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# Curation in Translation: Promoting Global Citizenship through Literature

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*As curators of the school library collection, librarians ensure the resources they select are of high quality and that they meet students' social needs, including diverse perspectives representative of our world and supportive of global citizenship skills and dispositions. The Mildred L. Batchelder Award given to English translations published in the United States is an option for librarians seeking such cultural diversity for their collections. Using the United Nations' Declaration of the Rights of the Child (1959), this research identifies the strong potential these titles hold for engaging youth and promoting global citizenship.*

## Introduction

Curation derives its meaning in part from the word "care." In school libraries, we often think of the word in terms of collections that are carefully selected and tended. School librarians also have a role in both caring for students and teaching students to care (for more on this topic, see *Knowledge Quest*, May/June 2012). One aspect of caring is thinking about social justice and issues of human rights around the world. Brigham (2011) defines global citizenship as *understanding* the world and our connections, *seeing* social (in)justice and (in)equity, and *acting* by exercising political rights and challenging injustices. Grant and Gibson (2013) call the attention of educators concerned with social justice in K-12 education to consider the related and more global issue of human rights.

One vehicle for engaging students with issues of global human rights is the United Nations *Declaration of the Rights of the Child (DRC)*. The *DRC* was adopted by the United Nations on December 10, 1959, and was subsequently ratified by the United Nations General Assembly. The document asserts that the child needs "special safeguards and care," which was also stated in the Geneva *Declaration of the Rights of the Child* in 1924 and by the *Universal Declaration of Human Rights* in 1989 and further, that "mankind owes to the child the best it has to give." The United Nations Cyberschoolbus website, part of the Global Teaching and Learning Project, offers an introduction to the document for children and a simple language version to facilitate discussion with students (the version used in this study). There is also a picture book with the rights listed, *On Wings of Love* (Agostinelli, 1981), although Amazon lists it as out of print.

Stomfay-Stitz and Wheeler (2005) are among the few authors who directly address using the *DRC* with students in their article advocating for integrating human rights education as a daily practice in classrooms. They suggest creating a poster of the rights and discussing portions daily with students. In 1979, the "Year of the Child," *School Library Journal* reprinted the *DRC* as the Editor's column proclaiming the continuing relevance of the document (Doughty, 1979). School librarians can further facilitate an understanding of these rights through curations of books that provide concrete and contextualized examples of violations of human rights around the world and through history. In this paper, we explore one such set of books: those recognized by the Mildred L. Batchelder Award for outstanding translations.

Critical reading of global literature provides an opportunity for youth to read the world and connect their own identity and experiences to others hailing from differing backgrounds (Buck et al., 2011; Louie & Louie, 1999). Such interactions are integral to building global citizenship skills. The focus, noted by Brigham's (2011) definition, on understanding, seeing, and acting in developing the disposition of a global citizen (Brigham, 2011) gives support for the selection of titles and curation of a school library collection with global origins, settings, and/or themes. Heilman (2008) explicitly suggests the use of children's literature to give youth the chance to explore cultures and gain global perspectives otherwise out of their reach. Research supports the use of translated titles specifically in promoting global citizenship skills and dispositions (Jewett, 2011; Martin, Smolen, Oswald, & Milam, 2012). Further, researchers in Canada note the importance of "spaces to critically engage with dominant views and perspectives" about global issues, histories, and cultures as a principle for promoting global citizenship with students (Eidoo, et al., 2011, p. 76).

The school library collection is clearly a practical place in the school community to serve as this space with the curation and provision of quality global literature supporting engagement in critical discussions and examinations of global citizenship and social justice issues with youth. Despite the controversy behind "multicultural" book awards (see e.g. Aronson, 2001; Pinkney, 2001), these accolades give librarians a place to start in selecting superior titles representative of and originating from across the world. The Mildred L. Batchelder Award, given to the American publishers of English translations, is a quality selection resource for librarians to use when choosing global literature for their school collections as the books themselves have immigrated from other countries and languages. In working with this set of titles that have won recognition as Batchelder Award and honor books, these authors were particularly struck by their treatment of human rights and particularly the rights of children around the globe and throughout history. We found counter-examples in these titles that might serve to raise awareness and discussion about these human rights and the kinds of human rights violations found in the past and present. We were also touched by the resistance and resilience displayed by young characters, who frequently experienced infringement of their rights. In this paper, we explore this set of books as a lens to study the *DRC* and promote global citizenship.

### **The Mildred L. Batchelder Award**

Given by the Association of Library Services to Children (ALSC), a division of the American Library Association (ALA), the Batchelder is unique in that it honors an American publisher, not the author, illustrator, or translator, who has published an English translation originally

published outside of the United States in another language (ALSC, 1987). One winner and generally one to three honor titles are awarded to books each January for publications from the previous year. A committee of appointed ALSC members discerns the quality of the translated books published in a given year using three main criteria: focus of attention, relationship to original work, and quality of the United States publication (ALSC, 1987). While picture books are considered for the award, the focus of attention must be on the text and not the illustrations. In the past 16 years, only four picture books have won the Batchelder Award or honor. An honor title from the 2013 winners marked the first graphic novel to gain recognition in translation.

The relationship to the original work is an important criterion the committee uses to discern the quality of the work. First, the translation must remain “true” to the “flavor” of the original work and to the substance, including the literary elements of plot, characters, and setting, and should “retain the viewpoint of the author” (ALSC, 1987). Adherence to the author’s original style and the original language are described as “assets” in the criteria, unless they “result in awkwardness of style or lack of clarity for children” (ALSC, 1987). Further, this criteria states that “The book should not be unduly ‘Americanized.’ The book’s reader should be able to sense that the book came from another country” (ALSC, 1987). While published in the United States, this focus supports the presence of the Batchelder titles in school library collections desiring authentic selections from other countries and languages.

The final piece of criteria the committee uses to evaluate the translations concentrates solely on the quality of the translated book. This includes elements such as the theme, presentation and accuracy of the information, plot, character development, and style (ALSC, 1987). Appeal to a child audience, defined by ALSC as birth to age 14, and the physical design of the title are also noted in this area. Although the first criterion mentions a focus on the text, the retention of the illustrations from the original book may also be considered. A final note in the criteria list recognizes the linguistic challenge that evaluating these translated books presents the Batchelder Committee and enlists them to use their “best judgment” in considering the quality of the translation (ALSC, 1987).

Previous research of the most recent Batchelder titles reveals some limitations regarding the global diversity of the set (Garrison & Kimmel, in press; Lo & Leahy, 1997; Nist, 1988). A brief skim of the most recent winners and honors shows that most of the books derive from European languages including French, German, and Dutch. The story settings show somewhat broader geographic diversity including places throughout Europe as well as Asia, Africa, and South America. Garrison and Kimmel (in press) found that a composite Batchelder Award winner or honor from the years 1997-2013 would be a realistic fiction novel set in Western Europe featuring a male protagonist and dealing with a serious topic like World War II. Further research (Forest, Garrison, & Kimmel, 2013; Forest, Kimmel, & Garrison, 2013; Garrison, Kimmel, & Forest, 2013a) analyzing the representations and depictions of various cultural constructs within the Batchelders suggests the set’s potential for engaging youth in discussions and action around global citizenship issues and international human rights such as those represented by the *DRC*.

