Similarly, Hirini Melbourne's stunning collection of poems in both Māori and English won the 2000 New Zealand Post's Nonfiction Medal, and Szekely's *Rāhui* received the 2012 New Zealand Post's Picture Book Medal. The list of children's books cited in this article indicates with an asterisk those books that have received an award or nomination.

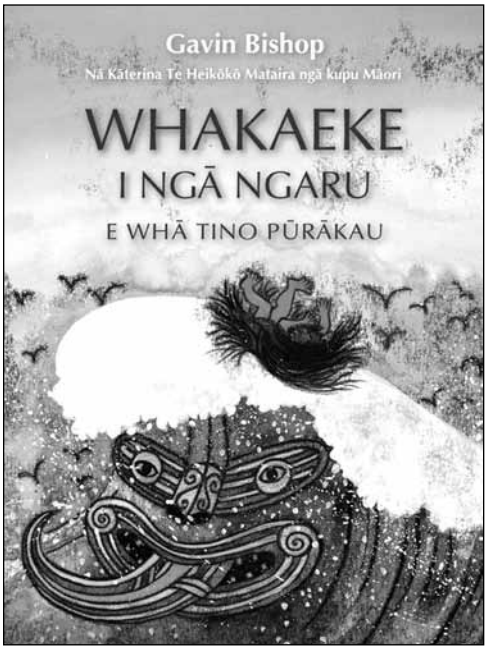
Multiplicity

Kroskrity claims that "By expecting a multiplicity of perspectives…and different language ideologies, we are better able to anticipate who needs to be dialoging with whom (e.g., young and older generations, elders and teachers, traditional leaders and non-traditional representatives)" in order to reach ideological clarification (81). The themes of indigenous bilingual books reflect multiple perspectives and the tension between preserving the history and cultural roots of the indigenous group and presenting these groups as integral members of contemporary society.

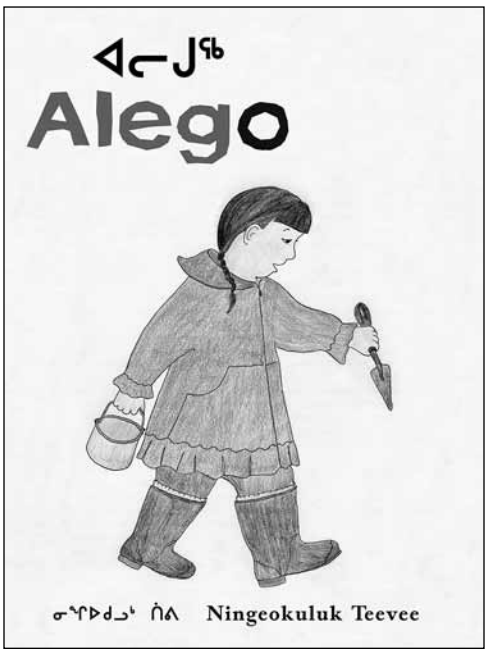
The themes of indigenous bilingual books reflect multiple perspectives and the tension between preserving the history and cultural roots of the indigenous group and presenting these groups as integral members of contemporary society.

Folklore, a common theme, reflects a culture's values and is often of concern to the elders who are interested in preserving the cultural heritage. Clare Bradford considers traditional indigenous narratives as "stories which articulate the fundamental beliefs and values of Indigenous clans and communities and are directed toward Indigenous audiences" (333). New Zealand author and illustrator Gavin Bishop often retells Māori myths, including *Riding the Waves*, a collection of traditional narratives that explain how the world was created and how Aoterora New Zealand was populated, among other phenomena. Katarina Te Heikoko Mataira translated it into te reo Māori version, *Whakaeke I Ngā Ngaru*.

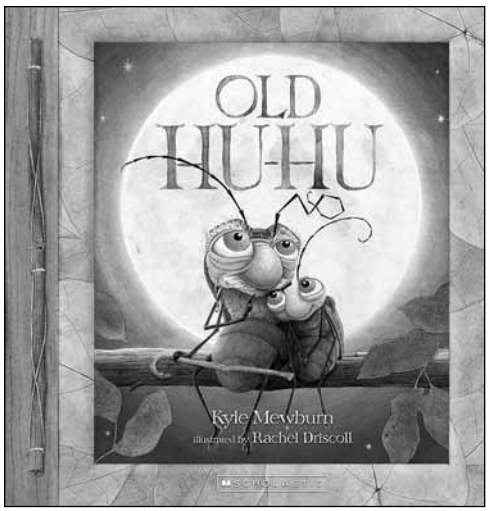




Several bilingual books from New Zealand offer contemporary and historical perspectives inviting dialogue between young and old, indigenous and non-indigenous. In *Rāhui* a cousin drowns and the entire Māori community honors his memory through holding services and placing a Rāhui (temporary prohibition on swimming) at the beach where he drowned. Two picture books incorporate Māori along with colonist history. Gavin Bishop's *This Is the House that Jack Built* and its Māori translation *Koinei te Whare na Haki I Hanga* contain two story strands. One based on the traditional *The House that Jack Built* portrays Jack Bull's travels from London to New Zealand as a settler and his efforts to build a home and a career. The second strand illustrates the story from a Māori perspective beginning with the creation. As Jack's house grows, the Māori story and illustrations weaken and fade. Jennifer Beck's contemporary book *Remember that November* and the Māori translation Maumahara ki tērā Nōema by Kawata Teepa describe a school speech competition in which a boy tells about Guy Fawkes and the gunpowder plot that occurred on November 5, 1605 in Great Britain. Everyone believes that the boy will win until a girl with a white feather in her hair shares the story of the November 5th Parihaka Invasion of 1881, when a 1500 man militia raided and plundered the largest Māori settlement in New Zealand—destroying homes of over 2000 Māoris, ruining their crops, and slaughtering their livestock.



Several books illustrate contemporary interactions of older and younger generations and show elders serving as teachers sharing traditional knowledge and skills. The first two bilingual books also demonstrate intergenerational indigenous language use to support language revitalization. In Ningeokuluk Teevee's *Alego*, a young girl accompanies her grandmother to the shore on Baffin Island to collect clams. This book in Inuktitut and English offers an intimate portrait of Inuit family life. In Leah Dorion's *Relatives with Roots: A Story about Métis Women's Connection to the Land*, a vividly illustrated picture book, another granddaughter experiences nature in the bush as her grandmother shares her knowledge of herbs and traditional healing. Tomson Highway's *Fox on the Ice* recounts a family ice fishing expedition, embedding interesting details as the father cuts two holes in the ice to use a jigger-propelled fishing net. David Bouchard presents elders sharing cultural roots through dance and ritual in *The Drum Calls Softly* and *Long Powwow Nights*, and he portrays a poetic elder/youth dialogue between grandmother and grandson in *Nokum Is My Teacher*, as the young boy questions why he should learn about the world outside the reserve. Kyle Mewburn's *Old Hu-Hu*, published in New Zealand in both English and Māori, depicts the incredible loss that the little insect Hu-Hu-Tu feels upon Old Hu-Hu's death while others remind Hu-Hu-Tu that Old Hu-Hu's memory remains in things



around him. Finally, *The Land Is Our Storybook* series offers contemporary perspectives highlighting the geography, languages, and cultures in the Northwest Territories of Canada. The interlingual book *We Feel Good out Here* by Julie-Ann André, a Gwichya Gwich'in, and Mindy Willett is one example within the series.

Conclusion

Publication of indigenous bilingual children's literature has been fueled by the desire to preserve authentic voices and stories and to revitalize indigenous languages. While on the surface the emergence of indigenous bilingual books seems to be a positive trend, a closer examination of the literature and publishing processes is needed. Critically reviewing the literature for language variation, integrity, and ownership, subtle and overt messages about the position of indigenous language and culture, and multiple perspectives can contribute to literature that authentically reflects a language community thereby increasing the likelihood that it will be used in literacy and language revitalization efforts. Commercial and indigenous publishers as well as literacy groups must consider the conflict of language ideologies and the clarification needed as well as the potential reading market. In New Zealand a critical mass of Māori speakers makes publication of separate books in Māori and English profitable. In Australia and Canada, where some indigenous language groups are quite small and decreasing, publishing exclusively for that population may not be viable. Publication of dual language indigenous books is not without controversy and conflict; however, dual language books can be marketed to both indigenous language readers and language learners and to non-indigenous readers across international boundaries. Indigenous groups in Australia, Canada, and New Zealand have rich linguistic heritages to preserve; these are heritages we can all celebrate

…these are heritages we can all celebrate through indigenous bilingual books.

through indigenous bilingual books. However, as Nancy Lord cautions, "Books and recordings can preserve languages, but only people and communities can keep them alive" (68).

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House renovations, Harley-Davidson motorcycles, magic and bullying may seem thematically incongruent, but well-established Norwegian author Kari Woxholt Sverdrup weaves them together in a satisfying way in this young adult novel. Narrated by Anna, a girl in her mid-teens whose world is turned upside down when her father abruptly leaves, the novel details her move to a new home and community with her artist mother and younger brother. As Anna struggles to adjust to a new school and classmates, an accidental angel—a motorcycle-riding Irish carpenter and musician appropriately named Patrick—appears on the family's doorstep, and his renovations to the house parallel Anna's efforts to adapt to her new situation and reestablish her equilibrium. Anna also finds and offers support and acceptance from others, including the mysterious and magic-practicing Ella, a classmate who knows what it is like to be ostracized and bullied. Sverdrup leads us through Anna's emotional journey and her strategies for coping with change by titling each of the nineteen chapters with a different color from her palette, starting with coal black and ending with zinc white as Anna makes a critical decision about her father. While some of the coincidences that drive the story line may seem too neat, it is ultimately Anna's own choices, actions, and inner strength that lead to growth and hint at a possible resolution. Anna's journey and her eventual acceptance of change can provide a useful model for young people facing challenges.

Ingrid Urberg

Kari Woxholt Sverdrup

Tilfeldig engel
[Accidental Angel]

Oslo: Omnipax, 2010
ISBN 978-82-530-3224-2
270 pages
(YA novel; ages 12-15)

Oral Storytelling: Negotiating Text, Performance, and the Porous Story

by ROSEMARIE SOMAIAH

In Singapore, the Storytellers' Circle (STC), a special interest group of the Society for Reading and Literacy (SRL), meets regularly. Run by volunteers, the SRL has been around since 1985 and actively promotes reading and literacy in Singapore. The STC began in 1999. Over the years the monthly STC meetings have been hosted at homes, libraries and dedicated arts centers. After casual conversation and official announcements, members take turns telling stories in the oral tradition. There are many definitions for oral storytelling. In America, the National Council of Teachers of English (NCTE) states, "Storytelling is not the same as reading a story aloud, reciting a piece from memory, or acting out a drama… The storyteller looks into the eyes of the audience, uses his or her own words, and together they compose the tale." In our practice, a story can be told to just one other person in a casual setting, or presented more formally as live performance art with larger audiences. The stories range from retellings of well-known folktales to personal anecdotes and original stories shaped and colored by the experiences of everyone present. As NCTE offers, "The experience can be profound, exercising the thinking and touching the emotions of both teller and listener." I concur.

Rosemarie Somaiah runs Asian Storytelling Network in Singapore and works extensively in the field of education at all levels. She writes, performs and trains students, teachers and adult volunteers working within the community in reading aloud and storytelling skills. She has presented her work at several international festivals and conferences.

Starting with the STC, a small but significant group working in the oral tradition in Singapore has built up some expertise and set up the Storytelling Association (Singapore). The Asian Storytelling Network, a storytelling company that I run, is recognized by the National Arts Council. Yet despite this, and the fact that storytellers from around the world have gathered in Singapore regularly since the year 2000, for the Asian Congress of Storytellers and the Singapore International Storytelling Festival organized by the National Book Development Council of Singapore, it takes some newcomers several months to appreciate the difference between reading aloud and oral storytelling. This is evident when they take a turn to tell a story, for they often turn to a children's book and read it aloud, recite or retell the tale. It could be any book randomly picked from the shelf, but books that are popular include *The Hungry Caterpillar* by Eric Carle, *The Giving Tree* by Shel Silverstein, or *Love You Forever* by Robert Munsch. *There Was An Old Lady Who Swallowed A Fly* by Pam Adams is another favorite. Those more confident about their ability to remember the plot turn to classics from different literary traditions including Tolstoy, Guy de Maupassant and O Henry. In fact, after some minor attempts, my own first significant "telling" at the STC years ago, was a recitation of *Cat You Better Come Home* by Garrison Keillor. However, when asked to present it more formally later, I panicked about copyright issues before writing in to seek permission. At a workshop in Sydney in 2012, I was reassured when American storyteller Connie Regan-Blake said her own introduction into storytelling about 40 years ago began with children's books by Don Freeman and Maurice Sendak.

Thus, over the years, I have found that to be able to shed the skin of a scholar and share a story as a human being can be a daunting step for many new to oral storytelling, especially so for those who have grown up in educational environments that favour the written text (the measurable) over the oral or other multisensory artistic forms. Professional storytellers must find their own voice and consider copyright issues, but there still lingers the misconception among many in education that storytelling is limited to reading aloud. Because of the heavy emphasis on language instruction in the early years many educators also feel that, if the language skills of the "storyteller" are uncertain or unquantifiable as may be the case with volunteers or some teachers-in-training in multilingual environments, the only form of storytelling they can justifiably recommend is "reading aloud."

I now work with story in many forms. I volunteer extensively in the areas of reading and literacy, have led the STC for more than ten years and work as a professional storyteller, educator, and facilitator. I write and tell stories, engage with drama, and collaborate with artists working in other art forms such as music and art. So I am willing to consider both the specific definition of "storytelling" as referring to the oral tradition, as well as the generic definition, which refers to a story told using any and all available means to communicate it, including all forms of new media.

