They reside in the homes of nearly every family in America. They often occupy a place of pride within family libraries as they sit next to volumes of Dickens, Twain, Austen, Rowling, and Grisham. They play an important role within the workings of most households as a form of entertainment and education. At their best, they offer lessons in tolerance, self-esteem, and acceptance; at their worst, they serve as mechanical babysitters, cathode ray nannies, or barely disguised advertisements for toys, clothing, and Happy Meals.

What are they? They are children’s videos, of course, and during the past fifteen years, they have established an almost ubiquitous presence within the culture of the American family.

Beginning with the release of The Little Mermaid in 1989, children’s films have gradually re-established themselves as an important commercial genre within Hollywood. Indeed, looking at the list of the top worldwide box office champs of all-time, one sees such family-friendly fare as The Lion King (1993) at #16, Finding Nemo (2003) at #9, and Shrek 2 (2004) at #7. Recognizing the market potential of an audience previously served by the “dumping ground” of Saturday morning cartoons, studios such as Disney and Pixar have employed a shrewd combination of industrial synergies and “branding” strategies to establish themselves as the industry’s most trusted names in family entertainment.

While the growth in the children’s film market has been nothing short of astonishing, it is matched by comparable growth within various ancillary markets for children’s entertainment. Video sales, of course, are not only the most important of these additional revenue streams, but they have also provided an additional platform for new products. A parent looking to replace the family’s worn out VHS copy of Aladdin (1992), for example, might opt for such “direct to video” sequels as The Return of Jafar (1994) or The Lion King 2: Simba’s Pride (1998). Cable networks, like Nickelodeon, the Cartoon Network, and the Disney Channel, offer thousands of hours of kiddie programming, which have in turn provided the training ground for several of today’s top music and movie stars, such as Britney Spears, Justin Timberlake, and Hilary Duff.

Yet, while the commercial prospects of children’s film are undoubtedly important, perhaps the more significant question concerns the extent to which this glut of children’s entertainment has shaped the interactions between parents and their children. The emergence of a market for children’s video has certainly given parents more control over what their kids watch, but it also raises important questions about the values communicated through this medium. To what extent should children’s films reflect the structure of the larger society in which it is produced? How seriously do the companies that produce children’s films take their mission to educate as well as entertain? How do film-makers develop their ideas for children’s film and television? How do they deal with issues of censorship regarding depictions of violence or romance? How do they balance the pressure to make films that appeal to both children and their parents?

To explore these issues, the Center for the Humanities, the Program in Film and Media Studies, and the Children’s Studies Program of Washington University will host a two-day symposium on Children’s Film that will take place on April 29 and 30. The workshop will include lectures, panel discussions, and film screenings, and will allow students, faculty, and members of the St. Louis community to meet some of the industry’s top creative personnel in the field of children’s literature, film, and television.

Guests for this workshop will include:

**Betsy Hearne**

Ms. Hearne is a professor in the Graduate School of Library and Information Science at the University of Illinois at Urbana Champaign, where she teaches courses on children’s literature and storytelling. Hearne is also the author of numerous articles and books, including Choosing Books for Children: A Commonsense Guide, the folklore anthology Beauties and Beasts, and several novels for children (most recently, Listening for Leroy and Wishes, Kisses, and Pigs). Her picture book, Seven Brave Women, won the Jane Addams Children’s Book Award in 1998. Her most recent title, The Canine Connection: Stories About Dogs and People, is a Junior Library Guild selection and winner of a Parents’ Choice Silver Honor Award. In addition to her books, Hearne also served as the children’s book editor of Booklist and of The Bulletin of the Center for Children’s Books.

**Brian Hohlfeld**

Mr. Hohlfeld is a screenwriter whose credits include He Said, She Said (1991), Piglet’s Big Movie (2003), and Pooh’s Heffalump Movie (2005). In 2004,
continued from previous page...

Hohlfeld was a finalist for the screenplay division of the 2004 PEN Center USA Literary Awards. His script for *Piglet’s Big Movie* was nominated for the award, but lost out to Brian Helgeland’s adaptation of *Mystic River* (2003). Hohlfeld teaches at Webster University and is the co-founder of HH Studios in St. Louis.