Research suggests the use of global literature as a powerful tool in promoting global awareness and explorations of other cultures (Buck, 2009; de Groot, 2006; Jewett, 2011; Smolen

& Martin, 2011). Buck (2009) used a literature circle with a group of 12-13 year-olds in the United States to engage the students in discussions about international literature including a book from the present study, the 2001 Batchelder winner *Samir and Yonatan* (Carmi, 2000). She found that the students built empathy with the characters and their lives. For example, in response to *Samir and Yonatan* (Carmi, 2000), which addresses some issues with the Israeli-Palestinian conflict, the students voiced concern, fear, and sadness over the dangers and lack of resources Samir and his Palestinian family face daily. Martin et al. (2012) studied a unit on social justice in a classroom with eight and nine year-olds that used global literature and dealt with serious social issues like poverty, education, and hunger. The students read the books and then discussed the violations of international human rights present in the texts. Next, they collaboratively researched micro-financing organizations around the world addressing such injustices, presented their findings to the class, and voted on an organization to support with class funds. The students in this study examined social issues outside of their own communities on a global level (Martin et al., 2012). In these studies, global literature was a tool used to help guide students towards empathy and understanding of issues otherwise unknown to or unnoticed by them. The Batchelder titles as a form of award-winning global literature represent a quality selection for school librarians striving to curate a diverse collection representative of our world and opportunities for interaction and action. The research presented below considers the potential of these titles for engaging youth in discussions and actions surrounding global citizenship issues through the lens of human rights and, more specifically, the United Nations' *Declaration of the Rights of the Child* (1959).

## Method

The findings presented here derived from previous research (Forest, Garrison, & Kimmel, 2013; Forest, Kimmel, & Garrison, 2013) studying portrayals of culture in 35 Batchelder Award winner and honor titles published since 2000. (See Appendix A for a bibliography of these titles and Appendix B for a descriptive table.) Specifically, we explored critical incidents of cultural constructs including gender, religion, disability, social class, immigration, race, ethnicity, and nationality following the work of Rawson (2011), who investigated these constructs in young adult literature marketed to American youth. Using the inductive approach to qualitative content analysis, we initially investigated the 12 Batchelder Award books from 2001-2012 for the cultural constructs of interest. Each researcher independently read and coded passages of every book in this initial sample. After completing a book, the research team met, discussed every coded passage, and came to consensus about the codes. From these meetings, a "master list" of codes (agreed upon by all three researchers) was compiled for each title. This process led to mutual understanding of the cultural constructs we were exploring and uncovering in the books. Later, at least two researchers read and coded each of the 20 Batchelder Honor titles from 2001-2012 as well as the three 2013 Batchelder books. After reading, the codes for these 23 titles were synthesized. Then, the research team met as a whole, and the coding done by the two researchers was discussed by the three-person team until consensus for each code was achieved. Every passage coded for a cultural construct was verified and agreed upon by all three researchers.

In the present study, we were interested in how the most recent set of Batchelder titles (award years 2001-2013) could: 1) support awareness of global human rights, and 2) promote global citizenship. In what ways do the Batchelder titles represent the values outlined in the *Declaration of the Rights of the Child* (UN, 1959)? Are Batchelder titles worthy resources for teaching children about human rights issues around the globe? What social justice issues are present in the Batchelder titles?

To answer these questions, we started by familiarizing ourselves with the ten principles of the *DRC*. As a team, we met to revisit our codes from our earlier studies and decide which books exemplified each of the principles. Sometimes, we found that titles exemplified multiple principles of the *DRC*. *Son of a Gun* (de Graaf, 2012), a book about a brother and sister forced to be child soldiers in Liberia's civil war in the early 1990s, was one title that illuminated several of the *DRC* principles. For example, *Son of a Gun* (de Graaf, 2012) exemplified Principle 2 ("You have the special right to grow up and to develop physically and spiritually in a healthy and normal way, free and with dignity.") and Principle 4 ("You have a right to special care and protection and to good food, housing, and medical services."), among others, due to the harsh realities and living conditions suffered by the child soldiers. However, in order to give each book its proper due as a resource for developing global awareness, we decided to assign a book to only one principle even if it supported the teaching of several principles. Therefore, we selected the most salient principle highlighted by each book as we made our choices. In the case of *Son of a Gun* (de Graaf, 2012), we decided to pair it with Principle 9, which states that children have the right to be free from exploitation, since the exploitation of young people was a major theme in the story.

Our goal was to include all of the 35 titles receiving Batchelder recognition between 2001 and 2013 in our curation of Batchelder books according to *DRC* principles. Nearly every title matched a *DRC* principle in some way; only *Departure Time* (Matti, 2010) did not clearly align with any of the *DRC* principles. Sometimes a principle was exemplified by only one or two books. For example, Principle 5 ("You have the right to special care if handicapped in any way.") was highlighted by only one title, *Samir and Yonatan* (Carmi, 2000), since portrayals of disability in the Batchelder books were uncommon. Despite these limitations, our curation of the Batchelder books analyzed through the lens of the *DRC* principles might be used by school librarians, teachers, and library educators who are committed to teaching youth about human rights and social justice issues from across the globe.

## Discussion of Findings

The following is broken down into discussions of each of the ten principles of the *DRC*, coupled with Batchelder titles that present examples and counter-examples of the rights. For the purposes of this analysis, we found the more concise and earlier *DRC* suited best to our focus in provoking discussions around global citizenship and the rights of children as world citizens. We also felt the "plain language" version written for children was an appropriate resource to use with students (UM, n.d.). The information in Table 1 shows the *DRC* (in plain language) and the books selected for the discussion of each right.

**Table 1. *Declaration of the Rights of the Child* with Corresponding Batchelder Award Titles**

Ten Rights of the Child	Corresponding Batchelder Titles
1. All children have the right to what follows, no matter what their race, colour, sex, language, religion, political or other opinion, or where they were born or who they were born to.	Introduction to discussion
2. You have the special right to grow up and to develop physically and spiritually in a healthy and normal way, free and with dignity.	<i>An Innocent Soldier</i> (Holub, 2005); <i>Run, Boy, Run</i> (Orlev, 2003); <i>The Shadows of Ghadames</i> (Stolz, 2004)
3. You have a right to a name and to be a member of a country.	<i>A Time of Miracles</i> (Bondoux, 2010); <i>How I Became an American</i> (Gündisch, 2001)
4. You have a right to special care and protection and to good food, housing and medical services.	<i>Big Wolf, Little Wolf</i> (Brun-Cosme, 2009); <i>The Thief Lord</i> (Funke, 2002); <i>Moribito: Guardian of the Spirit</i> (Uehashi, 2008); <i>Moribito II: Guardian of the Darkness</i> (Uehashi, 2009)
5. You have the right to special care if handicapped in any way.	<i>Samir and Yonatan</i> (Carmi, 2000)
6. You have the right to love and understanding, preferably from parents and family, but from the government where these cannot help.	<i>The Killer's Tears</i> (Bondoux, 2006); <i>Eidi</i> (Bredsdorff, 2009); <i>The Pull of the Ocean</i> (Mourlevat, 2006); <i>A Faraway Island</i> (Thor, 2009)
7. You have the right to go to school for free, to play, and to have an equal chance to develop yourself and to learn to be responsible and useful. Your parents have special responsibilities for your education and guidance.	<i>Nicolas</i> (Gosciny, 2005); <i>Nicolas and the Gang</i> (Gosciny, 2007); <i>Garmann's Summer</i> (Hole, 2008); <i>A Book of Coupons</i> (Morgenstern, 2001); <i>The Cat: Or, How I Lost Eternity</i> (Richter, 2007); <i>The Lily Pond</i> (Thor, 2011)
8. You have the right always to be among the first to get help.	<i>A Game for Swallows</i> (Abirached, 2012); <i>My Family for the War</i> (Voorhoeve, 2012)
9. You have the right to be protected against cruel acts or exploitation, e.g. you shall not be obliged to do work which hinders your development both physically and mentally. You should not work before a minimum age and never when that would hinder your health, and your moral and physical development.	<i>The Crow Girl: The Children of Crow Cove</i> (Bredsdorff, 2004); <i>Son of a Gun</i> (de Graaf, 2012); <i>The Last Dragon</i> (De Mari, 2006); <i>Henrietta and the Golden Eggs</i> (Johansen, 2002); <i>Tiger Moon</i> (Michaelis, 2008)
10. You should be taught peace, understanding, tolerance and friendship among all people.	<i>Daniel Half Human and the Good Nazi</i> (Chotjewitz, 2004); <i>Ultimate Game</i> (Lehmann, 2000); <i>Brave Story</i> (Miyabe, 2007); <i>The Man who Went to the Far Side of the Moon</i> (Schyffert, 2003); <i>Soldier Bear</i> (Tak, 2011); <i>Nothing</i> (Teller, 2010); <i>When I was a Solider</i> (Zenatti, 2005)