In Singapore, there is renewed interest in the power of "story." In the last few years, the Asian Storytelling Network has been engaged specifically to tell stories based on books by other authors. Starting in 2007, the then Ministry of Community Development, Youth and Sports (MCYS) commissioned us to retell Stories from *MJ's Classroom* by Ho Lee Ling, to promote the United Convention of the Rights of the Child (UNCRC) to primary school audiences of around 200 to 600 children per session, aged from 7-9 years old. Earlier experience had shown that sometimes books distributed free to schools tended to get buried under piles of other books and lie there forlorn and unread, not because the books were uninteresting, but because teachers were too busy delivering the regular curriculum to worry about additional material. The oral storytelling sessions were a sweetener to give teachers ideas about using the books more effectively. The performances triggered the imagination, were very interactive, and included lots of audience participation. These sessions helped stimulate empathy for the characters and excitement about the ideas so that the children and teachers began to see the value within the stories. The essential visuals—the cover of the book and the characters—were displayed without the text to encourage the children to read the book later, or the teachers could read them aloud to their students if necessary. To discourage use of the storybook purely as gradable reading or comprehension exercises and to promote more holistic understanding of the values within the book we alerted the adults involved that the "moral of the story" (the relevant Article of the UNCRC on the last page) was really meant for the teachers and caregivers. The success of this project in drawing attention to the important messages resulted in more such performances in 2010-2011 to preschools, kindergartens and childcare centers with children ranging from 4-6 years old. There were also sessions for special-needs children. The storytellers had to skilfully shape the stories and the ideas within to engage these different audiences.

Among current projects, with the National Library Board (NLB) to encourage reading for pleasure, we present oral storytelling sessions for children based on NLB's recommended booklist for children as part of the Read! Singapore initiative. Similarly, for the Preservation of Monuments Board we have several oral storytelling sessions based on yet another book, *A Narrow Escape: The Fearless Twins and the Magical Kaleido* by Shekinah Linn, at various venues including the National Museum of Singapore. The book draws attention to different monuments in Singapore using the narrative as a hook. While the main adventure story appeals to children, the fine print provides more information for those interested. We use visuals of the buildings as props in telling the story. Some sessions were so successful we could hear the books fly off the shelves.

Live audiences can be challenging for many teachers and adults as each new audience brings fresh perspectives to the session. In such situations, I recommend what I call "the porous story." This requires the storyteller to have intimate knowledge of the story, beyond the immediate

text, so that the frame with relevant details of the plot can be held lightly, but firmly without tension or anxiety, while allowing for audience participation where necessary. In essence, the story should be allowed to "breathe." When we present "Munna and the Grain of Rice" from my book, *Indian Children's Favorite Stories*, we tell the story orally and refer children to the book to compare the two versions. The story has been used as a teacher resource by Caroline McGrath in *Supporting Early Mathematical Development: Practical Approaches to Play-Based Learning*.

Here are some tips that might help a newcomer to reading aloud and storytelling:

1. Commit to preparing for each session carefully and prepare to have fun. Have a clear understanding of the purpose of the activity and what the expectations are. Whether or not you are to be paid, take time to appreciate the difference between reading aloud and oral storytelling. If possible, attend sessions conducted by others with more experience. Then, choose the form of storytelling best suited for you and the audience concerned.
2. If you are doing volunteer work, never imagine you are doing the audience a favour and that anything is better than nothing. You will be doing yourself a disservice. Give the activity the dedication it deserves and, even if the audience enjoys the session immensely with the gains clearly measurable, the person who benefits most might just be you. You will discover much about yourself and build up your skills in meaningful and enjoyable ways. Some of the best teachers are children and people who have had no access to formal education. You don't have to be literate to be wise, though any tool, such as literacy, that allows the flowering of the human spirit is useful to transmit that wisdom.
3. If you are unsure about your own oral storytelling abilities, still worrying about remembering the words, or simply feeling more secure using a book for the inspiring language or deeply moving images it carries, it is worthwhile to remember that such a book has come about after the author, illustrator, book designer, publisher and others spent much time, thought and effort on it. Honor this good work by pointing out the author and illustrator's name and staying true to the language in the book.
4. If you choose to read aloud from another author, it might be best to select a book bought for use on site. Within a library or school setting, it is advisable to use books provided by the organization concerned. This prevents problems of unauthorized use and issues of copyright infringement. Use the book directly. Do not scan or photocopy without permission. Copyright can be a complicated issue, even for textbooks. Some countries have more stringent rules than others, and these can be enforced, though they might seem ridiculous in some contexts. I prefer to tell original stories or retell folktales in any situation where copyright issues are ambiguous.
5. Choose the appropriate book for the audience. Remember the value of the book does not lie in the number of words it uses. Some books that work wonderfully with mixed audiences are simple, direct, beautiful picture books, which all ages can enjoy. Keep in mind too that even young children can understand oral language at levels much higher than they can read if the storyteller uses expressive voice and body language to convey the emotion in the story. This allows listeners to enter worlds they might not otherwise have access to.
6. If you find the story too long to hold the attention of the audience, consider whether it is because it is presented in a manner meant for one proficient reader to enjoy quietly. Would it work to read an extract and simply summarize or retell the rest of the story using other multisensory methods? This might encourage the audience to read further, or at the very least, appreciate the joy that can come from a book. Motivation is crucial to develop reading and literacy skills.
7. If no books are provided and you choose one from your own personal library, there can be grey areas of copyright. If you are to be paid anything at all, even an honorarium, you could create original content or use a folktale with

several versions. You could read one version of a folktale and retell or discuss other versions. This has the added benefit that you would then be moving successfully into oral storytelling and building up your own repertoire. Folktales are considered the collective wisdom of the world, and with a few exceptions, you have the right to retell it in your own contemporary voice.

8. Many good picture books, including original stories created by an author and modern versions of folktales, have great rhythm and pacing which makes them ideal for oral sharing. Working with such books allows you to understand how oral storytelling works and helps you develop your own original repertoire.
9. If you really enjoy such activities, it would be worthwhile for you to hone your own skills as a storyteller. Many retired educators as well as people from other walks of life have found their passion again with storytelling because of the wisdom inherent in many traditional tales and the joy that sharing these stories brings. Dedicated storytellers spend time and money to be properly trained and constantly work on their skills.
10. Many storytellers and authors from different parts of the world have a wealth of expertise and experience. They care deeply about issues facing the world and are willing to share ideas and resources. There is an active online community too. So, if you have made the decision and are willing to make the effort to improve your skills, it is relatively easy to find support to do so.

So, to take the first step, share a story from Aesop's Fables, the Panchatantra or the Jataka Tales; a simple tale from Sang Kancil, Naseeruddin Shah, Anansi, or Judge Rabbit; an episode from the Mahabharata, the Greek myths and legends, the Monkey King or any other story from your own heritage or experience. Find a story that means something to you, one that you know so well that you need not worry about the words. Choose a story that you can almost tell in your sleep. Share it simply with your friends and watch them enjoy it.

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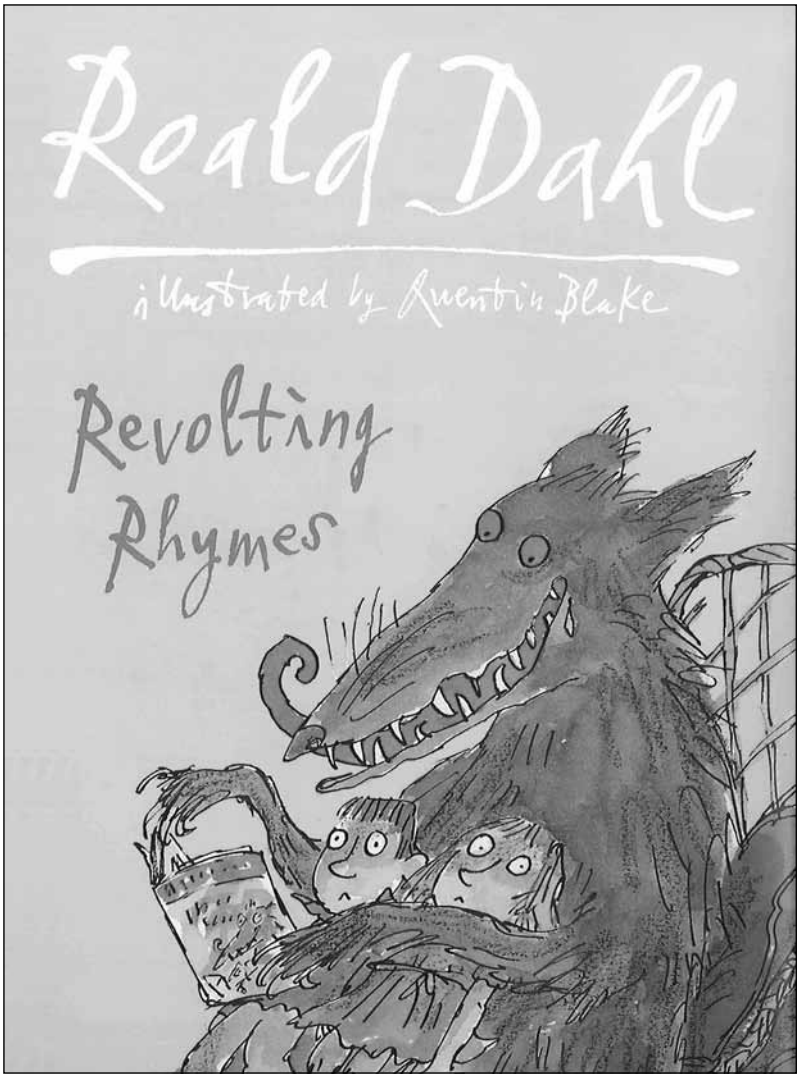
"I have ants in my pants": Classroom Rhyming Inspired by Roald Dahl's Poetry

by TAINA WEWER

Taina Wewer (M.Ed.) is a CLIL class teacher, language teacher (English, German) and teacher-educator in the Teacher Training School of Turku University, Finland. She is currently working on her doctoral thesis on assessment of pupils' English language proficiency in content and foreign language integrated instruction.



How Do Finnish School Children End Up Rhyming in English?

Finnish 12- to 13-year-olds, fairy tales, and poems in English in a classroom are not a common combination. However, when the fairytales are written with witty humor and a twinkle in the eye as Roald Dahl's versions are, not even adolescent rascals are able to resist, especially not when the teaching unit is designed and carried out by two sparkly teacher trainees, Chloe and Sarah, from the United Kingdom. How did this all happen? Before introducing this successful literature unit, I will outline the principles of Finnish education and the linguistic backgrounds of these 6th graders.

On the Finnish Education System

Finland is an independent Nordic country with 5.4 million inhabitants. The Finnish education system has been in the focus of attention for a decade now due to the high achievement in the OECD

Program for International Student Assessment (PISA) studies (oecd.org/pisa/) reporting outstanding scores of Finnish 15-year-olds in mathematical and scientific competences as well as in literacy. Several reasons have been identified behind this success. For example, most children attend municipal kindergarten prior to the start of the formal education at the age of seven. Typically, kindergarten teachers have a bachelor's degree in education. The one-year preschool is optional and free of charge, as is the actual education, which also includes a free lunch during the school day. Education is inclusive and integral: each child receives, when necessary, individual support from the multi-professional staff. The minimum requirement for teachers is a master's degree because the ability to apply theory in practice is perceived as essential. The high-standard of teacher education in turn lures exchange students from abroad. Children's language acquisition is promoted regardless of the mother tongue or country of origin. Children learn to read quickly at a young age because all TV programs are subtitled and broadcast in the original language. They acquire foreign languages effortlessly due to access to foreign languages.

Language instruction plays a significant role in Finland due to the marginality of the two official languages, Finnish and Swedish, which are not widely spoken in the world. For this reason, Finns need to master additional languages. Various language instruction approaches have been introduced especially from 1980's onwards. One of them is Content and Language Integrated Learning (CLIL), which combines both foreign language instruction and content teaching. In other words, resembling the Canadian language immersion programs, various subjects are taught and learned through an additional foreign language with the aim to gain better language proficiency. The proportion of the foreign language varies, which means that the instruction may also be bilingual.

Plurality of Languages and Basic Information of the school

To describe the plurality of languages, let me introduce a boy in the class we are about to follow in this teaching unit. He is from Bosnia, and his mother tongue is Bosnian, but he also speaks some Croatian. He has learned everyday Finnish in interaction with other kids in the playground and in the kindergarten, whereas academic Finnish he has mainly learnt at school. Because he is a student in a CLIL class, he also learns through English. He regularly attends classes in his native language, which is naturally also spoken at home. In addition to these languages, he has opted for one more voluntary language, German (Swedish and French were also available). Consequently, he is studying four languages at the age of 12.

Our school is the Teacher Training School of Turku University (tnk.utu.fi, also in English), which is one of the most multicultural in south-western Finland with 50 mother tongues and more than 1000 learners

in elementary, lower, and upper secondary levels as well as the International School. We provide instruction both in Finnish and English (CLIL and International Baccalaureate program), offering versatile practicing opportunities to both future class teachers and subject teachers. The Teacher Training School of Turku University also hosts many exchange students who add a flavor to our everyday school life. That was how I came into contact with the two student teachers Sarah Barclay and Chloe Szulek, at that time 3rd year students from the Institute of Education at Manchester Metropolitan University. They were interested in giving lessons in a CLIL class, and I had the perfect solution for that. I was teaching English language to the 6th graders mentioned above, and had a literature unit in mind.

