

Dear Readers,

You already know the EDM Reporter Network from our website and from our newsletters. Some of you have maybe heard about EPBC, ESET, BARFIE, Readcom.

These abbreviations stand for European educational projects connected with literature for children, reading promotion and intercultural education.

Initially based only on literature, these projects and networks started gradually including other media, such as internet, e-learning etc., and proved that today it is simply impossible to use only one medium in the process of education. The combination of different media is offered to teachers in order to make the educational process more interesting, livelier, more active and more interactive.

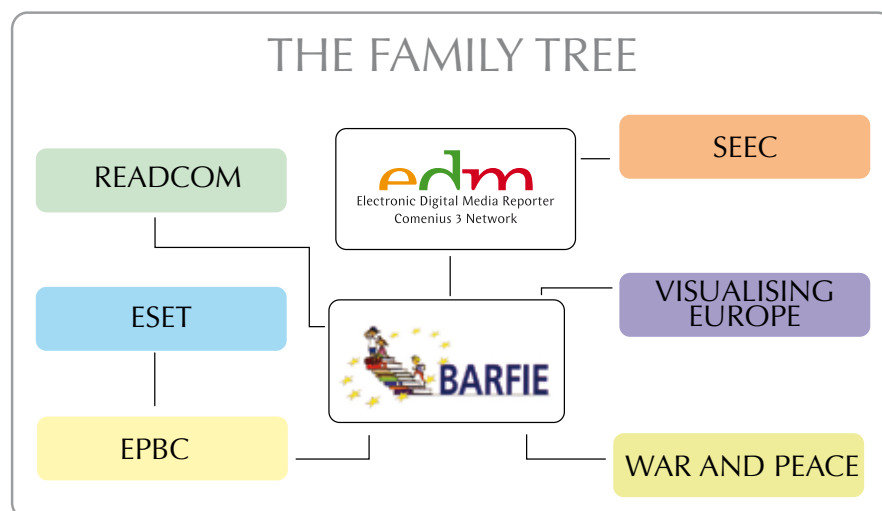
The group of institutions and experts involved in the above-mentioned literary projects is only one of many networks whose activities are funded in the framework of the European educational programmes. In different dynamic combinations of experts, the group helps discover the joy of teaching, learning and reading; it helps teachers and librarians to find individual approaches to their pupils, helps children to discover their fields of interest and to deepen their competencies in working with new media, as well as their literary competencies.

Below you will find the family tree of projects developed by the group of European children's literature experts associated with the EDM Reporter Network.

In order to understand better the dynamic of the group and the different ideas realised in the partnership, we have to go back to the first European educational literary projects on literature for children, to the roots of the so-called Family Tree of these projects.

Among the first generation of the EU Comenius projects, without which the creating of networks would not have been possible, are two Comenius 2 projects – EPBC (European Picture Book Collection) and War and Peace, whose authors, and coordinators, respectively Dr. Penni Cotton and Annemie Leysen, became later partners in the networks and projects like BARFIE, EDM Reporter and Readcom.

The first projects made it possible to create a network. In 2002 the BARFIE (Books and Reading for Intercultural Education) Comenius 3 Network was created. BARFIE was one of the first Comenius 3 networks. Besides organising each year an international conference and disseminating the results of the previous projects, the BARFIE Network developed a catalogue of European books on intercultural education. The catalogue contained books suitable for intercultural education from 18 European countries and was published in three languages: English, French and German. The BARFIE partners continue to use the selected books in their work.



The family tree of some EU funded European educational projects connected with literature and other media for children.

At the same time Dr. Penni Cotton initiated the ESET project which, on the basis of EPBC, shows how to work with the EBBC books in the classroom.

Then came EDM Reporter, Readcom and Visualising Europe.

The EDM Reporter Comenius 3 Network uses the possibilities the Internet offers to support intercultural education and reading promotion, and to deepen the literary competencies of pupils. EDM Reporter doesn't mean Internet instead of books but Internet together with books.

Readcom, a project financed by the programme Grundtvig (adult education), which consisted in creating book clubs and a programme for a course for book club organisers and promoters of

books and reading, was coordinated by Piotr Jankowski, Director of the Public Library in the Warsaw district of Ursus, Poland. This project was distinguished as one of the most interesting and successful project under Grundtvig programme. Further, the colleague from Portugal, Dr. Margarida Morgado, developed the idea for a project named Visualising Europe, also based on books for children and young people.