In this section, will we explain the links between the DRC and the Batchelder titles in more detail.

**1. All children have the right to what follows, no matter what their race, colour, sex, language, religion, political or other opinion, or where they were born or who they were born to**

This first principle in the *DRC* asserts that all children in the world are entitled to the following nine principles, regardless of their cultural memberships and native countries. Such issues, like religion, race, citizenship, and politics, often affected the freedoms and rights of characters in the Batchelder titles. Thus, we discuss this principle using the more defined lens of the remaining nine.

**2. You have the special right to grow up and to develop physically and spiritually in a healthy and normal way, free and with dignity.**

Growing up was a common theme in many of the Batchelder titles, as is often the case with children's and young adult literature in general. In some of the books, the right to grow up free and healthy was severely restrained for characters. Jurek in *Run, Boy, Run* (Orlev, 2003), set in Nazi Poland during World War II, is forced to live on the run in the Polish countryside as he flees from Nazis and Nazi sympathizers. He has to adopt another name and pretend to be Catholic in order to avoid being recognized as Jewish. While working as a servant, Jurek has an accident and must have his arm amputated because a doctor who suspects he is Jewish refuses to operate on him. Jurek's youth offers the ultimate counter-example to growing up free. After the war, he barely remembers his real family and has even convinced himself that he does not have Jewish roots. He makes his confirmation, a Catholic sacrament, after being taken in by a Catholic family. In one scene where a Jewish American attempts to persuade him to live in the United States after the war, Jurek suddenly remembers a promise to his father to never forget that he is Jewish:

"He thought I was a Jew," Jurek said.

"Never mind," said Pani Kowalski. "Jesus was a Jew at first, too. As far as we're concerned, you've been confirmed and you're a Christian. You should know, though," Pan Kowalski put in, "that from now on the Jews will try to take you."

"Let them try," Jurek said. "They can't make me." He couldn't say his prayers that night. He didn't know which sin was greater: betraying Jesus and the Holy Mother or betraying his promise to his father (Orlev, 2003, Loc. 2479).

Another character loses his childhood in the 2006 Batchelder winner, *An Innocent Soldier* (Holub, 2005). Adam, a young farmhand, is forced into the Napoleonic army by his master who passes him off as his son in order for the son to avoid the draft. One of the officers objects to Adam's recruitment:

"He's just a boy," he says in a quiet voice. "Just observe his skinny frame, his narrow chest. His voice hasn't broken, you can hear it squeaking and scratching. And other signs of adolescence ... We don't want children in our army" (Holub, 2005, Loc. 194).

During Napoleon's campaign to Russia, Adam suffers from bullying, starvation, illness, and the typical, terrible conditions of war. As a young adult, Adam's youth is severely impacted by these experiences.



*The Shadows of Ghadames* (Stolz, 2004) tells the story of a 19<sup>th</sup> Century Libyan girl, Malika, who is transitioning to womanhood and dealing with the physical and spiritual changes this brings to her everyday life, including how she dresses and even walks in her city. Women in Ghadames are not allowed to walk openly with men, and if they choose to use the streets, they must signal their presence by whistling before entering the narrow alleys. If a man is coming, they must hide in the dark alcoves off these laneways until he passes. Otherwise, the women travel through the city by the rooftops, hopping and darting across buildings “using the women’s road” (Stolz, 2004, Loc. 92). Malika’s half-brother Jasim mocks her newly lost freedom of movement. He says, “I am going to travel, I am going to drive caravans, I’ll be going to Kano and Timbuktu, and all the way to Mecca and Istanbul! While you, you’re going to stay right here and never go anywhere!” (Stolz, 2004, Loc. 68-70). Interestingly enough, Jasim is also experiencing a loss of certain freedoms due to his growth from a boy to a man, at an approximate age of 11 years old. Malika considers this in relation to her situation:

Just as there is an age at which girls have to give up the amusements of the street and the palm grove, there comes a day when boys have to give up the pleasures of the rooftop. For Jasim, that day has come. Yesterday I was fuming about being confined to a tiny world; now I suddenly realize that for my brother, the rooftop will always be a lost paradise (Stolz, 2004, Loc. 414-7).

Further, as a girl, Malika’s opportunity and encouragement for education is greatly limited. Although she wants to learn to read and write, as a wife and mother she will likely not require such skills. Her own mother refused to learn such things, “believ(ing) that women will lose their powers if they pry and try to know the same things as men” (Stoltz, 2004, Loc. 621). Despite this traditional view, Malika’s father is more advanced in his beliefs and taught his second wife Arabic. Bilkisu comes from an area of Africa where women are not permitted to “even attend Koranic school” (Stolz, 2004, Loc. 618). She recalls how proud she felt “to have a wooden board, a stylus and writing ink, like a boy” (Stolz, 2004, Loc. 619). In the book, Malika learns to read and write as she and her mothers take in an injured young man sought by the village men for his forward ideas surrounding religion and equality. Abdelkarim teaches Malika these valuable skills because he believes that, “Girls deserve to be taught just as much as boys” (Stolz, 2004, Loc. 803).

The emphasis in the second principle on growing up “physically and spiritually in a healthy and normal way” is exemplified in different ways within each of these three unique settings. Both *An Innocent Soldier* (Holub, 2005) and *Run, Boy, Run* (Orlev, 2003) are historical fiction and give interesting perspectives from the past of how childhood can be cut short and limited by war. They are also survival stories as the boys persevere and end up finding the resources to survive and eventually grow into manhood. Malika and Jasim’s story lends a historical perspective on growing up in a 19<sup>th</sup> Century Northern African nation infused with the spiritual influences of the Muslims and the Berbers and teetering between the Old and New Worlds. While the children live in a wealthy home with a servant and enough to eat, their youth and growth into adulthood are limited in divergent ways related to their genders and the spirituality of their families. These stories offer unique opportunities to promote exposure and understanding of other cultures and history.

### **3. You have a right to a name and to be a member of a country**

Many Batchelder titles addressed movement and immigration and the resulting issues of these such as name changes. Names and nicknames are important markers of identity; some Batchelder characters, like Adam and Jurek discussed in the previous principle, have their names changed in their stories. For Jurek, the name change is a matter of hiding his Jewish identity, while for Adam, it is not a matter of choice, but of deception as his employer's son dodges military service. The stories of immigration often feature characters changing their names to better assimilate into their new country. The Foreword in *How I Became an American* (Gündisch, 2001) echoes the importance of names and nationality for immigrants, noting that "names were important reminders of the family's nationality both old and new" (p. viii).