Description of the Teaching Unit

When I initiated the literature unit, Sarah and Chloe soon came up with the idea of introducing the British novelist and poet Roald Dahl and his *Revolting Rhymes*, in which classic fairy tales are transformed into humorous poems with a twist. The choice was excellent since the pupils had read Dahl's novel *Matilda* at school the previous year. As native speakers of English, the trainee teachers could communicate with the class fluently and challenge the English skills of pupils. Hence, we would combine literature content and language in this teaching unit according to the CLIL principle.

The unit consisted of six 45-minute lessons given over a period of four weeks. Sarah and Chloe suggested that the poems *Little Red Riding Hood* and the *Wolf* and *Cinderella* should form the main body of the unit, with the specific objective of giving the 6th graders confidence and enjoyment when speaking in English. The exchange students had noticed in their pre-observation that many of the pupils lacked self-confidence when they spoke in English, and they were not always able to communicate competently. Sarah and Chloe taught most of the lessons together working as a team, which left them with more time to give individual support to individual learners:

Lesson 1: In the first lesson, Chloe and Sarah created a shared experience by introducing themselves with a "Wanted" poster—a similar task the pupils had made in their previous English lesson. They introduced Roald Dahl briefly and collected pupils' prior knowledge of his work, such as *Charlie and the Chocolate Factory*, *BFG*, *Matilda*, and *The Witches*. To present Little Red Riding Hood, the teacher trainees displayed pictures of the characters on the black board, named in English. They also showed an animated video clip from the British Council (learnenglish-kids.britishcouncil.org/en/short-stories/little-red-riding-hood) in case some pupils, especially those of different cultural backgrounds, did not remember the key events. A link to their prior knowledge was established. Next, the learning environment was altered by moving the desks aside, and the whole group sat on the floor in a circle. Sarah and Chloe read the poem out loud while the pupils followed the text in their handouts. A few bursts of laughter implied that quite a reasonable number of pupils understood Dahl's comical effects in English. The pupils were then asked to identify the words that were unfamiliar after which they were explained. The text was read once more in pairs. Next, pupils were asked to find matching rhyme pairs to the examples the teacher trainees had chosen (e.g. feel-meal, hair-chair and tough-enough). The pairs were written on the board, the concept rhyming pairs defined, and their form examined to point out that some pairs are almost identical in spelling while others differ in length and form. Contrary to English, a single letter principally corresponds to one sound

in Finnish language, which sometimes deceives children in spelling and impacts negatively in their reading of English. At the end of a lesson, children expect to have homework. Their first homework assignment was to write down a list of five pairs of rhyming words, preferably humorous ones.

Lesson 2: The following day, the topic was reintroduced using a video clip in which Dahl's poem was read aloud and accompanied by Quentin Blake's illustrations (youtube.com/watch?v=Y3uVQIhSYfY). Students were asked to work in pairs, apply their homework rhyming pairs to form short sentences, pick their favorite sentence, and write it on the black board for everyone to see and then read them out loud in front of the class. The following sentences are examples of the outcome: "I'm sitting on a chair with my little teddy bear"; "I have ants in my pants." The students also relaxed with a playful tongue twister "yellow lorry, red lorry."

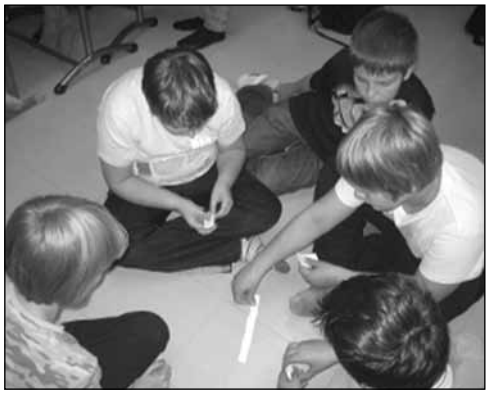
The main body of the second lesson consisted of a comparison between the original tale and Roald Dahl's version. The students were given a limited time to discuss the similarities and differences in pairs. Sarah and Chloe talked to the children as they worked and encouraged them to use English, as well as to challenge their points of view and offer new insights. After the pair work, the class discussed the features they had listed. Similarities found were, for example, the setting (woods), the characters (Little Red Riding Hood, Wolf, Granny), the lines ("What great big ears you have, Grandma" and "All the better to hear you with") and props (the basket full of food). As to differences (things added for comic effect) the students mentioned changes in the dialogue ("But Grandma, what a lovely great big furry coat you have on" and "'That's wrong!' cried the Wolf. 'Have you forgotten to tell me what BIG TEETH I've got?'"), a pistol in Little Red Riding Hood's knickers, the shooting, and naturally the wonderful wolf skin coat Miss Riding Hood wears at the end of the story. Apparently, the students had understood the main points of the poem. Their next homework was to read half of Roald Dahl's Cinderella poem.

Lesson 3: Since the students had read the first part of the Cinderella poem, it was easy to get started. As before, they all sat in a circle on the floor. Each student read a line of the homework out loud, some with confidence, others with timidity. Sarah and Chloe continued to the end vividly. The students were asked to discuss the poem with the neighboring classmate and prepare themselves to present answers of the following questions to their peers: What did you think of the poem?; Did you recognize the poem as a transformation of the original traditional tale of Cinderella, how/why not?; What did you notice was the same/different?; Can you give us an example of a rhyme in the story? The questions wove the previously examined literary aspects to the text.

In order to help all children to follow the text and understand also more subtle meanings in it, Sarah and Chloe showed an excerpt from a Cinderella video (youtube.com/watch?v=MtXGmnR9F5Y). In the next stage, they dramatized the poem. After a warm-up session designed to create an atmosphere in which it would be easier to speak up, the students were divided into groups of four and given fragments of the Cinderella poem. For the rest of the lesson they were able to plan and rehearse their dramatization of the given fragment. The homework was more demanding this time: the pupils were to examine a traditional tale, write down a brief summary of it including main characters and events.

Lesson 4: The fourth lesson began with completing the previous drama rehearsal after which the children performed. These

performances were recorded on a camcorder. The students also showed their homework assignment to a classmate. As the following quoted examples show, quality varied:



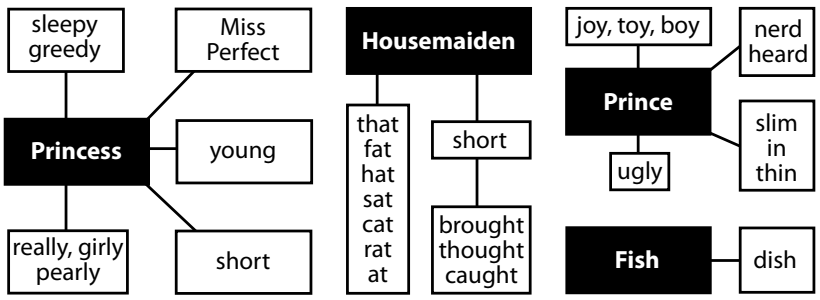
Sleeping Beauty
Little homework: Girl live in castle and a wich comes and putted her in sleep. Prince comes and kills the witch and marrys the beauty. The End. (a boy)

Goldilocks and Three Bears
Characters: Goldilocks, Big bear, Middle size bear, Little bear
Main things: The bears do porridge and go to walk. Goldilocks comes from the forest. Goes inside and eat their porridge. Then she sit's on their chair. Then she sleeps in their beds. Then the bears come home for a walk. They saw wath's happend, and they find the Goldilocks. She wokes up and runs away. (a boy)

The pairs had to decide which fairy tale they would develop using a work sheet which included fill-in spaces with the following descriptions: 1) main characters, 2) summary/description of the story, 3) key points/events in the story (things that can't change) and 4) what we would like to change/happen for comic effect. Underneath is a girl pair's creation:

1. Summary: The housmaiden puts a pea underneath the princess's mattresses to prove that the girl really is a princess.
2. Key points: Main characters, the pea, summary should stay the same
3. Changes: More riming words. Under the mattresses is a fish. That the prince is very ugly. That the prince and the housemaiden live in a box.
4. Main characters: Princess, Prince, Housemaiden

The pairs were advised to draw rhyming pair mind maps about the characters to facilitate the writing for the final activity which aimed at creating and writing a poem in Roald Dahl style. The teacher trainees provided the students with a rhyming bank, a two-faced A4 rich with rhyming word pairs to scaffold the process. To the left is the mind map planned by the girl pair cited above:



The homework was to finish the worksheet at home.

Lesson 5: The fifth lesson began by watching the film Sarah and Chloe had made of the pupil's dramatization of the Cinderella poem, and then the students continued formulating rhyming sentences. Once the children had an adequate selection of sentences, they could begin to turn them into a poem, which told the traditional story but included their own creative input. The rhyming bank sheet provided a tool that helped linguistically weaker pupils to proceed. In addition, Sarah and Chloe mingled with the pupils and gave them feedback, guidance, and concrete suggestions for further development. Writing is a process; hence the pupils were given plenty of time to elaborate. The assigned homework was to illustrate the poem.

Lesson 6: The sixth and last lesson concluded the teaching unit. The pupils were given a short time to prepare themselves for the recitation of their own poems or a draft of it in pairs. The most enthusiastic pupil had even worked on her poem at home, written it on a computer, and printed it. To the right are passages of two poems written by twin sisters.

The session ended with the pupils giving feedback to Sarah and Chloe on what they had learned and enjoyed. They discussed things like clarity of speech, confidence, and evidence of enjoyment through reading and listening attentively and respectfully.

The Princess and the Pea

The housemaiden was really fat,
and she had an ugly hat.

Then the housemaiden sat
on the chair and saw a funny cat.

The prince was really slim,
so slim that he fit in a plastic tin.

The princess was very sleepy
and also very greedy.

The princess was very girly
and she smells a little pearly.

The housemaiden lives in a box,
but she's afraid of a fox.

The housemaiden is very short
and she didn't like any sport.

The prince was a real nerd
and anything he didn't heard.

The prince was that kind of boy,
that he play with toy for joy.

Assessment and Questionnaire

I was delighted with the teacher trainees' literature unit. The pupils had enjoyed the unit tremendously, and they kept asking when Chloe and Sarah would come back. About one month later, using a questionnaire, I collected their opinions and memories about the unit. The whole class was present and answered the following questions in Finnish:

1. What do you remember about the author?
2. What new things did you learn during the unit?
3. Which tasks/activities do you remember best? Why?
4. Which task/activity did you dislike? Why?

Not very many students remembered facts about the author. This was probably due to the focus on rhyming and communication. The answers for the second question about learning new things can be categorized into four groups: linguistic, communicative, literary and affective answers. Almost half of the class (9/20) reported that they had improved their vocabulary. Several pupils mentioned as a positive thing that they were forced to speak English to the teacher trainees who couldn't speak any Finnish. A few pupils stated that the gain was in the literary knowledge, either in learning more about the author or in learning how to construct poetry through rhyming. One pupil noted that she had learned to look at fairy tales in a different way as a result of the unit. Somewhat

surprisingly, 25% of the pupils (5/20), replied that they had learned nothing new. These were kids who answered all the questions as briefly as possible, so the problem may have been with their attitudes rather than their learning.

The most popular activity was the play: 75% of the pupils stressed that they enjoyed the change from working at their desks. Yet, almost half of the class (9/20) also wrote about how much they had enjoyed either rhyming or writing poems of their own. In fact, a good majority of the pupils (13/20) wrote that there were no activities they disliked. Many of them expressed that all activities were nice, and even added smileys to make sure I understood! Writing activities were most often mentioned as ones they did not like. One pupil had been embarrassed about performing in public and another complained about the reading homework, but she said she had done it anyway and added a smiley. One pupil was fed up with rhyming pairs after the unit.

In conclusion, the literature unit was a great success. The topic was age-appropriate and inspiring. The main objectives were achieved in so far that the aspects of communicative competence were nourished, the pupils became acquainted with Roald Dahl's poetry and, as a side product, and they learned to produce rhyming poems in English on their own: language and content combined as it should in CLIL instruction. The unit also provided new vocabulary and linguistic tools to work with in the future. Furthermore, the cognitive thinking skills of various levels were challenged, and also diverse learning preferences (e.g. kinesthetic, linguistic, inter- and intrapersonal) were nurtured. I can only hope that this concrete example of how literature can be used in a foreign language class will inspire other instructors.

Acknowledgements: All photos are used with the permission of their subjects.

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This novel presents a general view of Ottoman culture. The reader is taken by the hand through the whole book, while unknown objects are painted and named, in two languages, Turkish and German. The annex, in the form of a compilation, contains and explains each word with further information. This structure simplifies the understanding of unfamiliar objects or contents. The story starts with holiday homework for children from outer space given by their history teacher. Ulya, the main character, a small shining light in form of a ball, has to travel to earth in order to visit the Topkapı Palace, transported 300 years back in the past. Her mission is to attentively observe the Ottoman culture. As soon as Ulya arrives on earth, she meets Ute, a small nine-year-old black boy. He is the son of a king in Central Africa, kidnapped and sold as a slave to Topkapı Palace. However, he starts to deal with the new culture and finally becomes the best friend of the Turkish prince. During all his adventures Ulya accompanies him to fulfill her homework. This multilingual book with fairy-tale elements focuses on the Ottoman Empire in Turkey in the 17th century, thus enticing the reader into knowledge about the Oriental culture that exerted a great influence on European history and culture.