And finally, in the year 2006 the European Commission approved the project SEEC (South East European Centre for Literature and Media for Children) in the framework of the European programme Culture 2000, a regional project also based on children's literature and media.

In this issue of the Newsletter we publish the shortened versions of two presentations made during the Third EDM Reporter Network Conference (Warsaw, May 2008).

Fairy Tale Retellings In Print And Online: Developing Intercultural Competence*

Maria González Davies

Maria González Davies is senior lecturer at the Modern Languages Department of the Faculty of Education at the University Ramon Llull in Barcelona, Spain. Her main research interests are the development of intercultural competence, children's and young adult's literature, and the role of the L1 and translation in foreign language learning. Her publications include articles and books on CYAL, on foreign language acquisition, on IT in teaching contexts, and on Translation Training.

Here I will present a selection of some of the most relevant outcomes of a pilot project carried out with my Teacher Training students at the University Ramon Llull, involving 19 students in their third year. The project, which revolved around research related to *Cinderella*, is transferable to other educational levels and contexts.

The contents of this paper will be sequenced as follows:

1. The project
2. Fairy tales, translation and intercultural competence
3. Bridging translation and literature studies
4. Combining teaching materials and new technologies
5. Conclusions

The main aims of the study were:

- To explore the potential of presenting fairy tale retellings as a valuable learning procedure to develop **intercultural competence** both for the student teachers and, so, for their future pupils.
- To provide them with a solid theoretical background and **teaching ideas** to carry out with their future pupils related to the development of intercultural competence.
- To apply analysing tools from **Translation Studies** that may favour an informed study of fairy-tale retellings to diminish subjective and impressionistic interpretations.
- To design effective classroom procedures that include **new technologies**.

The project

The story of *Cinderella* was chosen because it is well-known and can be traced back for centuries in most cultures in one shape or another. Following group and class discussions, the students agreed to take Disney's version as the leading source text because it is known in most cultures nowadays due to globalising marketing strategies, and because it can be exploited both verbally and visually, as the film is easily available.

**This paper is a version of a book chapter to appear in González Davies, Maria and Riitta Oittinen (eds.) *Whose Story? Translating the Verbal and the Visual for Young Readers* (Cambridge Scholar's Publishing, 2008). It has been written thanks to the support of the CILCEAL Research Group (Blanquerna, University Ramon Llull, Barcelona, Spain).*

The project consisted of four main parts:

- A presentation of the technical features of the selected stories.
- A description of the heroine's quest in each tale.
- A comparative study of the renderings based on Translation Studies proposals, specifically, those related to degrees of proximity and the transference of cultural references.
- The design of classroom procedures for elementary schools (in our setting, for the subject *Learning English as a Foreign Language*).

Each group of students had to find at least three versions of the story, either in print, or online; and either in their original language or in English.

Fairy tales, translation and intercultural competence: Applying Translation analysis tools to fairy tale retellings

Why establish this relationship? By its very nature, translation is related to intercultural competence. By transmission processes, fairy tales have spread to different cultures. Therefore, why not build bridges between these fields to develop intercultural competence in different educational contexts? Intercultural competence here is defined as the ability to understand different value systems significantly and relate appropriately in more than one community. The working framework is far from definitions of "stable culture" and near to a notion of culture as a fluctuating feature of human relationships: the same person can "belong" to different communities in his or her lifetime, thus reshaping his or her identity.

In our globalised world, intercultural competence has become one of the main competences expected from present and future generations to cope with the new social and economic challenges. It is at the core of most educational reforms, all of which makes fairy tale retellings studied from an intercultural angle especially relevant in different academic subjects such as Literature, Foreign Language Acquisition or Translation. Myths and fairy tales are a common background to most cultures that work on many levels and invite many angles of interpretation. They form a body of accessible sources

(from books to the Internet) that include subject matters common to many communities. This makes it possible for mental and emotional associations to be quickly established and can open paths towards mutual understanding. However, their effective study in different subjects entails sensitising the students by creating an awareness of

- the existence of different versions in different cultures and different generations,
- how the versions reflect the sociohistorical and psychological value systems of the communities and generations that produced them, and
- the fact that these versions include both verbal and visual changes.