Two Batchelder titles capture the desire and document the journey of the immigrant experience. The 2002 Batchelder winner *How I Became an American* (Gündisch, 2001) tells the story of a Romanian family immigrating to America for professional and financial betterment in the early 1900s. They travel by train and ship across Europe and eventually arrive on Ellis Island as many American immigrants did in that time. Young Johann describes how some family names were changed during their journeys:

Janusz told me his father had changed the family name so that they'd become Americans faster. When he had been asked by the clerk of the immigration commission on Ellis Island what his name was, he had given their Polish name, Kowalski. But the Irish clerk didn't understand Polish so he asked the interpreter what the name meant. "Smith," said the translator. "Smith?" enquired the clerk and Janusz's father had nodded approvingly (Gündisch, 2001, p. 69).

*A Time of Miracles* (Bondoux, 2010) opens up with the seven-year old narrator stating, "My name is Blaise Fortune and I am a citizen of the French Republic. It is the pure and simple truth" (p. 1). Early in the book, Blaise's guardian, Gloria, tells him an elaborate story about how they came to be together and who he is: a French citizen orphaned from a train wreck on the land of Gloria's family orchard in the Georgian Republic of the Soviet Union. Following the breakup of the Soviet Union, Gloria and Blaise flee Georgia and trek together across Europe with the ultimate hope of entering France. Blaise's identity unravels throughout the 2011 Batchelder winner and does not become defined until the end as he does, in fact, earn French citizenship. He makes it to the border and asserts his right to citizenship to the French authorities. The French, bound by the Convention on the Rights of the Child, are forced to take in the unaccompanied minor:

Then one day Modeste Koulevitch read Article 20 of the convention to me, concerning the rights of children: it meant that I had obtained the protection of the state. "As long as we can't find someone who knows you, and we don't know where you come from exactly, we're stuck," he added (Bondoux, 2010, p. 131).

Later, it is revealed that Blaise is actually Gloria's son, a citizen of the Georgian Republic torn apart during a political conflict, and his real name is Koumail. After a train wreck kills a pair of French citizens, Gloria sees a chance to give her son a better life in a stable country. She doctors their passports and convinces her biological son of his French citizenship. She notes to him that "In France, you can believe whatever you want, say whatever you want, and do whatever you want because it is a country that believes in human rights" (Bondoux, 2010, Loc 1077). The

importance of having a name and nationality to a country is clearly shown in these two stories of immigrating to a new country, whether forced or voluntary. Immigration issues are making headlines in countries across the globe so this topic is quite a timely one for youth to consider. It is also a complex social issue so having guidance from educators is important.

#### **4. You have a right to special care and protection and to good food, housing and medical services**

While the Batchelder is awarded to books for children defined by ALSC as up to age 14, they often represent longer chapter books with more difficult themes well-suited for older children and teenagers (Garrison, Kimmel, & Forest, 2013b). One exception, *Big Wolf and Little Wolf* (Brun-Cosme, 2009), is a picture book that might be an appropriate title to lead a discussion with younger students of this principle and caring for others. *Big Wolf and Little Wolf* do not necessarily represent an adult and a child but their tale could be interpreted as a story about friendship and attention to those smaller than you in need. *Big Wolf* recognizes the needs of *Little Wolf* as the weather turns cold and snowy:

He thought that if *Little Wolf* returned, he would leave him a larger corner of his leaf blanket, even a much larger one. And he promised himself that he would give *Little Wolf* as much to eat as he wanted. (Brun-Cosme, 2009)

Both Batchelder books in the two part *Moribito* series (Uehashi, 2008; 2009), fantasies translated from Japanese, are quite different stories of protection. In the first, *Balsa*, a feisty woman warrior, is hired as a bodyguard for *Chagum*, a prince whose father wants to kill him because he is in possession of a mysterious spirit egg. *Chagum's* mother gives him to *Balsa* for his protection knowing she may never see her son again, and *Balsa* accepts the job knowing it may cost her life. Thus begins an action-packed quest to protect the prince and spirit egg he is guarding within his body. The young *Chagum* matures throughout the quest and realizes the protection and strength of his bodyguard *Balsa*:

‘I didn’t survive,’ he thought. ‘You saved me.’ This realization hit him forcefully. Even he, who had known firsthand the egg’s desire to live, had found it hard to sacrifice himself to save it. Yet these people had willingly confronted terror for his sake. As a prince, he had taken it for granted that he should be protected, but now he knew how precious this protection was. He wrapped his good hand around *Balsa's* neck and hugged her tightly (Uehashi, 2008, p. 237).

*The Thief Lord* (Funke, 2002) is a different kind of survival story. *Prosper* and *Bo* are runaway brothers taken in by a band of homeless children living in an abandoned movie theater in Venice. Food and housing are provided by *Scipio*, the leader of these street children who has a secret privileged life that allows him to provide for their care and protection. The kids recall their harsh living conditions before *Scipio*:

“Back then we were living in the basement of an old house,” *Mosca* explained. “*Riccio*, *Hornet*, and me. It was over in *Castello*. You can always find a place there. No one wants to live there anymore. It was awful: wet and cold and we were always ill and we never had enough to eat.”

“You may as well say it straight: We were in deep trouble,” *Riccio* interrupted him impatiently. “‘You can’t live in a rat hole like this,’ is what *Scipio* told us.

And so he brought us here, to the Star-Palace. He picked the lock of the emergency exit and told us to barricade the front entrance. And since then we've been doing quite well. Until you turned up" (Funke, 2002, Loc. 2154).

The children in *The Thief Lord* (Funke, 2002) are quite resourceful, yet their ability to protect and care for themselves and each other is limited by their age. Fortunately, as with *Big Wolf and Little Wolf*, two adults see the children's dilemma and take action to give them protection, food and shelter, noted as one of their rights as youth by the *DRC*. These stories bring up other critical social issues affecting people globally including being forced to leave your native home as refugees, and homelessness. Martin et al. (2012) engaged a class of US youth in a project where they read global literature, researched micro-financing organizations to help address social problems within the books, and then donated class funds to the group. The themes in these titles representing the fourth principle would dovetail well with similar projects.

### **5. You have the right to special care if handicapped in any way.**

Disability was one of the cultural constructs coded for in this study; however, it was rarely encountered in any way. One exception was *Samir and Yonatan* (Carmi, 2000), a title translated to English from Hebrew. Set in modern-day Israel, Samir, a young Palestinian boy, is forced to get surgery in the "Jew's hospital" after he suffers an injury the Palestinian hospital in his village cannot treat. In the opening scene to the book, he shows his fear and hesitation about his situation:

Since morning I've been waiting for a curfew. If there's curfew I won't be able to leave the village and won't have to travel with Mom to the Jew's hospital. So, like a chicken, I'm perched on the windowsill, waiting. Sure enough, it has turned out to be a quiet day. The street's empty. The sahlab seller is walking down the road, dragging his sick leg. I wouldn't mind dragging my leg like that old man all my life as long as I don't have to go to the hospital (Carmi, 2000, p. 1).

Due to a lack of quality medical care, such injuries, handicaps, and death are facts of life in Samir's village. He describes many people in his neighborhood who are blind, mute, physically disabled, or have been killed in the conflicts with the Jewish Israelis. Samir's younger brother recently died in a market bombing, devastating his family and putting them into a daily routine based on fear and loss. Despite the known issues between the Palestinians and Jews in Israel, Samir is welcomed and cared for in the special hospital. His experiences support the fifth principle, that children are guaranteed special care in response to a handicap no matter their cultural membership as noted in the first principle. This title presents a good opportunity to discuss social justice issues specific to the Middle East as well as those relating to disability.