Jana Wischnewski

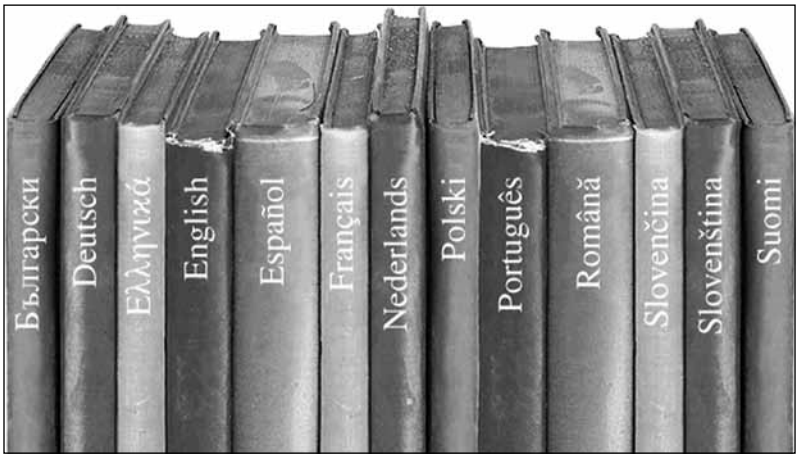
Nuran Turan

Uzaylı Çoçuk Ulya Topkapı Sarayı'nda
[Ulya from outer space visits Topkapı Palace]

Hückelhoven: Anadolu Verlag, 2010
152 p.
ISBN: 978-3-86121-388-8
(Novel; ages 10-12)

Picture Books across Cultures: A Leap into the Unknown?

by PENNI COTTON



Often, when one is immersed in one's own culture and literature it is very difficult to make a leap into the unknown and explore the excitement that is to be found in children's literature around the world. IBBY is a fantastic ambassador for this, but there have been other wheels in motion to help children worldwide to learn more about each other through children's literature, especially picture books. I have been very fortunate to have worked with the most amazing colleagues over the last 20 years, particularly in Europe, and together we have created a number of exciting projects that have helped children to understand each other through reading the visual narratives of carefully selected picture books. This column is designed to provide a number of practical suggestions that might tempt teachers to use more books from a variety of cultures. It will discuss a few of the aforementioned projects, suggest some suitable classroom activities, and conclude by proposing a possible way forward.

Selected Projects

Some of the projects, which show how carefully selected visual narratives and translations can help young people from different cultures to understand more about each other, are quite well known. The European Picture Book Collection, which was created in 1996 when there were only 15 countries in the European Union, is one of these; and ESET, an on-line teacher-training course for use with the EPBC books, is another. Further projects, such as BARFIE (Books and Reading for Intercultural Education) and EDM Reporter have had less exposure but are equally important in the quest for cultural understanding. The most recent project, EPBC II is a rejuvenation of the first EPBC and incorporates a wide range of picture books from all 27 EU member states. It draws on the work of its predecessors but covers new ground in terms of breaking formal boundaries, using electronic narratives and challenging traditions and taboos.

Based on the concept of the EPBC, a further picture book collection was created in New Zealand in 2010.The purpose of the NZPBC (*He Kohinga Pukapuka Pikitia o Aotearoa*) is to provide a set

Dr. Penni Cotton is Senior Research Fellow at NCRCL, responsible for European research projects, and Director of EPBC/ESET. She has worked on several EC funded projects and produced many publications. Her first book *Picture Books sans Frontières* (2000) explains the rationale behind her work. Recently she was Literary Adviser to the second EPBC project, co-ordinated in Cyprus.

of quality New Zealand English picture books reflecting diversity in New Zealand society with specially designed, curriculum-linked classroom activities. Many of the books selected have been translated from the Maori language into English.

There are a number of other ventures that are beginning to cross boundaries and allow rare insights into other cultures through facilitating translations from many lesser-known languages into English, as well as using the visual narratives to convey cross-cultural meanings. One of these is *Outside-In*, an organisation set up to promote, explore and celebrate world literature and particularly children's books in translation. Its main aims are to encourage the introduction of more world literature into the UK and help children and adults to explore and enjoy international children's books. *Outside In* finds the most exciting books from all over the world and makes them available to English speaking audiences, enabling children to broaden their reading experiences and explore different cultures through books.

Another venture now bearing fruit is the Marsh Children's Literature in Translation Award, which has been awarded biennially since 1996. It was founded to celebrate the best translation of a children's book from a foreign language into English and published in the UK. The Marsh award aims to spotlight the high quality and diversity of translated fiction for young readers and seeks to address a situation in the UK in which less than 3% of work published for children and young people has been from the non-English speaking world. Both these ventures are making inter-cultural exchanges possible and allowing young people to have access to literature from many cultures which, hitherto, were inaccessible.

Practical Insights

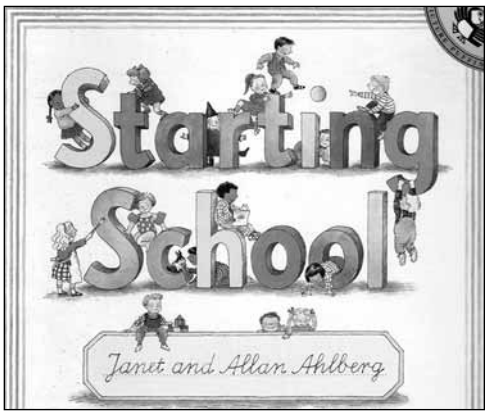
Six of the following eight websites provide examples of good visual narratives that help to convey the similarities and differences that exist between cultures. They are accompanied by selected practical activities, which can be adapted for intercultural use with books in any language and from any culture. Before using the activities, however, it may be helpful to watch the EPBC video at http://www.youtube.com/watch?v=vtYmKkrmWzQ .The final two websites provide examples of good translations which also facilitate intercultural understanding. More activities and information about the books can be found on each website:

1. *EPBC:* www.ncrcl.ac.uk/epbc (available in 6 languages)

Kan du vissla Johanna? [Can you Whistle Johanna?] deals with everyday life situations in Sweden and gives rare insights into how Swedish society treats old people. Berra

wishes he had a grandfather and his best friend knows where to find one. The two boys go to the nearby old people's home and pick out an old man to become Berra's grandfather. They visit him frequently and take him on exciting outings, which make the old man feels happy, needed and alive. He helps them to make a kite and teaches them how to fly it. The old man also tries to teach Berra to whistle. Berra keeps practising but whistling is difficult. At last he can whistle and runs happily to his "grandfather" to show him. Sadly the old man has died, but at the funeral, Berra goes up to the coffin and proudly whistles the old hit his "grandfather" has taught him. Suggested activities:

- Discuss grandparents' characteristics with children: What do they look like? What do they like doing? How do they do things?
- Discuss what your children like doing best with grandparents: They can make a list of all the things they like doing with their grandparents and compare this with a friend's. They can also make a family tree, showing their relationship with their grandparents.
- Looking carefully at the illustrations, discuss similarities/ differences between Sweden and other countries. Divide a board/flipchart/page into two and list similarities & differences. Consider the importance of grandparents in yours and other countries.



2. ESET: www.ncrcl.ac.uk/eset (available in 5 languages with an introduction in 27+ European languages)

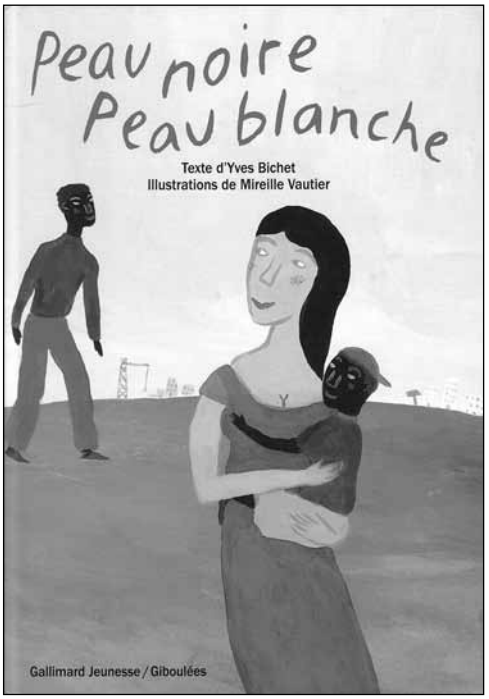
What's in a name? As names are often a clue to cultural identity, one of the classroom activities in the ESET course provides the opportunity for children to discuss how the similarities and differexnces in names can give insights into how a society organises itself. Some of the following questions can help to facilitate this discussion:

- Discuss what is most common in your culture, to use one family name (surname), two, or none?
- Investigate the origin of family names. Ask children if they can explain their whole name. (Some cultures allow for several family names to explain their lineage, others only use one).
- They can then write their own names and explain where they come from. For example, I am called Mary after my grandmother, or because it was my eldest sister's choice, or my family name is my father's.

Some names sound more familiar than others, but names like Sushma may be very familiar in Indian communities. Discuss the Ahlbergs' book *Starting School* as it shows ethnic differences in the classroom. Create lists of children's names in books from a variety of cultures and separate boys' names from girls' to see if there are names that are difficult to

classify. Discuss what can be learned about other cultures through the names of the characters in books from different countries.

3. BARFIE: (includes translated re-tellings from the original languages) www.ncrcl.ac.uk/epbc/EN/books/httpwww.ncrcl.ac.ukepbcBARFIEbooksbook_images.asp



Peau noire Peau blanche [Black skin white skin] demonstrates an understanding of what it is like to be an "outsider" in a strange community. A family, in which the father is of Senegalese origin and the mother from a white French family, live in Marseille. They are forced by unemployment to move house and leave the town where they felt at home. The youngest in the family, Issam, finds it very difficult to accept all the changes that turn his world up-side-down. Once they have moved, Issam has to face up to the violent reactions of young people and the daily difficulty of not being the same colour as them. Time passes, and the decision is made to return to Senegal. Here, the situation for Issam becomes easier, but now it is the mother's turn to try to integrate into a country where white skin is not easily accepted.

- Read the visual story and discuss how the illustrator has helped us to understand the little boy in the story: ie use of colour, shape, movement, facial expressions etc. and icons such as the one to tell us that Issam has visited Paris.
- Discuss how we know that Issam is not very happy when he moves from town to town and why he understands how his mother feels when they go to Senegal. Do the children think that he might be able to help her in some way?
- Have there been times when your children have felt on the outside of a group. How did they manage to integrate? Were they helped by others or left to their own devices? How might they help those who are different from themselves to integrate into their culture?

4. EDMR: www.edmreporter.net (available in 13 languages)

Increased use of the internet by children has created the need to establish criteria for evaluating web-pages for young people and developing methodological tools for using them in schools and libraries. EDM Reporter has developed activities that enable teachers, librarians and children throughout Europe to evaluate children's literature websites, so that they can be used effectively to promote multicultural education. The EDM Reporter team, together with children, teachers and librarians, has selected twenty websites from each country in the network. They are recommendations from a survey that was carried out at the beginning of the EDM Reporter project, were chosen because they are used widely in each respective country, and have the potential to be used interculturally.

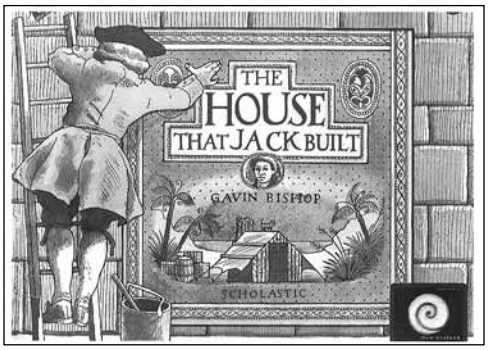
5. EPBCII: www.epbcii.org (available in 6 languages)

In *Härra Linnu lugu* [Mister Bird's story] Mister Bird doesn't care about ordinary activities like nest building and singing. He wants to know what it feels like to be something else. He tries to live as a pillow, a hedgehog, a snowman, a carrot,

a hare, a fox. And then he meets Miss Birdie. Suddenly singing in the choir seems extremely exciting. Mr. Bird manages to become the conductor and realises that he will be very happy being himself and living with Miss Birdie. This book visually helps children towards an understanding of tolerance towards different behaviours. It is an important catalyst towards social integration for children throughout the world and, at the same time, introduces the Estonian tradition of communicating through song.

- After reading *Mister Bird's Story* discuss why Mr. Bird refuses to sing with the other birds. Do your children know of any events/ festivals in their country that are celebrated by singing together?
- When and why do people sing together? Ask children which songs are popular in their families and if they know of any events in other countries, where the people sing together. For example, what songs are sometimes sung at football matches?
- Listen to your national anthem or the European anthem or other known songs from a CD. Discuss the situations when people sing together and whether this is likely to happen in all cultures.

6. NZPBC: http://www.picturebooks.co.nz (includes translations from Maori into English)



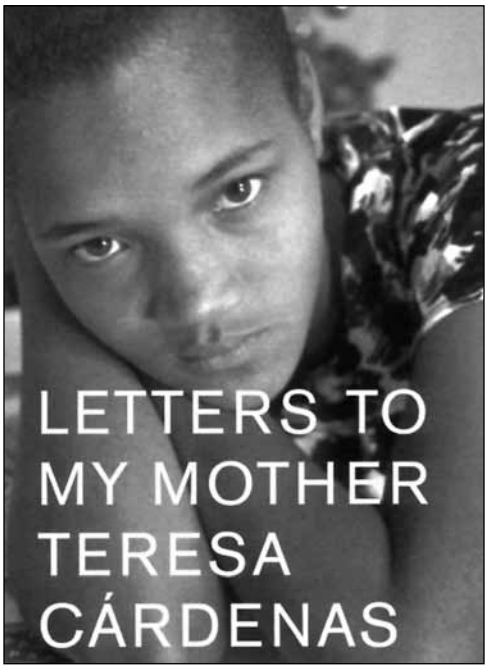
The *House that Jack Built* is a book with two strands. The main rhythmic text based on the well-known rhyme, This is the *House that Jack Built*, and tells the story of Jack Bull, who travels to New Zealand from London as a new settler in 1798. As the story develops, his dream of beginning a new life as a trader is devastated by war between the new settlers and the native Maori, who want to protect their land. This story holds a poignant environmental as well as cultural message and is a thought-provoking insight into the founding of New Zealand by the Europeans. The use of "eyes" and Maori mythology running through the illustrations are important in *The House that Jack Built*. After reading the story, look back through the illustrations and identify places where eyes can be seen in the background of the picture. Notice that the eyes are different on each page:

- sometimes the eyes are large and part of a face
- sometimes the eyes are on their own with no face
- on some pages there are many pairs of eyes, on other pages there is only one pair.