**Amy Keating Rogers**

Ms. Rogers was the head writer for the Cartoon Network original television series, *The Powerpuff Girls*. She is the author of four Powerpuff chapter books for young adults and has also served as a story writer for two Powerpuff films including the feature film, *The Powerpuff Girls Movie*. She has also written scripts and stories for animated series such as *Samurai Jack*, *Johnny Bravo*, *Dexter’s Laboratory*, and most recently *Foster’s Home for Imaginary Friends*.

**Schedule:**

**Friday, April 29**

3:00pm: Betsy Hearne will give a keynote address in the Formal Lounge of the Women’s Building. Discussion, reception, and book sale follow the talk.

4:30-5:15pm: Storytelling with Betsy Hearne

**Saturday, April 30**

12:00-2:00pm: Screening: *Piglet’s Big Movie* and *The Powerpuff Girls*, “Mo Linguish.”

2:15-4:00pm: Panel discussion with Brian Hohlfeld, Amy Keating Rogers, and Betsy Hearne.

Both of Saturday’s events will take place in Room 100 of Brown Hall.

*Powerpuff Professor*, by Amy Keating Rogers.

Jeff Smith is Associate Professor of Performing Arts and the Director of Film and Media Studies Department.

**The Center for the Humanities Advisory Board 2005-2006**

| Nancy Berg | Dolores Pesce  
| Associate Professor of The Jewish, Islamic and Near Eastern Studies Program | Professor of Music |
| Ken Botnick | Joe Pollack  
| Associate Professor of Art | KWMU Theatre & Film Critic |
| Letty Chen | Bart Schneider  
| Assistant Professor of Modern Chinese Language and Literature | Editor of Speakeasy |
| Robert Henke | Jeff Smith  
| Associate Professor of Drama and Comparative Literature | Associate Professor of Performing Arts |
| | Director of Film and Media Studies Department |
| | Robert Vinton  
| | Assistant Professor of History and African and African-American Studies |
| Michael Kahn | Jim Wertech  
| Attorney at Law, Blackwell Sanders Peper Martin | Marshall S. Snow Professor of Arts and Sciences |
| Larry May | Professor of Education  
| Professor of Philosophy | Ex officio |
| Steven Meyer | Edward S. Macias  
| Associate Professor of English | Executive Vice Chancellor & Dean of Arts and Sciences |
| Angela Miller | Barbara and David Thomas  
| Associate Professor of Art History and Archeology | Distinguished Professor of Arts & Sciences |
| Linda Nicholson | Stiritz Distinguished Professor of Women and Gender Studies |

Financial assistance for this project has been provided by the Missouri Arts Council, a state agency, and the Regional Arts Commission.
Like most people, I go through phases where for one reason or another I find I want to learn more about a topic in which I have little or no background. When I am busy I do my best to suppress this exploratory urge. If the topic seems too interesting and I am feeling energetic, I look a little deeper. Whenever possible I start this process by seeking out a talk or presentation on the topic to get a quick overview. Most of the time this approach works, and I learn either all I want to know or at least enough to find out where to go for further research. Selecting the appropriate talk or presentation is, however, not as easy as it might seem. Sometimes, just the title of the talk is enough to change my mind. For instance, I may want to know more about “Ockham’s razor” after someone mentions it as a useful way of solving complex problems, but not be willing to sit through a presentation on medieval philosophy (which my husband, who was once a philosophy major, refers to as ‘eight hundred years of unrelieved gloom’). Other times, although the title sounds like a topic I want to explore, once the speaker begins, I feel I must be in the wrong room because the title and the actual content are so different.

I had this ‘wrong room’ experience recently. The event was a visiting speaker presenting “The Aesthetics of Chinglish” in the English department at Washington University. As a past and, when I am especially tired, continuing speaker of Chinglish, I was looking forward to this event because I hoped it might help me understand the experiences I had writing English when I first crossed the language barrier from Chinese to English. Rather than a talk on Chinglish as an innovative combination of English and Chinese, however, the speaker presented Xu Bing’s “New English Calligraphy,” an artistic but unintelligible combination of Chinese characters and other symbols that purport to question such entrenched practices as written communication and reading. I was obviously in the wrong room and searching for the wrong aesthetics. I was looking for the beauty of a hybrid or pidgin language that communicates meaning, rather than a beautiful but meaningless combination of Chinese characters and English letters.