### **6. You have the right to love and understanding, preferably from parents and family, but from the government where these cannot help**

This principle focused on love and family is illustrated in divergent ways in four of the Batchelder titles: *The Killer's Tears* (Bondoux, 2006); *Eidi* (Bredsdorff, 2009); *The Pull of the Ocean* (Mourlevat, 2006); and *A Faraway Island* (Thor, 2009). In these stories, the children are forced to leave their families, both willingly and under duress. Paolo in *The Killer's Tears* (Bondoux, 2006)

is bizarrely adopted by his parents' killer Angel and young *Eidi* (Bredsdorff, 2009) voluntarily leaves her mother and stepfather's home after they have their first child. The seven brothers in *The Pull of the Ocean* (Mourlevat, 2006) flee the verbal and potentially physical abuse of their cruel parents, while the two Jewish sisters in *A Faraway Island* (Thor, 2009) are forced to leave their parents in Nazi-ridden Austria to live with foster families in Sweden as refugees. Each of these titles includes unique situations where characters lose, lack, but also sometimes gain love and understanding from their families, both biological and figurative.

*The Killer's Tears* (Bondoux, 2006) is set in a far and remote area of Chile on the southern coast near the ends of the earth. In this book, young Paolo is orphaned by the murder of his parents, but in a surprising change to humanity, their murderer Angel decides to adopt Paolo, live with him and take care of him. While Paolo loses the indifferent love and understanding of his parents as emphasized by the sixth principle, he strangely enough gains an eager guardian and father figure in Angel. The sisters Nellie and Stephie Steiner in *A Faraway Island* (Thor, 2009) must leave the love and understanding of their parents to escape the increasingly harsh treatment by the Nazis in Austria. Their parents reluctantly send their daughters away to stay with foster families in Sweden, hoping to secure visas to join them shortly. In Sweden, the Swedish Refugee Committee helped families in other European countries free their children from the Nazis. The actions of the Swedish group exemplify this sixth UN Right, ensuring families for the Austrian sisters.

The other two titles represented in this principle feature children who willingly run away from home and the lack of their family's love. Readers of Bredsdorff's Crow Cove series first meet young *Eidi* as she and her mother are fleeing her abusive stepfather in the first book of the series, *The Crow-Girl: The Children of Crow Cove* (Bredsdorff, 2004). In her title story, *Eidi* (Bredsdorff, 2009) decides to leave her home and family after the birth of her half brother in order to build her own independence. She proceeds to master her trade of weaving in a more urban setting, but still seeks the close connection of a parent. *Eidi* inadvertently meets her biological father and runs into her abusive stepfather during her time away. These encounters are partially what leads her back to the love and understanding of her family in Crow Cove with a new adopted brother she saves along the way.

*The Pull of the Ocean* (Mourlevat, 2006) also gives a different perspective on this principle as seven brothers run away from home after the youngest believes he overhears his father threatening to kill them. The story begins in the voice of a local government social worker returning the youngest brother Yann to the family's dilapidated farmhouse. Yann is physically different in some ways as he is the size of a dwarf and is mute. The social worker considers Yann:

"Sweet," "cute," "charming" "adorable": that's what you felt like saying about him, except that an old, knowing expression around his eyes and mouth kept you from doing so. He had none of the deformities that you find in dwarfs. Everything about him was harmonious, but everything was... small.... I still knew almost nothing about my little passenger. Only that he was ten years old, that his name was Yann, and that he was mute (Mourlevat, 2006, p. 3-4).

Yann is neglected and mistreated by his parents because of his size and muteness. One of his brothers notes that, "The parents took a dislike to him. We don't know why. Maybe

'cause he's different. Or 'cause he doesn't do any work but eats all the same" (Mourlevat, 2006, p. 26). In light of his parents' mistreatment, Yann convinces his brothers to leave their home in the middle of the night. The absence of love and understanding in this household is evident, a clear violation of the sixth principle.

These books offer English-speaking readers the opportunity to reflect on historical and contemporary issues affecting the world's children. Some of these issues in particular are intimately related to the characters' cultural memberships in regards to religion and social class. Insight into these issues and this principle supports the development of empathy and understanding towards global awareness.

**7. You have the right to go to school for free, to play, and to have an equal chance to develop yourself and to learn to be responsible and useful. Your parents have special responsibilities for your education and guidance**

Many of the more humorous Batchelder titles were set in school with children able to take advantage of the opportunity to get an education as supported by this principle. Most of these were school stories in which the characters were either middle or upper middle class, like the *Nicholas* series (Gosciny, 2005; 2007), *Garmann's Summer* (Hole, 2008), *A Book of Coupons* (Morgenstern, 2001) and *The Cat: Or, How I Lost Eternity* (Richter, 2007). The *Nicholas* series (Gosciny, 2005; 2007) includes short stories about the classroom adventures of Nicholas and his classmates. Nicholas's parents stress the value of education to their son described in this seventh principle. In one scene, Nicholas considers his father's reaction to his poor report card:

And then Dad would say I'd never get anywhere in life, I would be poor, and people would say, "Oh, that's Nicholas who got such bad scores at school!" and they'd all point and laugh at me. After that Dad would tell me about all the sacrifices he was making to give me a decent education that would set me up for life (Gosciny, 2005, p. 59).

This quote gives a positive example of parents guiding their children through schooling and truly exemplifying this principle. The other titles *Garmann's Summer* (Hole, 2008), *A Book of Coupons* (Morgenstern, 2001) and *The Cat: Or, How I Lost Eternity* (Richter, 2007) feature similar experiences. These books take place in familiar, contemporary settings in urban and suburban areas that will be relatable to today's youth.

In *The Lily Pond* (Thor, 2011), the sequel to *A Faraway Island* (Thor, 2009) mentioned in the sixth principle, Stephanie Steiner's right to an education is upheld by caring adults. Stephanie moves to the Swedish mainland from her foster family's island home to continue her schooling, living with an upper class family and helping out in their home as part of an agreement set up with her foster family. Without the generosity of these two groups, Stephanie would be forced to stay on the island and be trained in domestic duties, basically preparing her for a life as homemaker, wife, and mother. Stephanie's friend Vera faces this fate willingly:

"Aren't you going on to grammar school?"

Vera looks up. "No," she answers. "My mother can't afford it. And I'm not good enough at school, either."

"You could be, though," Stephanie replies. "If you wanted to. You could be ... an actress, for instance. You're such a good mimic."

“Oh, well,” Vera says. “I’ll be getting married. Maybe to a rich man, one of the summer visitors. I’ll live in the city and have a cook and a housemaid” (Thor, 2009, Loc. 2333-2338).

Vera’s situation is a counter example to this principle as she is denied school for financial reasons, but Stephanie’s perseverance combined with the generosity of others in attaining her education is a good illustration of the importance and perceived value of schooling to some caring adults.

### **8. You have the right always to be among the first to get help**

As discussed in the first seven principles, many of the Batchelder titles deal with the experiences of characters during wars and other political and social conflicts including World War II (e.g. *Run, Boy, Run*, Orlev, 2003; *A Faraway Island*, Thor, 2009) and the unrest resulting from the breakup of the Soviet Union (e.g., *A Time of Miracles*, Bondoux, 2010). This principle addresses the issue of getting help to youth in such situations. Two recent honorees tackle issues like these, including World War II in the 2013 Award winner *My Family for the War* (Voorhoeve, 2012) and the Lebanese civil war in 2013 Honor book *A Game for Swallows: To Die, To Leave, To Return* (Abirached, 2012).