At the beginning of the story there is one set of very large, strong eyes, and many smaller eyes. As the story goes on, the larger pair of eyes becomes smaller and less defined and the smaller pairs of eyes become fewer. Discuss who the eyes may belong to and why they become less, and smaller

as the story goes on. Then consider if there are any traditions or aspects of your own culture that are gradually diminishing and whether this might be the case in other cultures, too.

7. OUTSIDE IN: www.outsideinworld.org.uk



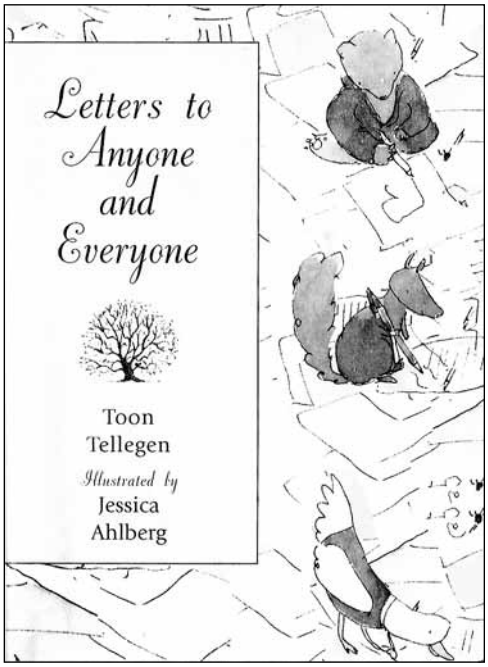
This website offers a wealth of information about books, authors, illustrators, projects and useful resources. It also facilitates searching for books in different ways, by age range or by continent/country or by author, title or keyword. Here is the information about one of the books from Cuba:

> Set in Cuba, a young girl writes letters to her dead mother. She tells her about her life, her unhappiness and how much she misses her. The narrator lives with her aunt, Tiá Catalina and her two cousins, Lilita and Baby who make fun of her and call her Bembona [thick lips]. Her grandmother is always angry with her and with life in general. Gradually, through the letters that she writes she begins to find a world outside her family. Menú the old lady who sells flowers and Roberto who attends her school become her friends and slowly her wounds begin to heal as she becomes stronger and more able to accept herself and others within her culture.

8. THE MARSH AWARD: www.esu.org/programmes/professional-development/awards/marsh-childrens-literature-award

The Marsh Award for Children's Literature in Translation is presented biennially and recognises the best translation into English of a children's book published within the previous two years. In 2011 Martin Cleaver won this Award for his translation from Dutch to English of Toon Tellegen's story *Letters to Anyone and Everyone*, completely original epistolary novel composed of 23 letters from a range of creatures including a snail, an elephant, a bear and an ant—to each other and to the world around them—and all delivered by the wind. This venture is a great step forward in bringing more excellent children's literature from around the world into the lives of English speaking children. As can be seen on the website, however, the winners have been selected from books written in very few languages. This is not to criticise these books or the award in any way, just to emphasize that we still have a long way to go if we are to make literature in translation from around the world more widely available to our children. It also reminds us that, even without these valuable translations, it is still possible to share children's literature between cultures through the use of well-chosen visual narratives.

The Way Forward



When I first became interested in the power of picture books in helping children to understand more about other cultures, I had no idea that the concept would become so valued. For nearly two decades, together with my colleagues, we have tried to gather the best of children's visual narratives in order to achieve our goals. These have been many and varied, but the most important aim has been to communicate the similarities and celebrate the differences between cultures through carefully selected visual stories from many countries. Alongside this, we have also tried to develop materials that would help teachers to work with pictures books and translations. We hope that our efforts have borne fruit and that much of this work has contributed to the creation of more versatile multicultural resources for the 21st century.

IBBY is continually making cross-cultural exchanges possible, which facilitates our efforts. For example, I recently had the opportunity to meet some very talented Chinese illustrators at the London Book Fair, whose visual work conveys so much of both their past and current ways of life. We discovered that we have many ideas and beliefs in common and hope these will form the basis for a future picture book project together. This would enable the creative work of these illustrators to become available to children world-wide, and thus develop exchanges of both familiar, and not-so-familiar, cultural values rather than just a leap into the unknown.

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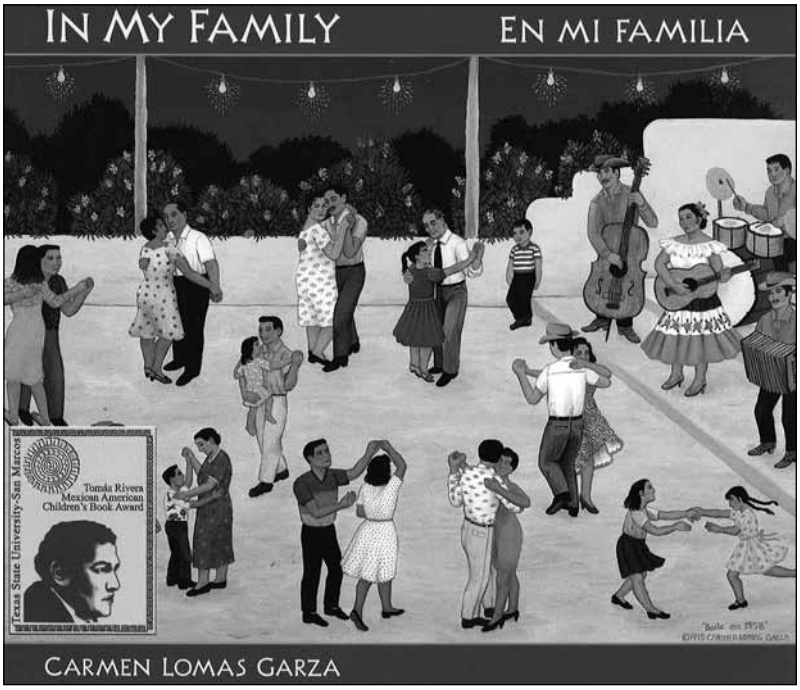
Poets, Artists, and Story-tellers: Bilingual, Bicultural, and Transnational Narratives

by PEGGY SEMINGSON

Peggy Semingson is an assistant professor of Literacy Studies in the Department of Curriculum and Instruction at The University of Texas at Arlington. Her work focuses on bilingual learners as well as digital pedagogies. She previously taught bilingual and ESL learners in California and Texas for eight years.

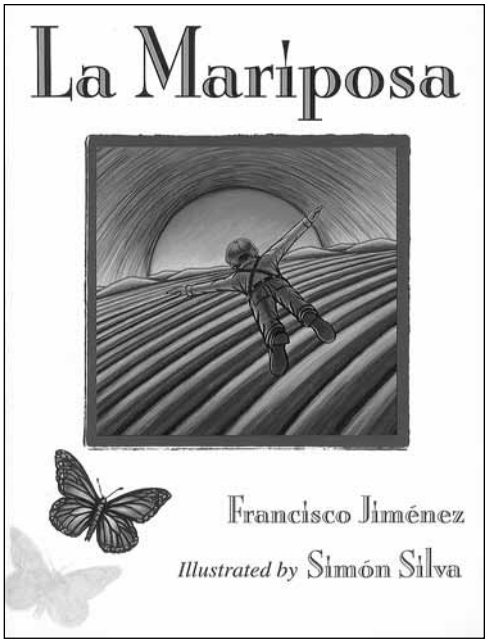


This Letter synthesizes and highlights bilingual and multilingual children's books by U.S. authors that focus on the Latin-American immigrant experience. Trends in picture books by bilingual and multilingual children's authors in the United States over the past two decades focus on the authors' hybrid identities, often drawing upon their own lives in terms of transnational-bicultural-multicultural experiences that represent the authors' own complex cultural and linguistic heritage.

Often these texts, evoking the nuances of the settings and characters who inhabit cultural and linguistic borderlands, are written by authors who while writing prose or poetry are also author-illustrators or whose books represent vivid narrative depictions of bicultural Latino lives. The books discussed here represent the continua of the types of experiences that capture the author's own lived experience. One example is Carmen Lomas Garza, a native Texan from Kingsville, who portrays stories that resonate broad themes through art and words both *In My Family / En Mi Familia* and *Family Pictures / Cuadros de Familia*. Other authors include Juna Felipe Herrera, Francisco Jiménez, and Tomas Rivera.

The texts discussed in this Letter are primarily what are known as parallel texts, or texts that present narrative or poems in both languages. In this case, English is presented (typically first) juxtaposed with a Spanish translation, often done by the author as translator reflecting her or his own pride in the native tongue. Most significantly, these texts lend themselves well to analysis of social and historical issues and themes of racism, linguistic isolation, family, and hope. Bilingual and multilingual texts are especially relevant with changing demographics in the United States and internationally; they offer insight into those not from the author's background.

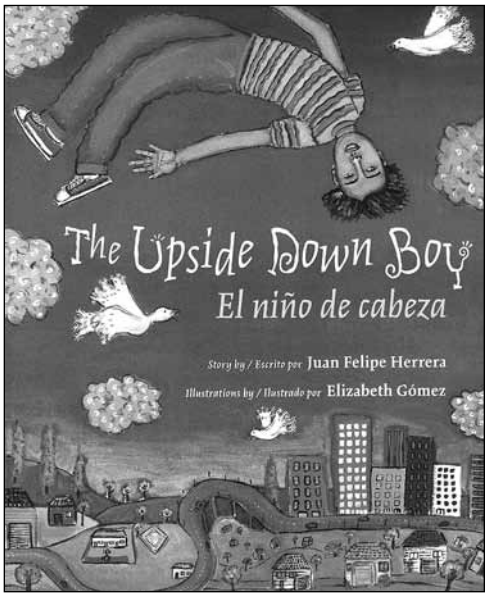
Lee and Low Press in San Francisco publish children's monolingual and bilingual books from a wide context of backgrounds. One of this publishing house's more famous authors is Chicana artist and writer Carmen Lomas Garza, who composes vignettes that center around themes of music and oral traditions such as the haunting and legendary La Llorona (the Weeping Woman), a classic story of a wandering ghost woman who weeps for the children she drowned. La Llorona is a haunting figure representing an endless search for redemption. This story transgresses the more typical narrative picture storybook shared in U.S. elementary classrooms. Similarly, Gloria Anzaldua's dual-language text *Prietita and the Ghost Woman / Prietita y la llorona* portrays La Llorona in a more positive light, in contrast with most versions of this well-known traditional Southwest U.S. legend. Garza's identification with strong themes of identity and agency are also reflected in her artist's statement on her website (http://carmenlomasgarza.com/). Garza's detailed illustrations with subtle richness evoke traditions of family but also the spiritual and religious nature of Mexican-American customs. For instance, La Virgen de Guadalupe is visible in most illustrations, as are crosses, rosary beads, and churches. Women are portrayed as caring, nurturing healers (the picture of la curandera [the healer] demonstrates this well. Garza states in the front matter that as a child she was chastised for speaking her native tongue, Spanish. She states, "My art is a way of healing these wounds, like the saliva plant (aloe vera) heals burns and scrapes when applied by a loving parent or grandparent."



Border crossings to the United States as well as return to the home country are a key feature of Latino youth who may cross not only the physical border but the cultural and linguistic border, as well; these are seen in Amada Irma Perez' *My Diary From Here to There / Mi diario de aquí hasta allá*. The narrator shares her mixed emotions, loss of home, hope for her family's future, reflecting a dual or hybrid identity of retaining one's language while relocating to a new physical place. The journey itself is transformative through the author's lens that becoming American is found in this zone between two cultures.

Similarly, in *La Mariposa* Francisco Jimenez shares an excerpt from his longer young adult novel *The Circuit* about the author's earliest years in his crossing from Mexico to the United States. The protagonist, Francisco, struggles with the challenge of learning English, while feeling excluded by his classmates and teacher. His transformation of becoming bilingual and maintaining pride in his native tongue and culture is symbolized by the butterfly he studies in class, which becomes an emerging butterfly, paralleling his own emergence from shame in his culture and language. These texts can promote understanding that becoming bicultural and bilingual is not a rapid transition, nor can it be forced or hurried along.

Many bilingual U.S. Latino children's authors incorporate the use of embedded language (citation) into their writing, celebrating a mixing of Spanish into the text. Such linguistic code-switching is intentionally celebratory and can be seen in the works of Gary Soto, Francisco Jimenez, and Juan Felipe Herrera. Juan Felipe Herrera's books, for instance the award winning *El niño de cabeza*, focus on inter-language play such as use of embedded language and code-switching between the two languages.



Recent bilingual books in the United States that represent the Latin-American, and especially the Mexican-American immigrant experience bring to bear a pride in linguistic and cultural richness. The stories discussed here are full of myth, legend, art, poetry, as well as the complexities of what it means to cross the physical and cultural border again and again while facing the ongoing challenges of assimilation, becoming bicultural, and retaining pride in heritage.

