The Technocratic Momentum after 1945, the Development of Teaching Machines, and Sobering Results
Daniel Tröhler

This article investigates the development of new teaching ideologies in the context of the technocratic ideology of the Cold War. These ideologies did not simply vanish after 1989. The catchwords were "programmed instruction" and "teaching machines", accompanied by the promise that all students would make efficient learning progress. Although eastern and western states fought the Cold War over political ideologies, their teaching ideologies (perhaps surprisingly) converged. This may explain why neither the apparent failure of these educational ideologies nor the end of the Cold War led to the modification of the ideologies themselves, but rather to the modification of devices serving the ideologies.

Problematic Portrayals and Contentious Content. Representation of the Holocaust in English History Textbooks
Stuart Foster and Adrian Burgess

This article reports on a study into the ways in which the Holocaust is portrayed in four school history textbooks in England. It offers detailed analysis and critical insights into the content of these textbooks, which are commonly used to support the teaching of this compulsory aspect of the history National Curriculum to pupils aged eleven to fourteen. The study draws on a recent national report based on the responses of more than 2,000 teachers and explicitly uses the education guidelines of the International Holocaust Remembrance Alliance (IHRA) as a benchmark against which to evaluate the textbook content. It identifies a number of potentially alarming findings of which two themes predominate: a common tendency for textbooks to present an "Auschwitz-centric" "perpetrator narrative" and a widespread failure to sensitively present Jewish life and agency before, during and after the war. Ultimately, the article calls for the improvement of textbook content, but equally recognizes the need for teachers to be knowledgeable, judicious and critical when using textbooks in their classrooms.

Special Section 'Kinderfilme'

The Lost Thing. Moving Media Language from a Picture Book to a Short Film
Johanna Tydecks

The transformation of a picture book into a film is a special case of film adaptation because this process involves inherently intermedial qualities. In media literacy terms, when viewers look at a picture book that has been made into a film, they familiarize themselves with the story's imagery and plot, which makes it easier for them to comprehend the techniques employed by the film to create meaning. The Oscar-winning short film *The Lost Thing* is exemplary of this, as it narrates the same story as the original picture book, dealing with social as well as existential issues. This comparative analysis focuses on the two different narrations of this story with regard to the literacy skills required to comprehend them.

Elder Quests, Kid Ventures, and Kinder Quests

Ian Wojcik-Andrews

Films for young audiences today, particularly those deemed multicultural such as *Whale Rider* or *Up,* combine two journeys or quests, those of an elderly person and those of a young child. These films and others, such as *The Secret of Roan Inish,* represent a new genre called Kid Quests. This article examines the history, defining features, and cultural worth of kid quests and discusses their value and relevance to topics current in diversity studies such as age.

Learning with Disney. Children's Animation and the Politics of Innocence
David Whitley

This article reconsiders the concept of innocence in relation to animated films for children, focusing particularly on Disney but additionally drawing on examples from other traditions. The author argues that the notion of innocence within these films is potentially double-edged, encompassing both actively transformative and more vulnerable, passive properties. Children's animation is not simply culturally conservative, however, but also rehearses other possibilities, often in a playful form. The article suggests that what children learn from Disney and other animated films is shaped in complex ways by responses to the quality of innocence with which such films are so often imbued.

Conceptions of Nation and Ethnicity in Swedish Children's Films.
The Case of *Kidz in da Hood* (*Förortsungar*, 2006)
Anders Wilhelm Åberg

Swedish children's films frequently deal with issues of nation and ethnicity, specifically with "Swedishness". This may be most obvious in films based on the works of Astrid Lindgren, which abound with nostalgic images of the national culture and landscape. However, films about contemporary Sweden, such as *Kidz in da hood* (*Förortsungar*, 2006) address these issues too. *Kidz in da hood* is about children in the ethnically diverse suburbs of Stockholm and it tells the story of a young fugitive, Amina, who is cared for by a young bohemian musician. It is, interestingly, a re-make of one of the first Swedish children's films, *Guttersnipes* (*Rännstensungar,* 1944). In this article I argue that *Kidz in da hood* is a contradictory piece, in the sense that it both celebrates and disavows "Swedishness", as it substitutes the class conflict of *Guttersnipes* for ethnic conflict.

Paratexts in Children's Films and the Concept of Metafilmic Awareness
Bettina Kümmering Meibacher

This article demonstrates, on the basis of recent research in film studies and media literacy, that filmic paratexts play a significant role in contemporary children's films. It shows that paratexts effectively comment on feature films by, for example, anticipating the film's plot and characters in the opening credits, and by pursuing the film plot in the end titles. Thorough analysis of children's films reveals that paratexts stimulate the child viewer to develop a competency that might be characterized as "meta-filmic awareness", which is the capacity to distinguish between different levels of plot, communication, or complexity within a film. In keeping with these findings, this article represents an exploration of what we might call a meta-critical approach toward children's films.