Ziska, the protagonist in *My Family for the War* (Voorhoeve, 2012), and her family are persecuted in 1938 Berlin for their Jewish roots as the Nazis take over the government. The family is forced to move out of their home and into a small apartment. Ziska’s father loses his job as a lawyer and is put into a Gestapo prison. Like the Swedish Refugee Committee in *A Faraway Island* (Thor, 2009), a group in Britain is working undercover to save the Jewish German children. They smuggle the kids to their country via *kindertransports*, trains, which bring children like Ziska to England:

Outside the train window lay darkness once we had left Berlin, darkness and the regular clickity clack of the wheels crossing the wooden railroad ties. It represented terror and comfort at the same time, separating us from our parents and yet bringing us to safety. There could be no greater contradiction (Voorhoeve, 2012, p. 64).

Ziska is taken in by a loving and wealthy English family who support and protect her during the war. However, when she thinks of the family and friends she left behind in Berlin still living with the persecution of the Nazis, she feels terrible:

Tears welled in my eyes, and I ran up the stairs to my room and threw myself on the bed. How I wished that I didn’t have pancakes to eat, a soft bed to sleep in, and nice foster parents. I wished, with all the misery out there, the struggles of Mamu and Papa, of Bekka, and Walter, who sewed zippers all day long and still wore a tattered coat, that I at least had the decency to be poor too (Voorhoeve, 2012, p. 129).

In *A Game for Swallows: To Die, To Leave, To Return* (Abirached, 2012), the safety of children in a dangerous situation is also prioritized. This graphic novel was based on the real experiences of the author, Zeina, and her younger brother who lived with their parents in Beirut during a civil war between Christians and Muslims. This is a tumultuous time in the city, and the family often stays shut in their apartment building with their neighbors to avoid the

violence in the streets. One seemingly peaceful afternoon, Zeina's parents decide to leave the children to check on her grandparents on the other side of the city. The violence of the day quickly escalates and her parents get stuck separated from the children. Throughout the day, the apartment neighbors check on the kids and offer them comfort with food, music, humor, and memories. These adults show the children great care and love during this long, frightening evening. Zeina's situation, like Ziska's, clearly illustrates this principle that children first deserve support and help in trying times.

**9. You have the right to be protected against cruel acts or exploitation, e.g., you shall not be obliged to do work which hinders your development both physically and mentally. You should not work before a minimum age and never when that would hinder your health, and your moral and physical development**

In several of the titles, characters, most often children, are depicted on the receiving end of unfair treatment. Some of this cruelty and neglect is directly due to wars and political or social conflicts while other situations relate to religious or societal issues. These books serve as counter-examples of the life and childhood that all people, young and old, deserve.

In one of the 2013 Batchelder honors, *Son of a Gun* (de Graaf, 2012), sister Nopi (ten years-old) and brother Lucky (eight years-old) are kidnapped from their school when rebel soldiers invade their village. They are trained to fight in the civil war in Liberia. While Nopi and Lucky manage to escape at one point, their time away from the war is short-lived and they end up back in the conflict. Their lives as child soldiers have many damaging effects on the siblings, physically and psychologically. The experience hardens Lucky:

My god is a gun. That's what Peanut Butter told me. He said I had to listen to the voice of my gun like I would listen to the voice of God. When it thunders, I'd better jump. And me and my gun, we can make people become neighbors of God by sending them to heaven. He'd put his face down in front of mine and sneer, "Who's your daddy?" Me, I'm the son of a gun (de Graaf, 2012, p. 72).

Nopi's suffering is also physical as she has an accident that makes her deaf and is forced to become a wife of a rebel leader:

I am one wife of three belonging to a colonel in the rebel forces. He chose me and he trained me to shoot at targets and hit them. He likes to send me into battle and tell the others his third wife is the best one yet because she can go into the middle of the fighting and doesn't even flinch at the explosions. I don't believe him. I don't love him. I would have run away the very first night, but his second wife, a girl younger than me, her name is Innocence, told me he would cut off my arms if they caught me (de Graaf, 2012, p. 66).

The treatment of Nopi and Lucky in *Son of a Gun* (de Graaf, 2012) violates nearly all of the tenets of the ninth principle. Both children are exploited and made to do violent, dangerous work that puts them in physical harm. Further, their moral development is hindered when they are forced to pick up guns and kill other people. Though *Son of a Gun* is a fictional story, de Graaf (2012) based it on the experiences of real children who lived and fought through the Liberian conflict.



*The Last Dragon* (De Mari, 2006) also exemplifies the antithesis of this principle through the cruel treatment and exploitation of children. In this fantasy set in the fictitious country of Daligar, young orphans are made to farm the land to feed the wealthy and powerful citizens; the children receive minimal room and board in return. This passage illustrates the living and working conditions they face:

The soldiers, according to the Hyenas, were there to protect the children of the House of Orphans, just in case some evildoer came to do who knows what, perhaps to steal their lice, the only things that were in any abundance. In reality, without the soldiers in the sentry boxes, not one of the children, not even the smallest and stupidest would have stayed in that horrible hovel, along with the two Hyenas and their cudgel, vying with worms for maize porridge, working until they couldn't stand, until they were soundly thrashed, until they died of cold or were eaten alive by mosquitoes, depending on the season (De Mari, 2006, p. 124).

The children are viciously punished when they try to run away or when they "steal" a bit of the food they are expected to harvest. Though the story, which is populated by elves and dragons, is a work of fiction, the treatment of the children is not a far cry from the experiences of real children exploited throughout history, such as the children of African slaves in the United States and Jewish children imprisoned in concentration camps during the World War II era.

Like Nopi in *Son of a Gun* (de Graaf, 2012), Safia in *Tiger Moon* (Michaelis, 2008) is also forced to wed a man she does not know or love. Safia is an extraordinarily beautiful young woman spotted by the cruel and wealthy merchant Ahmed Mudhi who passes Safia's home in the desert during a business excursion. Mudhi falls in love with the girl and idea of her beauty:

It was not love as celebrated in the romantic songs sung by the desert women. He was in love the way you fall in love with a beautiful ring, a pair of finely worked shoes, a silver necklace, an embroidered camel bag. The way you fall in love with something you must have at any price (Michaelis, 2008, p. 5).

Safia's family is very poor so her father is more than willing to sell her into marriage. Safia dreads the prospect of joining Mudhi's harem:

Safia felt the cool silver of the wedding jewelry on her forehead. She looked at the Rajah and knew why these things were happening. She had heard many stories – too many. The Rajah would take her away with him, away from her dreams, the date palm, and her native land, because from this day on, she was his property. The borrowed jewelry weighed heavy on her head and shoulders – as if it would force her deep into the sand, all the way down to the center of the earth, where it would stifle her in the darkness (Michaelis, 2008, pp. 6-7).

Girls like Nopi and Safia are subject to a particular form of exploitation when they are coerced into unwanted marriages for which they are not mentally or emotionally prepared.