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*Indicates the book received an award or nomination

Translation Is No Child's Play: Translator's Workshop "Kein Kinderspiel"

by REGINA PANTOS

Group picture of the participants 2010

Since 2010, the *Arbeitskreis für Jugendliteratur* (IBBY Germany) and the financial sponsor, the non-profit Robert Bosch Foundation, organize an annual workshop for translators who translate German language children's literature into their native tongue. This is a model project that invites imitation around the world. Books for children and young people open the door to the world of reading and expand the horizons of young readers both culturally and linguistically. In this way books can make a significant contribution to international understanding.

The translators' workshop is dedicated specifically to German-language children's and young adult literature. Its goal is to encourage a high quality and large quantity of translations of German-language books into other languages. In the process of overcoming language barriers, translators play a fundamental role. At the translators' workshop they are given the opportunity to discuss problems of translating with each other. They have the opportunity to meet publishers, authors, illustrators and other mediators of literature. They acquire an overview of the latest German-language children's and young people's books. They can learn more about the working conditions of translators in Germany and about subsidy programs, such as fellowships and grants for special projects. They get to know the current networks in which translators keep themselves informed and exchange information.

Participants

Any professionally active literary translator with work experience who has already translated children's or young adult books from

Regina Pantos was director of studies at the First National School of Social Education Berlin and supervisor for the areas Children´s Literature, Language and Theatre. She has been chairperson of the Arbeitsgemeinschaft Jugendliteratur und Medien der GEW. From 2006 to 2012, she was the president of the Arbeitskreis für Jugendliteratur (IBBY Germany).

German is eligible to apply to the Translators' Workshop. Normally the next workshop is announced in April via the Internet. It is posted on the sites of the Arbeitskreis für Jugendliteratur and the Robert Bosch Foundation. Held annually at a conference center in Hamburg, the workshop lasts six days. All expenses in Hamburg are paid and a travel grant of up to 300 Euros can be applied for. At each year's workshop, 15 translators may take part. For the three workshops held so far, over 230 applications from 50 countries were received. Obviously there is considerable interest in and a need for advanced training in the translation of children's and young adult literature. The 45 applicants who have been selected up to this year come from 27 different countries. Ninety percent of the participants were female, which also corresponds to the male-female ratio among the applicants.

Group picture of the participants 2010

Activities

When we held the first workshop in 2010, we set off on an unfamiliar path. We asked ourselves what translators of children's books would be especially interested in. Of course, foremost of all were the literary problems. For this reason, working with texts was on the agenda every morning. The responsibility for this part of the workshop fell to Tobias Scheffel, who is an experienced and well-recognized German translator. He has translated numerous children's and young people's books from French into German. In 2011, he won the Special Award of the German Children's Literature Award for his lifetime achievements.

It was deemed important to take into account the fact that the participants did not share a common target language. Each of them was translating into a different language. Hence, the results of their translations from German could not be compared and discussed. As a consequence, the workshop focused on the very basic issues of translation. Prior to arriving in Hamburg, the participants submitted items of text with which they had had particular difficulty in translating. They had to explain what the problem was and what solution had been found for it. It was feared that this method might not work, because the participants came from different countries and cultural backgrounds. However, this concern proved to be completely baseless. The participating translators often brought up similar problems and readily put themselves in the shoes of their colleagues. In the discussion rounds, solutions were then searched for together, while overcoming the boundaries of language. Experience and creativity often led to surprising and original results, which were gratefully accepted.

In the sessions they focus on such issues as youth jargon, comedy and irony, cultural and political taboos and the ethical responsibility of the translator. Coming from a wide range of nationalities, the participants discuss these topics from very diverse perspectives.

Sometimes translators are offered books directly by their publishers, but quite often it is the translators who recommend books to publishers

for translation. For this reason, it is important for them to be familiar with the current book market. Therefore, the organizers invite prominent writers to read from their works and take part in an informal discussion round. The authors are accompanied by publishing house staff members who are able to answer questions about the criteria for the selection of the books published, about the importance of publisher's editing, or about the licensing business. This information is very important for translators because they often act as scouts or as editors for publishing houses. Usually it is not possible to make a living from translating alone. This part of the workshop program is supplemented by a lecture on current themes and trends in German children's and youth literature from the point of view of a critic, and by providing information about professional journals and internet platforms, as well as a visit to a bookstore and to an illustrator's studio.

German author Isabel Abedi signs books after her reading at the workshop 2011

Professional translating demands a high level of knowledge and experience. And yet the remuneration and the social status of this work are low. Moreover, in the field of children's literature the contracting publishers or agencies do not recognize the difficulties involved. They consider it merely "child's play." But our workshop effectively proved that this is not the case. Since all participants—no matter which country they come from—must struggle with poor pay and low prestige, we invite a representative of the German professional association for literary translators to talk about the situation in Germany. The majority of Germany's translators are members of this organization. For years they have been fighting with publishers for higher fees and have achieved some improvements by going to court. They know that in the age of globalization, literature will become increasingly important for publishers, and ultimately even essential. In the final discussions it became especially clear that many countries have no organizations for translators that can represent their interests. Each translator works in isolation and thus is in a weak position when negotiating with publishers. The workshop provides food for thought about how this situation could be changed.

Feedback

Feedback on the workshop has been positive. The value of the overall agenda was fully affirmed. As a result, the pilot project has been granted on-going funding status. After one week full of specialized information and personal interactions, the participants return home with many new ideas. Some of them remain actively connected through the translators' internet networking platform and continue to exchange ideas and questions. The impact of the workshops has also been evidenced in the initiation of new translation projects. An evaluation of the first two workshops in 2010 and 2011 showed that already more than 10 books have been translated and are being published following the project and we hope that many more will follow.

Tobias Scheffel and some of the 2010 participants explore a German bookshop

Thus, the workshop contributes to the spreading of German children's and youth literature in translation in various languages and helps to enrich the diversity of book markets around the world. Furthermore we hope to increase the quality of translated works with the help of the intense text workshops that offer a wide range of new insights and problem solutions to the participants. Participants are able to follow up this workshop with a fellowship grant from the Robert Bosch Foundation for a specific translating project. Some applications have already been approved. The grants offer the possibility to work on translation projects in Germany in a quiet environment without having to worry too much about financial pressure.

The workshop will be offered again August 25–30, 2013, and information will be available in March on www.jugendliteratur.org. The application deadline is May 2, 2013.

Credits: Photographs of the workshops© AKJ. Photograph of Regina Pantos© Jochen Günther.

In her latest young adult novel, Jónína Leósdóttir takes on the serious topics of teen depression and suicide. After hosting a group project meeting for her English class, the book's main character, Hrönn, discovers an anonymous poem about a broken heart. Believing that whoever wrote it is suffering from depression, Hrönn begins an investigation to find out which of the five classmates in her group is the poem's author. Hrönn, her best friend, Líney, and her twin brother, Hákon, examine the potential candidates one by one. As the teenagers come closer to identifying the poet, they learn that depression is not always readily apparent to the outside observer. They also discover that depression has a variety of symptoms and triggers, and that any one of the five students who had been at Hrönn's house may have had reason to send out a cry for help. Interwoven into this main storyline is a light-hearted and entertaining exploration of modern teenage life. Hrönn, Líney, and Hákon—who speak in a distinctively teenage Icelandic slang—begin their investigation analyzing Facebook profiles and googling symptoms of depression, and report their findings via cell phone. At the same time, their experiences are timeless: they have awkward conversations, they worry about their appearances, they are embarrasesed by their parents, and they fall in love. And they also sometimes experience depression. This is the major success of the book: it provides a realistic window into all aspects of teenage life. By acknowledging the prevalence of depression among adolescents, and by presenting it as a treatable chronic condition not unlike diabetes or allergies, Leósdóttir helps remove the stigma that tends to be attached to mental illness.

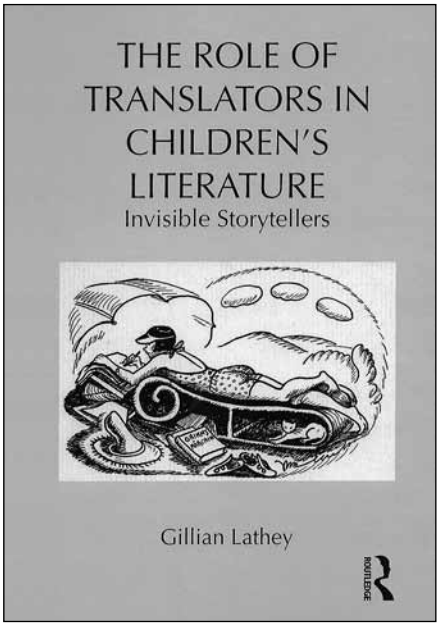
Natalie M. Van Deusen

Jónína Leósdóttir

Upp á líf og dauða
[A Matter of Life and Death]

Reykjavík: Vaka-Helgafell, 2011
ISBN: 978-9979-2-2144-9
(YA novel; ages 12+)

The Role of Translators in Children's Literature: Invisible Storytellers by Gillian Lathey. London: Routledge, 2010. 241 p. ISBN 978-0-414-98952-7



The more significant the international book exchange, the greater the role of translators of literature; this may sound like a catchphase but it is definitively true for most European literatures. Today children's books in English appear to be particularly attractive for readers outside English-speaking circles, which in turn too often appear to lack the interest in books from other cultures. Nevertheless, the gap between the two cultural circles is not so wide apart, as Gillian Lathey, reveals in her fine study *The Role of Translators in Children's Literature: Invisible Storytellers*. Her work shows that translations have represented an essential part of children's literature in the English language and that some aspects of the struggle for recognition of this fact can be compared to the issues other national literatures have been faced with.

Lathey, Director of the National Centre for Research in Children's Literature at Roehampton University London, systematically uncovers the issue of the invisibility of translators of children's literature, familiar to researchers of children's literature in continental Europe. Lathey's study comprises two parts. The first, containing 7 chapters, focuses on the main issues related to the historical perspective of the rendering of texts into English, from the earliest didactic texts to the translation of the tales of Perrault, the Grimm Brothers and Andersen. The second part, chapters 8 to 12, covers several aspects related to literary translation and presents the most prolific and renowned contemporary English translators.

Lathey illustrates the role played by translators in the migration of books from culture to culture and stresses that the total importance of translators of texts addressing children was recognized only after the translators of mainstream literature had been recognized to some extent. The peripheral situation of the translation of texts for children, typical of the UK, used to be typical also of continental Europe and most other countries worldwide. Among other features common to children's literature globally, it appears particularly important that "historical research on texts for children in specific

periods reveals the significance of translations" for general culture (3). Lathey shows that the entire English culture, the popular imagination, and the English language itself together combine to mirror the impact of translations. Additionally, the creativity of several domestic authors, among them Robert Louis Stevenson and E. Nesbit, was strongly fostered by translations.

Chapters 3 and 4, dealing with translations from French and German into English, describe a more specific English literary context that resonates with Great Britain's historic and geopolitical context. Nevertheless, if the role which French and German classics of children's literature had in European culture is taken into account, parallels with the described British situations can be found in any other country's children's literature where the works of the Brothers Grimm and Charles Perrault have become so familiar that they have become part of the national children's lore. Another feature that Lathey foregrounds in several chapters is that English children's literature and its translations have been closely connected with pedagogy. She thus highlights the aspect of translations typical also of texts translated and retranslated for young readers in other European cultures.

Chapter 5 focuses on the role of women as translators and is a prelude to a more extensive elaboration of the issue in Chapter 6, "The Translating Woman: Assertive Professional or Invisible Storyteller." This chapter conveys the image of a woman translator, and places stress on her inconspicuous position, something that is referred to also in the title of Lathey's study and confirms the views of Shavit and Venuti about the transparency and invisibility of translators. However, despite such a hidden role characteristic of women translators, the author reveals the extraordinary impact of Mary Howitt, the translator of Hans Christian Andersen's stories, and the importance of Andrew Lang's translator team, in which the role of his wife leanora is especially significant because she translated from several languages. Chapter 7, "Summary of Part One: Translation Practices and the Child Audience," gives a comprehensive review of the most important theoretical aspects addressed in the first part of this study. It expands on the issues that researchers of children's literature regularly face, such as retranslation of texts or the role of the implied reader. Chapter 10 shows the author's insight into translation theory and helps the reader to see that translation of children's books is an integral part of literary translation. Lathey offers a clear explanation of specific technical terms, for example, relay translation and intermediary language. She looks at the strategies used to enable the reader who may not be familiar with translation studies to envisage the complexity of the translation process. Theoretical explanations are accompanied by illustrations taken from translations of English texts, all of which offer non-English readers another insight into English children's literature.

By presenting the specific English context of children's literature, Lathey shows a great deal of the larger European context while the issue of transparency of translators, many of whom were women, remains in focus. The study also confirms that in Great Britain the gender issue in the past additionally reinforced the peripheral position of translation of children's literature within the literary system. Today, the role of women in translation has been recognized. The non-English reader may particularly appreciate the presentation of Patricia Crampton, Anthea Bell and Sarah Ardizzone, all of whom have decisively contributed to the selection of quality translations of foreign books that children (and adults) can now find in the English language.

One of the author's concluding statements is that the role of women in the history of English translation is still to be researched. With due respect to Lathey's statement, it has to be stressed that this book itself reveals invaluable information on this very theme, as part of a complex picture of the role of translators in an international context.

Darja Mazi-Leskovar, University of Maribor, Slovenia

María Teresa Andruetto
2012 Hans Christian Andersen Award Author Winner

Hans Christian Andersen Acceptance Speech

I was brought up in a village in the provinces, in a country in a continent, which almost entirely shares one language. Despite its overwhelming vastness—we're talking about the voice of over 450 million people—the literature of this continent occupies a somewhat peripheral place in terms of translation into other languages. However, this Spanish of mine—which gave birth to styles such as the Baroque and *Conceptismo*—is not one single language but rather a great range of variants developed in Spain and Latin America. These different ways of speaking and writing are hybrids made up of the voice of the original inhabitants and the contribution of Africans, Europeans and Asians. Whether they were enslaved, conquered, accepted or welcomed, they all permeated our ways of speaking and thinking.