Of course, beauty is in the eye of the beholder. If one approaches it as the product of hundreds of millions of Chinese learning English, and by doing so creating innovative trends that should be distinguished from errors or carelessness, then Chinglish in China is an often creative and sometimes beautiful way of expressing the hospitality and unique perspective of the Chinese worldview. In China, however, where government and businesses attempt to communicate with a growing population of tourists, Chinglish on public signs has become a linguistic disease. In fact, a month after they learned that they had won the right to host the 2008 Olympic Games, the authorities in Beijing launched a campaign to improve English-language signs. The signs they are most concerned with use English incorrectly or mix Chinese and
English in a confusing and sometimes amusing manner. Some, like the restaurant sign announcing a new menu item, “Three kinds of Carp,” rather than “Three kinds of Carp,” result from carelessness. Some are simply errors in translation, such as “To take notice of safe: The slippery are very crafty.” Such warning signs are found on sloped walkways opposite the Beijing train station and mean “Be careful, slippery slopes.” Others are close to what they mean in English, such as “Waiting will be prosecuted,” a sign found on Beijing streets that means “No parking”; or the attention grabbing “Please keep your legs” sign next to the escalator. Still others are almost poetic, and I would hate to see them removed as errors, confusion, and unintentional absurdities. The blunt English command “Keep off the grass” is more beautifully phrased in the Chinglish warning next to a freshly seeded piece of earth, “Little grass is smiling slightly, please walk on the pavement.” This exemplifies the kind of Chinglish aesthetics I hoped the lecturer would address.

Of course, the Chinese are not the only people to supply a hybrid “lish” to English. Korea has gone even further than China in incorporating English into their vernacular. The linguistic situation in Korea is somewhat unique. Due initially to geographic location, the language of South Korea has a very large number of loan words from other languages. In the past, these came primarily through and from China. With the rise of globalization, European languages and English have begun to influence everyday speech in South Korea. South Koreans refer to the result as “Konglish.” Obviously, Koreans rely on their knowledge of “Konglish” for English communication with native speakers of English.

There are many “lishes” out there in the world. A company’s help line may introduce you to “Hinglish” (Hindu English), and you might still be able to watch the film Spanglish (Spanish English) at the local cinema if you hurry. While not technically dialects, these variants suggest the worldwide importance of the English language. The spread of English as a global language is obviously related to the prominence of U.S. influence in the world. But internal factors also play a role. The most important of these is the hybrid nature of English. English has a predominantly Romance language vocabulary combined with a predominantly Germanic grammar and a wide range of Greek and Latin constructions that provide a highly versatile toolkit for expansion. Like every other language, English is—and always has been—a work in progress. Today, its success is a major factor in changing it into a form of “World Speak.”

According to a BBC News article, “Nine out of ten computers connected to the internet are located in English-speaking countries and more than 80% of all home pages on the web are written in English.” Moreover, over four fifths of all international organizations use English as their main operating language. It is estimated that more than half the world population will be “competent” in English by the year 2050. But as the examples of “Chinglish” and “Konglish” show, hundreds of millions of people will not learn English without changing it. So, in addition to the “Standard American English” you were taught in school, be prepared for a large number of oral and vernacular versions of such local languages as “Chinglish.” Finally, in the digital realm, look for a rapidly mutating “world” language based on English but containing large numbers of words from other languages in addition to American slang or text-style messaging abbreviations and even symbols, but not including the meaningless ones I saw in the Aesthetics of Chinglish presentation.

Jian Leng
Assistant Director
Center for the Humanities
St. Louis Literary Calendar

Events in April

are free unless otherwise indicated.

Book events are followed by phone numbers. Areas are indicated.

Friday, April 1
Disciplinary Program in the presents John E. Toews on "Choosing the Self," Alumni Center, 11am. 935-4200.

Saturday, April 2

Saturday, April 2
Poetry Workshop with poet at the Center Stage series presents John E. Toews on "Choosing the Self," Alumni Center, 11am. 935-4200.

Wednesday, April 6
Reads a workshop at St. Louis Writers' Guild, 1064 N. Euclid, 7pm. 367-6731.

Wednesday, April 6
Reads a workshop at St. Louis Writers' Guild, 1064 N. Euclid, 7pm. 367-6731.

Wednesday, April 9
Reads a workshop at the First Lady of Food, 301 E. Lockwood, 5pm. 961-3786.

Thursday, April 14
Reads a workshop at the Center for the Humanities presents Stephanie Young, Stefene Russell, & Stephanie McKenzie reading from their poetry, Contemporary Art Museum, 3750 Washington, 7pm. 863-3033.

