

YAACING

The Newsletter of the Young Adult & Children's Services Section of BCLA
Spring 2011



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Message from the Chair

Hello YAACers,

The Victoria BCLA Conference is just around the corner! Here are just a few of the diverse and interesting sessions offered this year: Judi Saltman and Gail Edwards will be talking about Aboriginality and children's book publishing in BC; Kirsten Andersen will be bringing in a panel of teens to talk and answer questions about how they use the library; Virginia McCreedy, Steven McCreedy and Melanie Au will lead a discussion on building library collections for teen guys; and Linda Siegel will present on how librarians can assist people with dyslexia and learning disabilities. As well, authors Michael Kusugak and Sylvia Olsen will be giving talks and sharing stories.

To raise money for the Sheila Egoff Book Prize, YAACS will be holding a silent auction during the BC Library Conference this year. BC librarians, authors and book publishers have donated signed books, artwork and author readings, among other wonderful things, on which conference attendees can bid. Thank you to everyone who has helped with this.

Chris Conroy, our Continuing Education Rep, has organized a YAACS Rhyme Time program for May 4. We'll be getting together at the Metrotown Branch of Burnaby Public Library to share some of our favourite storytime rhymes and songs.

Looking forward to seeing you in April. The YAACS Annual General Meeting will be held on Friday, April 8 at 12:00pm. The location will be announced soon.

- Sarah Donald
YAACS Chair

Message from the Editors

At this time of year, we are reminded that renewal is a theme we look forward to in spring, whether it is in our profession or in our gardens. As crocuses push through winter's end debris offering us the first promise of spring, we have much to look forward to in libraries this season with the celebration of BCLA's 100th year of life, the ever-popular Rhyme Time workshop and the exciting edibles laid out by this year's delectable Summer Reading Club. The Red Cedar and Stellar Award seasons continue, with voting taking place next month, and winners to be announced in May.

We must mention before winter's final escape, Serendipity 2011 held at UBC on February 25th, 2011. It was a wonderful gathering of author-illustrators for graphic novels, where they shared with an audience of appreciative librarians the passions, whimsies, childhood stories and mishaps in life that have led to their unorthodox and celebrated careers as graphic novel creators. The speakers—Matt Holm (author of *Baby Mouse*), Raina Telgemeier (author of *Smile*) and Gene Yang (author of *America Born Chinese*)—were all award winners in their genre and wove for us the superb stories about how the illustrious characters of their novels came into being, paralleling their own life stories. This "Graphic Novel Extravaganza" would not have been complete without a fascinating panel session at the end of the day and a refreshing hands-on workshop by the talented Jason Shiga and Aaron Renier, who transported us back to our grade two desks, where we cut and folded paper during lunch hour in order to create our own mini graphic novel template.

If you'll be in Victoria during the BC Library Conference, keep an eye out for April who will be attending the YAACS AGM and many of the youth-themed sessions on offer. Be sure to say hello, and as always, we welcome your feedback.

- April Ens and Pamela Fairfield
YAACING Editors



SRC 2011 Update: Cooking up a Feast for the Eyes

When a family emergency prevented the original 2011 Summer Reading Club (SRC) artist from continuing in the role, Rose Cowles very kindly agreed to step in at the last minute, and has been working steadily ever since! Rose Cowles has created the illustrations for the SRC before: in fact, she's the artist behind the past SRC theme—"Booked for the Summer." If you've looked at the SRC website or blog recently, you may have already seen the gorgeous poster she's created for this year's "Savour Each Word" SRC, featuring two kids and a variety of woodland creatures feasting on books. The Reading Record will extend the theme, opening up like a picnic basket to reveal both literary and gustatory treats, with plenty of room for stickers and for keeping track of summer reading titles.

Other SRC materials will include temporary tattoos, bookmarks, door hangers, rubber stamps, medals and the ever-popular SRC T-shirt, which will be available for sale in the Bibliothique at the BC Library Conference in early April. If you can't make it to BCLA, don't worry: you'll be able to order T-shirts, as well as all other SRC materials, in April, and will receive them in plenty of time for summer. Watch the SRC website and your YAACS listserv email to be notified when the new online SRC order form is available.

Have questions about the SRC? Email SRC coordinator Els Kushner at elskushner@gmail.com or look for her at the Summer Reading Club booth at the BC Library Conference.

For a sneak peek at the poster, stickers and other materials as they become available, including the complete SRC 2011 Manual, check out the SRC Librarians' Website at <http://kidssrc.bclibrary.ca>

- Els Kushner,
Summer Reading Club Coordinator



Causes to Consider

The last few years have been financially challenging for many libraries and the non-profit organizations that support our work. Here are a few worthy causes that welcome your personal donations:

Books for BC Babies

This program once provided early literacy resources to every infant born in British Columbia. Fundraising is currently underway to continue this excellent work.