María Teresa Andruetto with her medal (Photo by Jack Dix Davies)

The most important phrase in my house was "this generous country took your father in." I am descended from immigrants or, in other words, from the poor and the exiled. For as long as I remember, and no doubt long before, I heard stories about people who arrived in Latin America many years ago: men and women whose humble episodes took on a new relevance as the tale unfolded. I was brought up by a mother who loved telling stories and a father who had left his family behind in Italy and who retold the tale of travelling to Argentina and meeting my mother an infinite number of times. I was brought up on the Argentinian plains in a land of melancholy pragmatists, in a family with a great thirst for knowledge and a house where there were always books, and people told very detailed stories about the lives of those who came before. Maybe that is why I am so passionate about finding the extraordinary in the lives of every one of us, about finding the extraordinary in life itself.

And so I grew up with a great familiarity with stories and books and the idea that we need to know a little about everything in order to live in the world. I remember the exact moment when I

Compiled and edited by
ELIZABETH PAGE

Elizabeth Page is
IBBY's Executive Director

discovered—in a book very much of that era which I found in the family kitchen—that those little drawings called letters could come together and form words and that those words were the names of things. It wasn't a question of literature; it was life itself, which was presenting itself in that way for everyone to see, in every house and every family, or so I thought at the time. Many years later I realized that not all children had access to books and that is what caused me to take a certain direction in life: that of helping to construct readers.

Giving sense to experience: life's beauty lies in the awareness of this need. Living consciously is about defending our own singularity both as individuals and as a people. There is much demand for books to standardize their subject matter and use of language, so that they all become slightly neutral, but literature always seeks out the particular, the real pulsing of the language and its ever-slippery movement. Editors from other countries or languages have often told me that my writing is "too Argentinian." However, it is precisely there in the language of the society that contains us that a writer's greatest challenge lies: that is his or her battlefield. And yet, the more deeply we delve into the individual and the less standard our writing becomes, the more difficult it is to export it. This is particularly complicated in my case, as I have written from the perspective of different types of Argentinian Spanish from my country's various regions, not because I want to create a panorama of the many ways of speaking in my homeland but because my chosen narrator has demanded it. I always imagine a narrator and try to hear how he or she speaks, and then he or she opens the door and shows me the right road to follow. I have always experienced the act of writing as an expression of what is most deeply mine: I try to capture an animal made of words, with the hope of finding something that I can offer to others. I travel towards finding the right subject matter and the right way of speaking, since the greatest aspiration of any writer is to use the language spoken by everyone to construct a language that has never been heard before.

What literary tradition should a writer insert herself into when she is descended from Europeans and was brought up in a village in a Latin American country? When her mother never dreamed that her children would go to university, and she only had access to further studies because her country offers free education in public universities? What sources do writers for children drink from in our countries? The universal and the local, the Latin American and the European, the central and the peripheral, the classic and the contemporary, what is written for children and what is published for adults: these conflicts disturb and provoke us with a web of tensions where the greatest value is found in defiance, discomfort and a constant questioning, all of which stimulate creation. That is why it is so important for us to free children's literature from its ties and corsets, to centre it around the idea of working with language, as I tried to explain in my book *Hacia una literatura sin adjetivos* [Towards a Literature without Adjectives]. As democracy began to recover in my country, my generation started carrying one phrase and one conviction into classrooms: "Children's literature is literature too." However, in

order for these words to ring true, we need to overcome the stereotypes, overacting, and rhetoric which fill so many books for children: servile writing dressed up in new clothes.

I write in order to understand; or maybe in the hope of being understood. Writing is the road towards knowledge for me, and maybe for whoever reads me too, as words can wake us like the sleeping princess in one of my stories. What I write is the fruit of my era, of my society and of my experience, not so much in terms of the adventures I describe, but because of my use of language, since every writer's language reflects their convictions and contradictions, their knowledge and confusion. Words are where the battle is fought, and they create a fissure through which we can reach a private language somewhere in the immense sea of the language of society; a fissure which causes the official language to stammer, a kind of counter-power battling against facelessness and hegemony.

Over the course of all these years I've searched for who-knows-what in many different genres and I've launched bottles into a sea of diverse readers, always believing that there are no closed-off areas between what interests children and young people and what might interest an adult. For me there is little difference between writing for one and writing for the other; in fact, I never think about children when I write. It is more about the desire to look at certain images "through someone else's eyes," images that demand an explanation from me, which resist being forgotten. Most importantly, when I write I confront all of my prejudices; I question myself and I would like my readers—whether child or adult—to question themselves as well, and to find themselves forced to take a stance. Writing is born of intense looking and intense listening. Emotion is my compass and I depend on it, but I try to stay alert because often something distracts me or clouds my judgement and then I lose my way.

The history of art is also the history of human subjectivity, or the need to share pain, happiness or amazement with other individuals either now or in the future; to attempt to add a few words to the great story of the world. As for me, I would like to touch the heart of whoever reads me, to lead him or her to feel and think, because literature offers one of the deepest possible immersions in us and our society, helping to combat the numbing of our consciousness. Literature is constructed from language, which is a social asset that belongs to all of us, and which feeds off the stories generated by the society to which it belongs. It is good to remember from time to time that we writers appropriate that common heritage and that in return it reminds us to pay attention to others. It asks us to look and listen carefully, persistently, imprudently, and disobediently, not in order to give answers but to generate questions. There is some sacred connection between a writer, their language and their society. The link between cultural conditions and the aesthetic forms of expression found by an individual is a milestone on the road back to understanding personal or social pain which—in the alchemy of writing—is transformed into depth, harmony or beauty, just as our

beloved Andersen transformed poverty or ridicule in *The Little Match Girl* or *The Ugly Duckling*.

In other words, writing is a road that a woman takes on a journey towards the essence of her own self and of her society. Discovering the essence of ourselves also means discovering that unknown part of ourselves, a voice that is fed and sustained by the voices of many other people. By searching for my own identity in the story of a boy who crossed the ocean, or of slum children who collect rubbish to sell, or of a girl who longs to live with her mother, or of a young woman who has lost her way—characters who are numb, upright or in need of love—I was therefore in some mysterious way searching for the identity of my own people. I have realized this in recent years, but the fact that this road has led me from that peripheral place to this institution, this context and this congress, and to receive this great prize, the consequences of which I can hardly begin to measure, is something that astonishes and moves me, and that I haven't yet managed to understand.

María Teresa Andruetto
Science Museum, London
25 August 2012

Translation from Spanish into English by Cat Mansfield. The original Spanish speech can be found on the IBBY website at www.ibby.org/index.php?id=1258&L=3

Peter Sís
2012 Hans Christian Andersen Illustrator Award Winner

Hans Christian Andersen Acceptance Speech

I was illustrating before I knew what illustrating means. And I knew Hans Christian Andersen stories before I knew who he was.

I was always drawing because I was a child growing up in the age before television, computers and iPhones. I did not know anything about the size of my country or the politics of the time. I was told stories and fairy tales by my grandparents, parents, and relatives and I illustrated what I heard. It all became one wonderful story really: "Magic Tinder Box," my grandfather's trip to America and my father's adventures in Tibet. Only much later did I find out my grandfather designed railways in America, my father travelled to Tibet, and the haunting fairy tales I loved were written by Hans Christian Andersen, the Brothers Grimm, Karel Jaromir Erben, Bozena Nemcova and many others.

My mother, an artist, was always making sure I had paper and pencils. And I drew pictures as early as I can remember and on every surface possible—newspapers, walls, light switches, chairs, and even a door of our fridge. It was time to grow up and go to school and my

drawing came in handy. Fellow students liked me because of my funny drawings of them, but the teachers were less impressed, especially in the science classes. So it was determined, as was the custom then, that age fifteen I would be a student at the art school.

At the Middle School of Applied Arts, I was supposed to paint realistic flowers and fruit, while I was actually drawing pictures of the Beatles and their Yellow Submarine. I did not fit the expectations of the serious artist at that time. I had serious doubts about my future until Jiri Trnka picked up my portfolio when selecting five students for his new class at the Academy of Applied Arts in the spring of 1968. Now this was special! Jiri Trnka, the most amazing artist, illustrator and filmmaker would be my mentor! And freedom was in the air! Prague spring 1968 was the best time of my life. We could play rock music and stage avant-garde theatre, grow long hair, draw Beatles, and travel outside the country. It all came to a crashing end in August while I was visiting Denmark of all places. While many of my generation were trying to get out of Czechoslovakia I was trying to return home to Prague to be Jiri Trnka's student. He was awarded the Hans Christian Andersen Medal in 1968, but could not get to the IBBY congress in Switzerland that same year because of politics and tanks in the streets of Prague. He died in 1969 at a young age of 59, some say because of sadness about what happened to Czechoslovakia. Still, I had a year to talk and learn from him. I wanted to make films like him. He wanted me to be an illustrator. "Too many producers telling you what to do in film," he warned me. "To be a good illustrator you must be a true artist—and that is hard—that can get very lonely sometimes."

Peter Sís with his younger self
(photo by Doris Breitmoser)

But I was making films and they could take me places. An animated film I made won the "Golden Bear Prize" at the Berlin Film Festival, which opened the doors to the world for me while most of my countrymen could not even dream about travelling. It gave me a chance to attend the Royal College of Art here in London, where Quentin Blake—yet another Hans Christian Andersen Award laureate, tutored me in the department of illustration. I remember I asked him what colour to use as the background for the picture I was working on, and he said something very different from the Central European tradition, "Just think what is the colour you want—deep down you know—you are just asking me because you want to be sure."

Still I was no illustrator even though I had done pictures for a book here and there. Hollywood and the world of film were calling, and I was sent to America in 1982 to make an animated short for the summer Olympic games. At first it was all great—palm trees and swimming pools, but then it did not go so well, because the Soviet Union and the Eastern Bloc countries decided to boycott the Games. I was ordered to

go back. What to do? I stayed to finish the film. But there was no use for the film in the end! So here I was, out of a job, out of my country, when, just like in a good fairy tale, the third Hans Christian Andersen Award recipient comes to the rescue. Maurice Sendak, upon seeing my work, agreed to introduce me to the publishing world! He asked: "SO—you want to be an illustrator? Are you sure?" Oh I was sure—I was desperate. He continued, "It is not just for your glory as an artist. You are responsible to the children. You have to be truthful and remember what you wished for when you were growing up."

You can follow your dream.... but follow the dream of every child as much as you can...

And this is when I became an illustrator. First making pictures for other people's books; then coming up with my own stories—about my childhood, about leaving home and about exploring the world. I found out that one doesn't have to discover new continents, that people can explore in their mind even when locked in a prison cell and that books can be my home, my language, my country. I can share with my children and the children of the world the universe of dreamers, seekers and people who dared to think differently. Books are bridges taking you places.

One of the first bridges for children was built by the Czech educator and philosopher—Amos Comenius. His was the first illustrated book for children in the Western World, *Orbis Pictus*, published in the 17th century. It taught people how to live together in peace, taught language and built bridges.

I grew up near the Charles Bridge in Prague—a bridge with ancient statues where many people have walked through many ages; and where I believed as a boy, I could meet all of them on a full moon night… Mozart…Galileo…Darwin… Saint-Exupery…

Oh....do I see Mr Andersen with his tall hat over there?
Thank you Mr Andersen.
Thank you my mentors… I know that all of you have walked here.
Thank you for showing me the way…
I am trying to do the same thing.
Thank you Jella Lepman for building "A Bridge of Children Books" many years ago.
Thank you IBBY, for building the bridges all over the planet…

Peter Sís
Science Museum, London
25 August 2012

20 Years of the Lithuanian Section of IBBY

After the collapse of the Soviet Union in 1991 new countries joined IBBY and Lithuanians were among the first to express their desire to establish an IBBY section. "A group of Lithuanian specialists in Children's literature, uniting academics, literary critics and librarians would like to set up a branch of IBBY in Lithuania. We believe this to be a

logical step, now that Lithuania has regained its independence." This is an extract from letter dated 28 November 1991 addressed to the IBBY Executive Director Leena Maissen, that is still in the personal archive of Kestutis Urba, the first and continuing chairman of the Lithuanian IBBY section.

The Lithuanian section was registered at the Ministry of Justice of the Republic of Lithuania on 16 November 1992 and had twenty-three members. Unfortunately, by now some of them have passed away and some have resigned, but there are still thirteen active persons who have been members since the beginning. Currently, the section has over one hundred members. They include librarians, university and secondary school teachers, researchers, illustrators, writers, translators, publishers, as well as other professionals.

Conference speakers (photo by Roma Kisunaite)

Lithuanian IBBY members are especially proud of their activities. They encourage Lithuanian libraries and schools to celebrate ICBD annually. During state celebrations, Lithuanian IBBY awards are given to nine creators of books for children, including authors, illustrators, translators, literary critics. In addition, each December Lithuanian scholars, educators, librarians are invited to a one-day conference, called *Pranas Masiotas' Readings*, to discuss various topics and problems of Children's literature. A special joy is our quarterly magazine *Rubinaitis*, now with sixty-five issues published.

Approximately every two years, in mid-summer, the Lithuanian IBBY section invites their neighbours: Latvians, Estonians, Scandinavians, and Russians, to research meetings in theport city of Klaipėda. This traditional event goes under the fitting title: "Children's Literature around the Baltic Sea."