Thursday, April 14
Reads a workshop at the Center for the Humanities presents Stephanie Young, Stefene Russell, & Stephanie McKenzie reading from their poetry, Contemporary Art Museum, 3750 Washington, 7pm. 863-3033.

Thursday, April 14
Reads a workshop at the Center for the Humanities presents Stephanie Young, Stefene Russell, & Stephanie McKenzie reading from their poetry, Contemporary Art Museum, 3750 Washington, 7pm. 863-3033.


Betsy Peterson discusses her book Voices of Alzheimer's, LBB, 399 N. Euclid, 7pm. 367-6731.

Tuesday, April 19
Big Sleep Books presents Ridley Fried, SLPL Schlafly Branch, 225 N. Euclid, 7pm. 367-4120.

Wednesday, April 20
The Assembly Series at WU presents Anika Diamant, author of "The River," discussing her writing work, Graham Chapel, 11am. 935-5297.

Women in the Arts presents Sweet reading from her poetry, UMSL Delmar, 1pm. 305-5889.

Richmond Hts. Book Group discusses "Dew Breaker" by Edwidge Danticat, Richmond Hts. Community Center, 7pm. 645-6202.

Lolly Winston discusses her book "The Lady's Not for Burning" by Christopher Fry, Trinity Presbyterian Church, 6800 Washington, 8pm. 999-7914.

Friday, April 15
IPH at WU presents Gerald Izenberg on "Problems of Identity," Eads 209, WJ, box lunch 12pm. 935-4200.

The Center for the Humanities presents poet Rafael Campo reading from his work, for the Inside Our Lives program, Kemper Art Museum, Steinberg Hall, WU, 7pm. 935-5576.

Saturday, April 16
MORWA presents Alicia Rasley on "Turbocharge Your Story/Power Up Your Proposal," B&N Crestwood, 9618 Watson, 9am-4pm. $15 non-mems. wwww.morwa.org.


Betsy Peterson discusses her book Voices of Alzheimer's, LBB, 399 N. Euclid, 7pm. 367-6731.

Tuesday, April 19
Big Sleep Books presents Ridley Fried, SLPL Schlafly Branch, 225 N. Euclid, 7pm. 367-4120.

Wednesday, April 20
The Assembly Series at WU presents Anika Diamant, author of "The River," discussing her writing work, Graham Chapel, 11am. 935-5297.

Women in the Arts presents Sweet reading from her poetry, UMSL Delmar, 1pm. 305-5889.

Richmond Hts. Book Group discusses "Dew Breaker" by Edwidge Danticat, Richmond Hts. Community Center, 7pm. 645-6202.

Lolly Winston discusses her book "The Lady's Not for Burning" by Christopher Fry, Trinity Presbyterian Church, 6800 Washington, 8pm. 999-7914.

Friday, April 15
IPH at WU presents Gerald Izenberg on "Problems of Identity," Eads 209, WJ, box lunch 12pm. 935-4200.

The Center for the Humanities presents poet Rafael Campo reading from his work, for the Inside Our Lives program, Kemper Art Museum, Steinberg Hall, WU, 7pm. 935-5576.

Saturday, April 16
MORWA presents Alicia Rasley on "Turbocharge Your Story/Power Up Your Proposal," B&N Crestwood, 9618 Watson, 9am-4pm. $15 non-mems. wwww.morwa.org.


Betsy Peterson discusses her book Voices of Alzheimer's, LBB, 399 N. Euclid, 7pm. 367-6731.
Contemporary Fiction and Non-Fiction Reading Group discusses The Sand Reckoner by Gillian Bradshaw, Moog Lounge, West Campus Library, WU, 2-4pm. 481-0730.

Monday, April 25

Ridley Pearson discusses his new novel, Cut & Run, U City Public Library, Friends’ annual meeting, 6701 Delmar, 7pm. 727-3150.

Open Book Club discusses Blue Shoe by Anne Lamott, B&N, 8871 Ladue, 7pm. 862-6280.

Tuesday, April 26

David Anthony Riddick presents。 WU English Dept’s Reading Program presents I Don’t Want to Kiss a Llama by Meg Cabot, Duff’s, 3921 Delmar, 481-0730.

Wednesday, April 27

WU English Dept’s Writing Program presents MFA poetry readings, Hurst Lounge, Duncker 201, WU, 8pm. 935-7130.