Other characters in the Batchelder titles are also exploited because of their youth. Mina, *The Crow-Girl* (Bredsdorff, 2004), wanders the countryside looking for a new home after the death of her grandmother, her only family, at their home in Crow Cove. This state leads her to become the household servant of a woman who exploits Mina by overworking her and even

steals her shawl, the only thing she has from her deceased grandmother. The title character of *Henrietta and the Golden Eggs* (Johansen, 2002) and her fellow hens are also exploited as they are overworked in unhealthy conditions. The author explains their situation: “Many of [the chickens] had a cough and almost all of them were losing feathers because they pecked at one another whenever they stepped on each other’s feet” (Johansen, 2002, p. 8). This title is one of the only Batchelders that deals with environmental issues and offers a good opportunity for engaging young readers in discussions and activities challenging the exploitation of animals and the environment. The unacceptable conditions and circumstances of the characters in these stories illustrate what can happen to young people when their principle to a childhood free from exploitation, violence, and hard labor is taken from them. The availability of such stories can help readers outside of these experiences build empathy and consider situations outside of their own.

Several of the stories offer examples and counter-examples to illustrate this principle in contemporary and historical settings across the globe and universe in real and fantasy places. In *When I was a Solider* (Zenatti, 2005), French Israeli Valerie is entering her two-year compulsory military service as she turns 18 years-old. During this time, Valerie is first exposed to the harsh and inadequate conditions many Palestinians live and becomes interested in this enemy she is training to fight. She begins to develop a more empathetic, objective perspective of this historical conflict, much like other characters from other titles who lived during the intolerant and violent times of WWII. Before the war officially breaks out in Germany, title character Daniel of *Daniel Half Human and The Good Nazi* (Chotjewitz, 2004) goes to a school teaching differences in racial biology as a subject. His teacher discusses:

“And why is this subject, the science of race, of such importance?” he asked, starting to pace up and down. “Allow me to quote from our Fuhrer, as he wrote in *Mein Kampf*: ‘A nation which, in the era of racial poisoning, commits itself to nurturing its best and highest racial elements must, one day, become the master of the world.’ Race consciousness,” the Ape continued, “awareness of distinct physical features must, as our Fuhrer says, be burnished into your hearts and brains” (Chotjewitz, 2004, p. 78).

Daniel and his classmates are obviously not being taught peace and understanding among all peoples in their school. As the Nazis’ power escalates, Daniel is forced to leave his school due to his mother’s Jewish roots and attend a school for Jewish children.

Other stories set during this global conflict offer divergent interpretations around this principle. *Soldier Bear* (Tak, 2011) is based on the true story of a group of Polish soldiers in the British army who adopt a bear cub in Iran and treat him as their own brother during their time fighting the Germans and avenging their homeland. Voytek becomes an honorary member of the British army and travels with the group across Asia, Africa, and Europe during WWII. The contrast between the Polish young men showing extreme love and “humanity” to a bear while fighting and killing enemy soldiers gives young readers an interesting perspective on war and its effects, perspectives which would otherwise be out of reach. The book *Ultimate Game* (Lehmann, 2000) jumps among settings of past wars like WWII and modern day Paris as the young male protagonists play a thrilling video game that transports them to conflicts of the past, giving them a real perspective on war and its true horrors. This hard lesson shows them that the

romanticism and interest of war and violence is a terrible cost to life and the themes of friendship and tolerance supported by this tenth principle.

Another Batchelder title set in modern times is *Nothing* (Teller, 2010): the story of a group of indifferent, middle class European teenagers seeking the meaning of life. To do so, they demand each other to give up things that mean something to each of them including material items like shoes and jewelry to more profound things like a prayer rug, a guinea pig, and even one girl's virginity. They create a pile of these items, deeming it their "heap of meaning." Interestingly enough, when the children's project is discovered, the world chooses to view this heap as art with a museum in New York City offering the kids millions of dollars for the work. The sheer disregard for humanity and human rights evident in the attitudes and thoughts of these children shows a definite lack of support for this principle. Clearly, these teenagers must be educated in the importance of "peace, understanding, tolerance, and friendship among all people" in the world. This story is definitely most appropriate for older readers as it presents an interesting opportunity for weighty discussions about life like such classics such as *Lord of the Flies* (Golding, 1954).

Another story that underscores this principle well is *Brave Story* (Miyabe, 2007), the 2008 Batchelder Award winner. In *Brave Story* (Miyabe, 2007), fifth grader Wataru's world is torn apart when he learns that his father is leaving the family to live with his mistress. Wataru's mother has an especially difficult time with the infidelity and attempts to kill herself and Wataru by gassing their home. Wataru is given the opportunity to change his family's fate when he is set on a quest fantasy world named Vision. On the surface, the world of Vision is not at all like the real world. Vision is populated by many creatures of all shapes and colors; some that look like humans and others that are walking and talking animals. Wataru's first friend in Vision is Kee Keema, a creature resembling a giant lizard who perceives meeting Travelers like Wataru as a great honor. Wataru's relationship with Kee Keema becomes an integral part of his quest in Vision, and so does his friendship with Meena, a girl who has the appearance of a cat. The friendship between these three very different individuals – the lizard-like Kee Keema from Vision, the feline-like Meena from Vision, and the human Wataru from the real world – exemplifies the tenth principle. The dramatic differences in their appearances and life experiences are far less important than their friendship and willingness to help each other throughout the dangerous situations they encounter on the quest.

An interesting ending to this tenth principle and the DRC in general is shared through the 2004 Batchelder Honor biography, *The Man who Went to the Far Side of the Moon: The Story of Apollo 11 Astronaut Michael Collins* (Schyffert, 2003). The result was an internationally celebrated event where, "One fifth of the Earth's population [were] sitting in front of their TV sets, holding their breath as Neil Armstrong carefully [set] the first footprint in the lunar dust" (Schyffert, 2003, p. 7). This globally unifying experience was an endeavor truly unifying and bonding for the citizens of the Earth, extending a hand of friendship and understanding as described in this last principle of the DRC.

### Significance

These Batchelder titles reveal powerful examples and counter-examples of the violation and support of international human rights for children as described by the *DRC*. The books

considered through the lens of the *DRC* offer young readers the opportunity to develop as global citizens using Brigham's (2011) three-part definition of understanding, seeing, and acting. By reading the Batchelders, children have a chance to understand more about the world and make connections to other people and groups around the globe, especially with the historical and contemporary fiction titles that reflect true stories. In examining issues like the Holocaust and the Israeli-Palestinian conflict, they can become informed about the socio-cultural issues that impacted our past, affect our present, and will influence our future. Seeing instances of social injustices and inequities and experiencing "other people's reality" are noted as important pieces of being a global citizen by Brigham (2011) and undoubtedly evident in the pages of the Batchelders (p. 16). Finally, such engagement with these texts, especially through the lens of the *DRC* (UN, 1959), has the potential to encourage action from youth to initiate action in social justice issues like the exploitation of youth workers or the lack of food and opportunities for education.

As the curator of the school library collection, the school librarian is tasked with ensuring the collection reflects the rich cultural diversity of our world and their communities. Numerous Batchelder selections portray international and historical conditions and events. School librarians collaborating with classroom teachers should call awareness to these titles for units on world history and global politics. Additionally, while this award is for "children's" books, our findings clearly indicate their relevance and interest to older teen readers. For librarians working with English speakers and English language learners, the Mildred L. Batchelder Award titles represent a quality option for getting global literature into library collections and the hands of teachers and students. For libraries not affiliated with the English language, we encourage librarians to seek translated titles from other countries as well as the native languages of students and teachers. Such efforts promote the basic tenets of global citizenship in our youth and will encourage them to be socially responsible in their connected futures.