Leena Maissen with Kestutis Urba (photo by Roma Kisunaite)

Last year, good contacts with other sections encouraged Lithuanian IBBY to celebrate the 20th anniversary of the section in wider international context. The idea was to organise an international conference with the theme: *Freedom and Control in/of Children's Literature* and invitations were issued: "The idea for this conference suggested itself on the 20th anniversary of the re-establishment of Lithuanian Independence as well as the 20th anniversary of the Lithuanian section of IBBY. Conference participants were invited to present papers on the changes in children's literature after significant historical events, such as the fall of the Berlin Wall and the Soviet Union." The conference was organized in the name of Vilnius University and the National Library of Lithuania, where some IBBY members are employed. Financial support from the Research Council of Lithuania was received and the conference was held on 13-14 December 2012 at Vilnius University, the oldest university in Eastern Europe. Scholars from Lithuania, Latvia, Estonia and Poland presented seventeen papers

at the conference, while other papers sent from Russia, Sweden, Great Britain, Greece and Iran were delivered. More than 100 people who are in some way associated with children's literature attended and enjoyed the conference.

At the closing party, veterans of the Lithuanian section of IBBY were presented with three-dimensional glass books that were engraved with the words, "Twenty years together." Leena Maissen, who attended as an honourable guest of the conference, was also presented with this memento.

Kestutis Urba
President of IBBY Lithuania

Reading as an Inclusive Experience
2014 IBBY World Congress in Mexico City

Keep the date: 10-13 September 2014. Preparations are moving ahead and we can expect an exciting programme that will show us that *Everyone really means everyone! May all really mean all!*

In Literature	In Reading Promotion
Non-inclusive images and words	Common exclusion practices
Stereotypes in children's literature	How normal is normal
The language of inclusion	Social participation barriers
Diversity as essence in literature and art	Diversity encourages development
The role of literature in building an inclusive culture	Inclusion models, strategies and practices
Creating art and literature from a diversity standpoint	Spaces and other means for inclusion
	Reading alternatives: Braille, sign language, images…

The Call for Papers is on page 109 and for more information go to the congress website: www.ibbycongress2014.org

Editor(s) Required for
Bookbird: a Journal of international Children's Literature

Bookbird, Inc. the managing board of IBBY's journal, *Bookbird: a Journal of International Children's Literature* seeks an editor or editorial team to take over from the current editor whose term of office finishes with the publication of the October 2014 issue. *Bookbird* is a refereed journal published quarterly by IBBY (The International Board on Books for Young People), and is distributed by the Johns Hopkins University Press.

The International Board on Books for Young People (IBBY) is a non-profit organization which represents an international network of people from all over the world who are committed to bringing books and children together. www.ibby.org

The *Bookbird* editor(s) must have the following qualifications:

- An appropriate level of experience in editing a journal or books to publication level.
- An understanding of the publishing process and experience in working with copy editors, designers and printers.
- Evidence of a clearly defined interest in and knowledge of children's literature in an international context. Previous experience in this area will be an advantage.
- An excellent command of the English language and a general ability to work with foreign languages and writers whose first language is not English. Proficiency in a language other than English will be an advantage.
- A degree in an appropriate discipline, e.g. literature, languages, children's literature, education, childhood studies, publishing or librarianship.
- A sympathetic ability to work with and encourage authors from a wide range of cultures and different educational backgrounds.
- Excellent Information Technology skills, including access to email and other appropriate technology.
- An ability to work within and keep to deadlines.
- Commitment to the ideals of IBBY and an understanding of and empathy with the principles guiding the publication of *Bookbird*.
- A willingness to work closely with the board of Bookbird, Inc., the IBBY Executive Committee and the IBBY Secretariat.
- Be free to travel to designated meetings of Bookbird, Inc. and the IBBY Executive.

Editorial duties include:

- Planning the content of each issue of *Bookbird*.
- Sourcing and commissioning suitable articles.
- Liaising with the *Bookbird* review panel and overseeing the refereeing process for each article.
- Working with authors to improve their texts.
- Working with the organizations and individuals that produce additional content for the journal, i.e. reviews, 'Focus IBBY', etc.
- Editing content and overseeing the copyediting and proofreading of articles and dealing with illustrations and permissions.
- Liaising with the designer and printer and generally project-managing each issue of the journal and ensuring that it appears on time.
- Working closely with and informing the board of Bookbird, Inc. on editorial-related matters.
- Promoting the overarching aims of IBBY through Bookbird.

The editor(s) are required to attend Bookbird, Inc. and IBBY Executive Committee meetings twice yearly in various venues around the world. These are held in March or April at the Bologna Book Fair and in another location later in the year, usually during August or September. There is a modest budget available to cover hotel and travel expenses to these meetings.

The application deadline is August 1st 2013. It is expected that the incoming editor(s) will be in place by early 2014 to prepare the first issue of 2015 (January). The contract to edit *Bookbird* extends for four years subject to an initial period of approval.

This is an excellent opportunity for an ambitious and creative person or persons with a strong interest in international children's literature to acquire invaluable experience. It is not a full-time job, however, remuneration is modest and the editors will need to provide their own back-up by way of office facilities and secretarial help. The editor(s) work from their own homes or offices and may be based in any country.

Interviews for the post are likely to be conducted by Skype or telephone with a possible follow-up interview in person.

Applicants are expected to be familiar with *Bookbird* and with the aims of IBBY.

Expressions of interest, including a detailed CV (resumé), a statement about the applicant's vision for *Bookbird* and an outline of how the applicant would manage the processes involved in producing the journal are invited from suitably qualified persons. These should be sent by email to:

Valerie Coghlan, President of Bookbird, Inc.: bookbirdpresident@gmail.com
Ellis Vance, Treasurer of Bookbird, Inc.: Executive.Secretary@usbby.org

Our Forthcoming Issues:

52.1 (2014) The Queer Issue
52.2 (2014) HCA Award Nominees
52.3 (2014) Mexico City Congress Issue: Children's Literature in Latin America
52.4 (2014) HCA Awards and Open Themed

Would you like to write for IBBY's journal?

Academic Articles **ca. 4000 words**

Bookbird publishes articles on children's literature with an international perspective four times a year (in January, April, July and October). Articles that compare literatures of different countries are of interest, as are papers on translation studies and articles that discuss the reception of work from one country in another. Articles concerned with a particular national literature or a particular book or writer may also be suitable, but it is important that the article should be of interest to an international audience. Some issues are devoted to special topics. Details and deadlines of these issues are available from *Bookbird's* web pages.

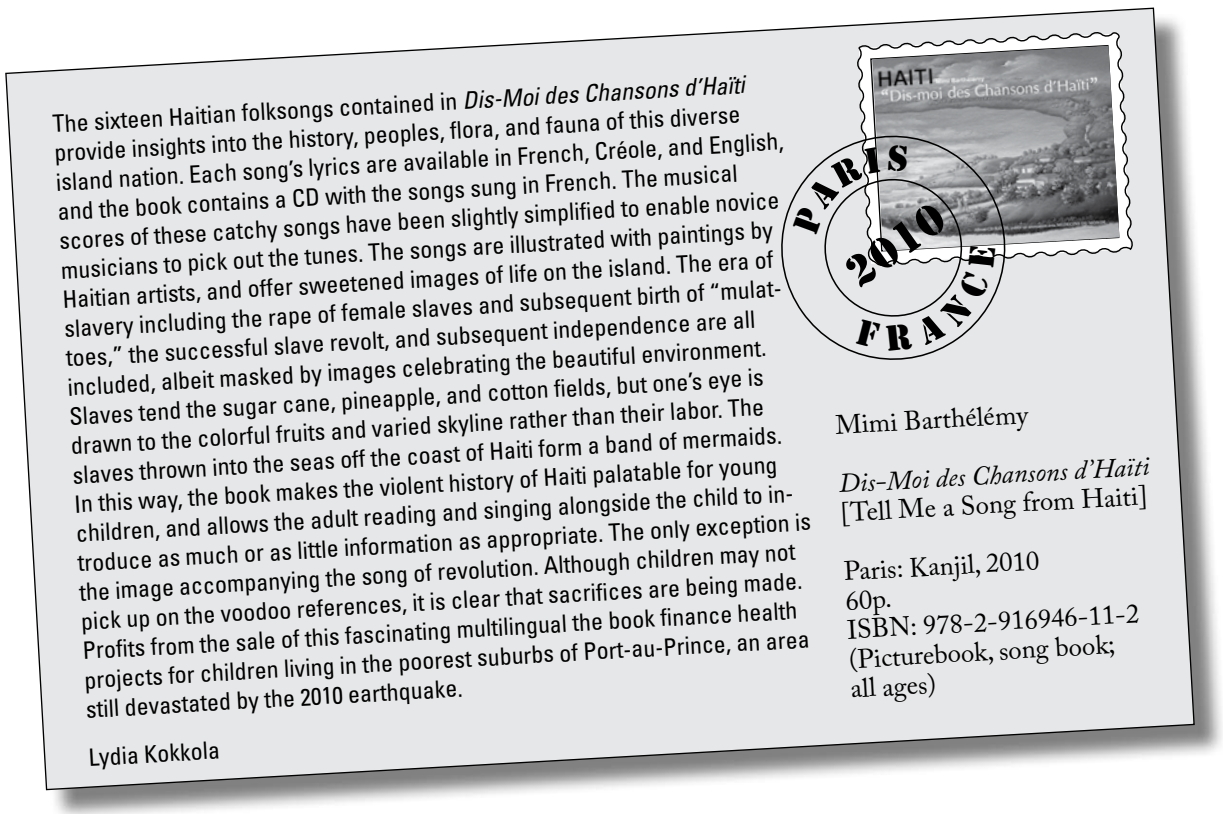
Children and Their Books **ca. 2500 words**

Bookbird also provides a forum where those working with children and their literature can write about their experiences. Teachers, librarians, publishers, authors and parents, short articles discussing the ways in which you have worked with children and their literatures, or have watched children respond to literature are welcomed. Articles concerned with a particular national issue are of interest, but should be written in a manner that appeals to an international audience.

Postcards and Letters **ca. 300 or 1000 words**

Bookbird publishes reviews of both primary and secondary sources. Brief 'postcards' (ca. 300 words) on individual works of children's literature, or extended 'letters' (ca. 1000 words) introducing the work of a particular author or illustrator are welcomed. In addition to the full publication details, please comment on whether the works are available in translation.

For further information, please contact: Roxanne Harde, Email: rharde@ualberta.ca



The sixteen Haitian folksongs contained in *Dis-Moi des Chansons d'Haïti* provide insights into the history, peoples, flora, and fauna of this diverse island nation. Each song's lyrics are available in French, Créole, and English, and the book contains a CD with the songs sung in French. The musical scores of these catchy songs have been slightly simplified to enable novice musicians to pick out the tunes. The songs are illustrated with paintings by Haitian artists, and offer sweetened images of life on the island. The era of slavery including the rape of female slaves and subsequent birth of "mulattoes," the successful slave revolt, and subsequent independence are all included, albeit masked by images celebrating the beautiful environment. Slaves tend the sugar cane, pineapple, and cotton fields, but one's eye is drawn to the colorful fruits and varied skyline rather than their labor. The slaves thrown into the seas off the coast of Haiti form a band of mermaids. In this way, the book makes the violent history of Haiti palatable for young children, and allows the adult reading and singing alongside the child to introduce as much or as little information as appropriate. The only exception is the image accompanying the song of revolution. Although children may not pick up on the voodoo references, it is clear that sacrifices are being made. Profits from the sale of this fascinating multilingual the book finance health projects for children living in the poorest suburbs of Port-au-Prince, an area still devastated by the 2010 earthquake.

Lydia Kokkola

Mimi Barthélémy

Dis-Moi des Chansons d'Haïti
[Tell Me a Song from Haiti]

Paris: Kanjil, 2010
60p.
ISBN: 978-2-916946-11-2
(Picturebook, song book; all ages)

La lectura como experiencia de inclusión
Reading as an inclusive experience

34 CONGRESO INTERNACIONAL DE IBBY

34th IBBY International Congress

Ciudad de México • Mexico City

Call for Papers

We invite you to submit proposals for seminar and poster sessions at the 34th IBBY International Congress in Mexico City, 2014

Central Topics

- The idea of inclusion
- Literature as a hospitable house
- In the promotion of reading
- Inclusion in children's and young adult literature
- Literature that excludes

Please refer to the pop-up menu *Central Topics* for a more detailed description.

Requirements for presentations at the seminar sessions

- Title of proposed presentation
- Main topic presented
- Summary of presentation in no more than 250 words

Requirements for presentations at the poster sessions

- Title of proposed poster
- Main topic presented
- Summary of presentation in no more than 100 words

Requirements for all proposals

- The presentation can be in English or in Spanish.
- Deadline for submitting all applications is **31 August 2013**.
- Each submission must be accompanied by the applicant's full name, nationality, title, postal address, telephone and fax numbers and e-mail.
- The Congress Committee will select the seminar speakers by 30 November 2013 and will reply to all accepted applicants before the end of the year.
- The Congress Committee will select the posters by 30 November 2013 and will reply to successful proposals before the end of the year.
- It is understood that all seminar speakers and poster presenters will pay the Congress registration fee.

Applications should be addressed to:

34th IBBY International Congress 2014
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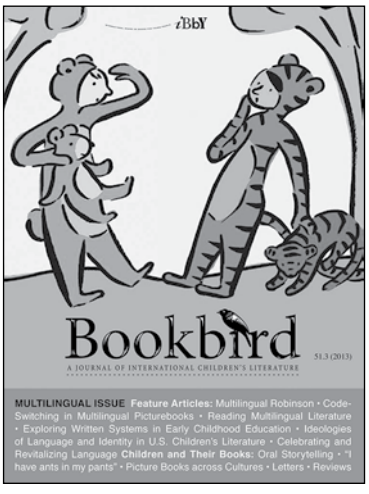

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