Thursday, April 28

LBB presents Alexander McCall Smith discussing his new book, The Company of Cheerful Ladies, SLPL Schlafly Branch, 225 N. Euclid, 7pm. 367-6731.

Friday, April 29

WU Center for the Humanities presents Betsy Heame’s keynote address to their Children’s Film Symposium, Women’s Building Formal Lounge, 3pm. 935-6576.

Saturday, April 30

WU Center for the Humanities presents a Children’s Film Symposium, Brown Hall room 100, screening 12-2pm, panel discussion 2:15-4pm. 935-6576.

Monday, May 2

LBB presents Quincy Troupe reading from his book Little Stevie Wonder, Vaught Cultural Center, 3pm. 935-6731.

Tuesday, May 3

LBB presents Meg Cabot reading from her book The Princess Diaries, Vol. IV: Princess in Training, SLPL Buder Branch, 4401 Hampton, 7pm. 367-6731.

Wednesday, May 4


Saturday, May 7

Home Schoolers’ Reading Patch Club, 12-15, SLCL Bridgdeon Trails, 4pm. Also reading from his new book, I Don’t Want to Kiss a Llama, SLPL Schlafly Branch, 225 N. Euclid, 7pm. 367-4120.

SLCL presents Back to the Books! with Bobby Norfolk, for Library Week, Headquarters, 1640 S. Lindbergh, 10 am. 994-3300.

Club Read picks apart poetry: Lyrics to Limericks, Rap to Rhapsody, teens, SLPL Schlafly Branch, 225 N. Euclid, 7pm. 367-4120.

Family Night, read cowboy stories, SLPL Schlafly Branch, 225 N. Euclid, 7pm. 367-4120.

Sunday, May 8

Cynthia Hitschler, author of the Jacky Blue series, signs her books, B&N, 8871 Ladue, 1:30pm. 862-6280.

Tuesday, May 10

Poetry Slam, read your favorite poem, ages 11-16, SLPL Schlafly Branch, 225 N. Euclid, 7pm. 367-4120.

Saturday, May 14

SLCL Cliff Cave presents film matinee Harry Potter & The Chamber of Secrets, from the book by J.K. Rowling, 2pm. 487-6033.

Friday, April 29

Teen after hours: Shakespeare’s Birthday Bash, ages 11-16, SLCL Samuel C. Sachs, 6:30-8:30pm. 636-728-0001.

Saturday, April 30

Borders presents a children’s poetry event, with poems by Shel Silverstein, Jack Prelutsky, Dr. Suess, et al., 1519 Brentwood, 1pm. 918-8189.

Abbreviations:
B&N: Barnes & Noble; LBB: Left Bank Books; SIUE: Southern Illinois University Edwardsville; SLCL: St. Louis County Library; SLPL: St. Louis Public Library; UMSL: University of Missouri St. Louis; WU: Washington University.

Check the online calendar at cenhum.artsci.wustl.edu for more events. To advertise, send event details to lical@artsci.wustl.edu, or call Amanda Beresford, Calendar editor, at 314-935-5576.
12. It's the most interesting book I ever (read). 13. He (drink) too much coffee today. 14. What you (do) at the weekend? 15. John is hungry. He (not eat) anything since breakfast. 16. She (not go) to the library three days ago. 17. How long you (know) Bill? 18. Olga always (want) to visit Great Britain. 19. You (hear) from Jack recently? 20. Mark Twain (live) in the state of Missouri. Test 15. Past Simple or Present Perfect? 1. â€” He ever (be) to London?â€™ It made me realize that there is no such thing as an insignificant job. No matter what you do, you should do it to the best of your ability and take pride in your work. Call me what you will, but I believe in that with all my heart. 1 Reply. Â I don't mean to skip the main point, re knowing where your children are. I figure that is complicated as a subject. 0 Replies. â€œâ€™s 10 p.m. Do you know where your children are?â€ 24 November 1943, Brooklyn (NY) Daily Eagle, "Jurist Hits Lax Parents for Increase in Juvenile Crime," pg. 3, col.Â "Do you know where your children are?" is a question used as a public service announcement for parents on American television especially from the late 1960s through the late 1980s. One of the first adopters of the phrase was Mel Epstein, the Director of On-Air Promotions at New Yorkâ€™s WNEW-TV, who began using the phrase in 1967 in response to rising crime in the city.