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## Appendix B. Description of Batchelder Titles

Year & Award	Title	Language & Country	Genre	Setting(s)	Summary
2012 Winner	<i>Soldier Bear</i>	Dutch; Netherlands	Historical Fiction	WWII- Poland, Iran, Italy, Egypt, Russia	Based on true events, a group of Polish soldiers adopt a bear cub that grows up with them during their WWII army migration across Europe, Asia, and Africa.
2012 Honor	<i>The Lily Pond</i>	Swedish; Sweden	Historical Fiction	WWII- Sweden	In this sequel to <i>A Faraway Island</i> , the oldest Steiner sister moves to the city to continue her education, facing more social challenges, but makes friends and creates opportunities for herself as well.
2011 Winner	<i>A Time of Miracles</i>	French; France	Contemporary Realism	1990s to 2000s- Georgia to France	Georgian refugees Blaise Fortune and his mother flee their war-torn homeland in Eastern Europe, struggling to survive as they make their way across the continent towards France, where Blaise believes he is a citizen.
2011 Honor	<i>Departure Time</i>	Dutch; Netherlands	Fantasy	Modern-Fantasy world & European-like city	A young girl deals with anger, grief, and sadness from the unexpected death of her father in this story straddling fantasy and reality.
2011 Honor	<i>Nothing</i>	Danish; Denmark	Contemporary Realism	Modern- Denmark suburb	A group of teenagers force one another to give up things that mean something to them in order to prove to a cynical classmate that life is meaningful.
2010 Winner	<i>A Faraway Island</i>	Swedish; Sweden	Historical Fiction	WWII- Austria, Sweden	Two Jewish sisters from Austria leave their parents during WWII to join foster families on an island in Sweden where they are confronted with vast linguistic, religious, cultural, and social challenges.
2010 Honor	<i>Big Wolf and Little Wolf</i>	French; France	Fantasy	Undefined- Woods	Big wolf gives little wolf food and shelter and finds unexpected companionship in this picture book.
2010 Honor	<i>Eidi (series)</i>	Danish; Denmark	Historical Fiction	19 <sup>th</sup> Century- Denmark	Eidi seeks independence after the birth of her baby brother and finds it along with a child who needs her help.
2010 Honor	<i>Moribito II: Guardian of the Darkness</i>	Japanese; Japan	Fantasy	Medieval- Fantasy world	Balsa puts her own life aside to clear the name of the man who saved her life and also to save the people of her native land from a greedy military ruler.

2009 Winner	<i>Moribito: Guardian of the Spirit</i>	Japanese; Japan	Fantasy	Medieval- Fantasy world	Balsa, a female spear-wielding bodyguard, transcends traditional gender roles as she protects the prince of the kingdom from his superstitious father.
2009 Honor	<i>Garmann's Summer</i>	Norwegian; Norway	Contemporary Realism	Modern- European town	Garmann fears the first day of Kindergarten and the end of summer in this picture book.
2009 Honor	<i>Tiger Moon</i>	German; Germany	Fantasy	19 <sup>th</sup> Century- British Colonial India	A new bride fears her wedding night and distracts herself and a kind servant with an exciting and romantic story of a hero who sets off to rescue a princess in a similar situation.
2008 Winner	<i>Brave Story</i>	Japanese; Japan	Fantasy	Modern- Tokyo & "Vision"	Tokyo fifth grader Wataru embarks on a hero's quest in the parallel world of Vision to reunite his divorced parents.
2008 Honor	<i>The Cat: Or, How I Lost Eternity</i>	German; Germany	Fantasy	Modern- European-like town	A young girl discusses the meaning of life with a talking cat each day on the way to school.
2008 Honor	<i>Nicholas and the Gang (series)</i>	French; France	Contemporary Realism	Modern- European-like town	Nicholas and his naughty classmates are back with more stories of mischief.
2007 Winner	<i>The Pull of the Ocean</i>	French; France	Contemporary Realism	Modern- France	Under the direction of the youngest and smallest Yann, a band of seven brothers run away from their poor farm home, fleeing their cruel father and indifferent mother.
2007 Honor	<i>The Killer's Tears</i>	French; France	Contemporary Realism	Modern- Chile	A young boy, a murderer, and a wanderer live together in solace and simplicity in a remote area of Chile until they run out of food and leave for the city.
2007 Honor	<i>The Last Dragon</i>	Italian; Italy	Fantasy	Fantasy setting- Daligar	The last elf and last dragon work together to save marginalized children and others and fulfill an ancient prophecy.
2006 Winner	<i>An Innocent Soldier</i>	German; Germany	Historical Fiction	19th Century- France to Russia	A farmhand and his upper class lieutenant find friendship and solace with each other in their struggle to survive Napoleon's campaign to conquer Russia.
2006 Honor	<i>Nicholas (series)</i>	French; France	Contemporary Realism	Modern- European-like town	A young boy causes mischief with his friends at school and home.
2006 Honor	<i>When I Was a Soldier</i>	French; France	Contemporary Realism	1980s- Israel	An 18 year-old girl documents her two years of compulsory service in the Israeli army.

2005 Winner	<i>The Shadows of Ghadames</i>	French; France	Historical Fiction	19th Century- Libya	Twelve year-old Malika struggles with growing up and her society's traditional gender roles, but finds freedom in learning to read and the realization that these societal borders also limit males like her brother.
2005 Honor	<i>The Crow-Girl: The Children of Crow Cove (series)</i>	Danish; Denmark	Historical Fiction	19 <sup>th</sup> Century- Denmark	After the death of her only family member, the crow girl seeks and finds love and companionship from others who have felt loss and pain.
2005 Honor	<i>Daniel Half Human and the Good Nazi</i>	German; Germany	Historical Fiction	1930s-1940s- Germany	When Daniel discovers he is half Jewish, he loses his school, social class, and best friend who joins the Hitler Youth.
2004 Winner	<i>Run, Boy, Run</i>	Hebrew; Israel	Historical Fiction	WWII- Poland to Israel	Based on a true story, a young Polish Jew flees the Warsaw ghetto during the start of World War II and survives the conflict through the help of various strangers including Nazis, farm families, church folk, and the Russian army.
2004 Honor	<i>The Man Who Went to the Far Side of the Moon: The Story of Apollo 11 Astronaut Michael Collins</i>	Swedish; Sweden	Non-Fiction	1969- United States & Space	Told in a scrapbook format with real pictures and writings from the Apollo 11 mission, this book focuses on the story of Michael Collins who manned the ship during the Moon Landing.
2003 Winner	<i>The Thief Lord</i>	German; Germany	Fantasy	Modern- Frankfurt to Venice	After their mother dies in Frankfurt, Germany, two brothers run away to Venice where they join a group of homeless, pickpocketing orphans living in an abandoned movie theater and become tasked with finding a magical carousel that can change age.
2003 Honor	<i>Henrietta and the Golden Eggs</i>	German; Germany	Fantasy- Animal	Modern- Farm	Henrietta's optimism and spirit results in better living conditions for the entire hen house in this picture book.
2002 Winner	<i>How I Became an American</i>	German; Germany	Historical Fiction	Early 1900s- Romania to U.S.	Based on letters of American immigrants from the early 20th Century, Johan's family leaves their native home in Austria-Hungary, seeking out a better life in Youngstown,

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2002 Honor	<i>A Book of Coupons</i>	French; France	Contemporary Realism	Modern- European-like town	OH. A free-spirited teacher gives his students lessons in life but meets opposition from the principal.
2001 Winner	<i>Samir and Yonatan</i>	Hebrew; Germany	Contemporary Realism	Modern- Israel	During a stay at an Israeli hospital, a reserved Palestinian boy become friends with the Jewish children there and learns they are not all that different.
2001 Honor	<i>Ultimate Game</i>	French; France	Fantasy	Modern- French suburb	Adolescent boys are engrossed in violent video games and become part of a game that transports them in time to various historical WWII battles.

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