By connecting with versions of the same tale as told in different communities in different periods, children and adults can develop their critical thinking skills and become aware of issues that may put into perspective and raise questions related to their own cultural and generational standpoints, reflect on the need to respect those of others and understand about the relativity of all viewpoints, thus learning to notice similarities and celebrate diversity.

Bridging translation and literature studies

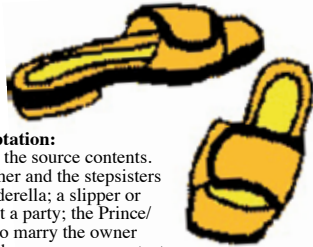
Straightforward translations are easily identifiable but, what about retellings of folk and fairy tales? Can they be considered and studied as verbal and visual translations and analyzed in a similar way? Both fairy tale retellings and new translations of the same text display new norms related to a receiving community or generation that need to construct new identities and often do so through selecting, interpreting and reconstructing earlier texts. These retellings and retranslations can be viewed as total or partial verbal and visual transplantations adapted (or not) to the receiving readers and then become eye-opening material to develop intra and intercultural competence.

Hervey, Higgins and Haywood's cline for degrees of fidelity in translation (1995: 13-14) can be a good starting point for discussions about similarities and differences in our case:

Degrees of fidelity

Source culture						Target culture
Interlineal	Literal	Faithful	Communicative	Idiomatic		Free

Depending on our bias (towards the source or target culture) we will render one degree or another. Here follow some examples of the students' selection and adaptation of these degrees for their *Cinderellas*, which they preferred to rename as "degrees of proximity":

**Literal adaptation:**

very close to the source contents.

The stepmother and the stepsisters mistreat Cinderella; a slipper or shoe is lost at a party; the Prince/King wants to marry the owner of the shoe; there appears a protector...

Visual element: (Egyptian) slippers - Illustration from the webquest *The Wonders of Egypt*.

**Idiomatic adaptation:**

the extratextual elements have been adapted to the target community without changing the source contents. Chinese: a wise old man gives her advice. The slippers were woven in a pattern of a fish and the soles were made of solid gold...

Visual element:

La gatta Cenerentola, Zezolla, a Neapolitan Cinderella, from the website *Parole d'autore*.



Free adaptation: the source message and effect, have been adapted to the target community and, so, can present quite a few changes.

Visual element: Cover illustration from Yeh-Shen, *A Cinderella Story from China* by Ai-Ling Louie, illus. by Ed Young.

Now, we'll observe the cultural changes in the different renderings. A main point of interest in our case is the choice between cultural transplantation (domesticating) or exoticizing (foreignising) strategies, that is, in the first case, the text is adapted to the target readers' culture and time whereas in the second case, the translated text keeps the source culture's "foreign" flavour, thus highlighting the differences so that we can learn about the other culture.

To explore both verbal and visual intercultural variations, another cline proposed by Henvey, Higgins and Haywood (1995, 20) was adapted:

Translation strategies

Target culture						Source culture
Exoticism	Cultural borrowing	Explicitation	Calque	Transliteration	Communicative translation	Cultural transplantation

Once again, depending on our bias (towards the source or target culture) we will use one strategy or another. Here follow some examples of the students' selection and adaptation of these strategies:

**Exoticism (foreignisation):**

The source contents are kept with no changes in the target culture.

**Communicative translation:**

The source contents have been slightly adapted to the target culture.

**Cultural transplantation:**

The source contents have been adapted to the target culture.

Combining teaching materials and new technologies

Some activities proposed by the participants in the project to carry out with their elementary school students are:

Where am I from? Different illustrations from different versions of the story are shown. The students guess their country of origin and other points of interest.

Let's learn new languages! By accessing certain webpages the students have the chance to write their names using Chinese and Egyptian hieroglyphics: (<http://www.eyelid.co.uk/hiero1.htm>; <http://www.formosa-translation.com/chinese/>).

Travelling around the world! The aim is to relate images and different texts from the versions they have worked with by giving them maps on which they can stick texts and images they find or create themselves.

Conclusions

Theoretical approaches and observational tools taken from Translation Studies were perceived as an effective means to analyze the retellings. They helped to move away from conventional definitions of fairy tales and of translation towards an open definition more in accordance with recent research in both fields of study.

The formal verbal elements were more evasive in the comparative analysis, as we were dealing with retellings. More work has to be done to design an appropriate tool.

An improvement of cognitive, meta-cognitive and socioaffective skills and strategies was observed.

From the pedagogical view, merging both fields helped raise an awareness of intercultural competence and develop critical and creative thinking skills. It was specially revealing to concentrate

on the divergent verbal and the visual elements to (re)create the emotional impact of the first listening or reading. In a globalized world used to Disney's prettified Cinderella, to reveal other Cinderellas can be, at the very least, enlightening!

Final thoughts...

The very last day, a student rushed into the class, very excited, saying that she had found the book *Glass Slipper, Gold Sandal. A Worldwide Cinderella*, written by Paul Fleischman and illustrated by Julie Paschkis, on the Internet. A discussion ensued about how interesting it could be, could they perhaps use it for their classes, how much it costs etc. – this was done with no intervention on the part of the teacher as the student initiated and led the discussion... Sometimes, a (pedagogical) dream can come true?

Works Cited

- Basile, Giambattista (1634), *La gatta Cenerentola*:
<http://www.paroledautore.net/fiabe/classiche/basile/gattacenerentola.htm>
- Chinese story*: Louie, Aai-Ling, Yeh-Shen, *A Cinderella Story*, NY: Philomel Books, 1990.
<http://www.unc.edu/~rwlkrs/resource-china.htm>
- Egyptian story*: from the website *The Wonders of Egypt*,
http://library.thinkquest.org/J002037F/egyptian_cinderella.htm
- European Commission's Action Plan for Language Learning and Linguistic Diversity, 2005*,
http://ec.europa.eu/education/policies/lang/policy/index_en.html
- Folch i Torres, Josep, illus. Joan Junceda. *La Ventafocs. Conte meravellós*. Barcelona: Editorial Mentora/Joventut, 1920.
- González Davies, Maria and Riitta Oittinen (eds.). *Whose Story? Translating the Verbal and the Visual in Literature for Young Readers*, Cambridge: Cambridge Scholars' Publishing, 2008.
- González Davies, Maria and Christopher Scott-Tennent. "A problem-solving and student-centred approach to the translation of cultural references" In *Meta* (50-1), March. Monograph: *Enseignement de la traduction dans le monde (2005)*: 160-179.
- González Davies, Maria. *Multiple Voices in the Translation Classroom. Activities, Tasks and Projects*. Amsterdam & Philadelphia: John Benjamins, 2004.
- . "Translation in FLA: Why the Bad Press? A Natural activity in an increasingly bilingual world" In *Humanising Language Teaching*, University of Kent: Pilgrims. www.hltmag.co.uk, March, 2007.
- Hervey, Sandor, Ian Higgins and Louise Haywood. *Thinking Spanish Translation*, London & New York: Routledge, 1995.
 (Also, French, Italian, German Translation in the same series).
- House, Juliane. "What is an 'Intercultural Speaker'?" In *Intercultural Language Use and Language Learning*, edited by Alcón Soler, E. and M. P. Safont Jordà. Berlin: Springer, (2007): 7-21.
- Macaro, Ernesto. *Teaching and Learning a Second Language. A Guide to Recent Research and its Applications*. New York: Continuum, 2003/2005.
- Tymoczko, Maria. "Translation and Political Engagement. Activism, Social Change and the Role of Translation in Geopolitical Shifts", *The Translator* 6, (2000): 23-47.
- Walt Disney Company. *Cinderella*, 1949.

Websites:

Children's and Young Adults' Literature:

- <http://www.ncrcl.ac.uk/epbc/EN/index.asp>
<http://www.mrsmad.com/default.asp>
http://portal.unesco.org/culture/en/ev.php_URL_ID=22204&URL_DO=DO_TOPIC&URL_SECTION=201.html
<http://www.britishcouncil.org/learnenglish.htm>
<http://edtech.kennesaw.edu/web/childlit.html>
<http://www.childrenslibrary.org/>
 (Multicultural) Cinderella websites
<http://www.shens.com/cinderella.html>
<http://www.fairrosa.info/lists/cinderella.html>
<http://www.geocities.com/Athens/Olympus/7123/cinderactivities.html>
http://hazel.forest.net/whootie/stories/cinderella_native_american.html

You may now order the publication "**Surfing the Net**", a European study into children's use of the Internet, organised in 2006-2007 by partners from the 14 countries in the Network: Austria, Belgium, Bulgaria, Germany, Greece, Finland, France, Poland, Portugal, Romania, the Slovak Republic, Slovenia, Spain and the UK. Four questionnaires were developed: one for adults (teachers, librarians, teacher trainers, students) working with children, and three for three age groups of children (8-10, 10-12, 12-14). The survey included schools in large cities, small towns and even smaller villages.

About 3500 children and 700 adults working with children were interviewed. Empirical research in schools, libraries, teacher training institutions and universities was carried out for the following reasons:

- to discover whether and how teachers, librarians and children use the Internet for intercultural education and reading promotion;
- to determine criteria for evaluating websites for children and adults working with children;
- to establish lists of the most user-friendly and most frequently visited websites for children/adults working with children;
- to gather additional general information about the use of Internet in each country.

Are you interested in obtaining a copy?

Please contact:



Electronic Digital Media Reporter
Comenius 3 Network

Internationales Institut für Jugendliteratur und Leseforschung
(International Institute for Children's Literature and Reading Research)

Mayerhofgasse 6, 1040 Vienna, Austria
Tel. + 43 1 505 03 59; Fax: + 43 1 505 03 59 17
e-mail: office@jugendliteratur.net

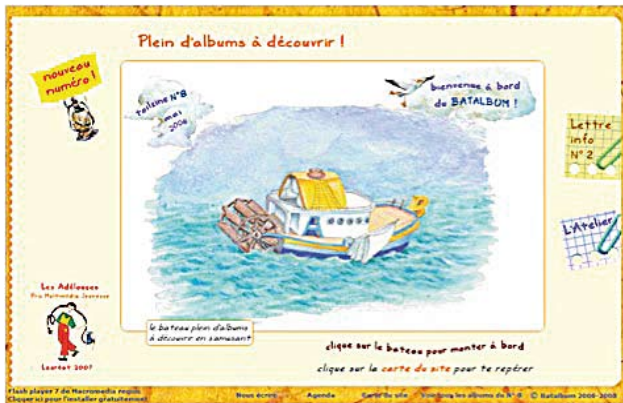
The French Website BATALBUM – www.batalbum.fr

BATALBUM was created by Sophie Guiberteau.

This website is a boat full of picture books (« bateau plein d'albums » in French).

BATALBUM is a secure website for children, dedicated to picture books, which offers real insight into each book, a playful approach to reading, associated creative activities.

1. The children go on board and the adventures with the books begin.



2. Each crew member is in charge of a section of the website.



3. There are two ways to access the various parts of the website: through a site map and through an image map.



4. The site's core: « Picture books to discover ».



5. The discovery of picture books is playful.

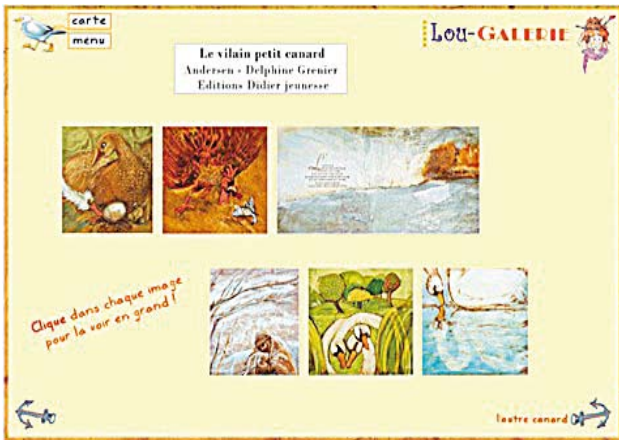


6. Text is emphasized.



The French Website BATALBUM – www.batalbum.fr

7. In order to get an impression of the illustrations, children click on the small pictures to view widescreen illustrations.



8. Widescreen illustrations are always shown in their entirety.



9. The picture books inspire games and creative activities.



10. Batalbum is like a magazine online. Content is renewed every 3 months.



11. Batalbum is an invitation to read and enjoy.

www.batalbum.fr