Donations may be made by phone, mail, or online. For details see: <http://books4babies.bclibraries.ca/for-supporters/donate>

Sheila A. Egoff Children's Literature Award

BCLA provides the funding for this annual BC Book Prize which recognizes excellence in Children's or Teen literature by a BC or Yukon resident.

This year YAACS will be holding a silent auction at the BC Library Conference with proceeds going to support the award. Our auction will include a fabulous selection of signed books and original art from BC authors and illustrators.

For more about the prize see:

<http://www.bcbookprizes.ca/about/details/sheila-a-egoff-childrens-literature-prize/>

Young Readers' Choice Awards Society of BC.

This volunteer-run charity brings us the Red Cedar and Stellar Awards. These popular awards empower children and teens to decide for themselves which books deserve the annual prize.

The Red Cedar and Stellar Awards need our support to ensure their future in BC schools and libraries. Donations are accepted by mail at:

YRCA Society of BC c/o BCLA 150-900 Howe St. Vancouver BC V6Z 2M4
Address cheques to YRCA Society of BC.

For more information see:

<http://www.redcedaraward.ca/index.php?s=6>

- April Ens,
YAACING Co-Editor



New Adolescent Literacy Website Reviews Parenting, Literacy, Middle Grade and Young Adult Books

Launched by former Microsoft executive and bestselling Canadian author

A new website for parents of reluctant readers that launched February 1, 2011 will feature authors and review parenting, literacy, middle-grade and young-adult books.

Founded by Canadian young-adult author Pam Withers and former Microsoft executive Tony Dirksen, Keen Readers addresses both parents and youths on its www.keenreaders.org site. It also promotes and donates books to reading-buddy programs across North America, and sponsors writing contests.

"Most children *can* read, but it takes a village to raise a child's *desire* to read," the site explains, "especially once that child hits age nine. Hence, the so-called 'fourth-grade slump,' which if ignored can last through high school and beyond. It's our goal to support parents and mentors in helping youths become comfortable with reading. In today's information age, that's not an option; it's a key to success."

Keenreaders.org also features interviews with literacy experts around North America, articles, book reviews, writing contests for adults and youth, an ask-an-expert column, a message board for parental discussions and an extensive list of links to more sources on reluctant readers and adolescent literacy.

Dirksen and Withers met three years ago in a Seattle writers' critique group run by the Society of Children's Book Writers and Illustrators. They discovered a common interest in promoting teen literacy and cooked up the idea for the foundation last fall.

Dirksen spent 14 years at Microsoft Corporation. He drove the development of the investor relations website and annual report, worked on the IPO and represented the company's emerging internet strategies and products to the financial community. Before that, he held communications positions at Apple Computer and Sunset magazine. He took early retirement from Microsoft to write teen novels.

"I've supported organizations that help at-risk youth for some time," Dirksen says. "This combines my interest in youth and literacy." He adds that having raised four children, some of whom struggled with reading while growing up, convinced him of the importance of supporting other parents as they work with their children.

Withers is a former journalist and editor who lives in Vancouver, Canada. She is author of 13 young-adult novels (two more due out this fall), several of which have been nominated for awards. She is also co-author of a sports biography.

"The more I traveled around North America giving talks to schools about being an author, the more I felt that was not enough. I wanted to get more deeply involved in teen literacy," she said. "My only beef with Tony is that he spent the two weeks before our launch on his honeymoon in England. I presume he has returned happy and fired up to grow our foundation, which we feel is needed."

- Pam Withers
Award-winning author and co-founder of Keen Readers

YAACS Presents Rhyme Time Workshop

Pick two of your favourite rhymes and share them on May 4. Submit your rhymes ahead of the workshop to be compiled into a package to take home.

Registration and rhymes are due by Friday April 15 2011: Email Chris Conroy chrisconroy@shaw.ca Include your name, home library, whether you are a YAACS member or not and the text of two rhymes.

Cost is \$3.00 for YAACS members and \$5.00 for non-members. Payment is due on day of the workshop. Exact amounts would be appreciated.

Get your registration in early to avoid disappointment. Snacks, coffee and tea provided.

Date: Wednesday May 4, 2011
Time: 9:30am to 12:30pm (Doors open at 9:20am)
Place: Burnaby Public Library, Bob Prittie Metrotown
6100 Willingdon Ave, Burnaby

Learn new rhymes and enhance your repertoire. Join us for a fun morning of rhyming!

For further information call or email Chris Conroy 604-637-7087, chrisconroy@shaw.ca

- Chris Conroy
YAACS Continuing Education Coordinator - Lower Mainland



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Young Adult and Children's Services



Who's on the Felt Board?

Springtime for Eggert

By Catherine Lowe

In the spring time an amazing thing happens. Plain, ordinary eggs begin to change into beautiful, colourful eggs. This is a springtime story of an egg named Eggert.

One bright morning Eggert, his brother, and his sister were fast asleep. They were startled awake by a loud "POP"! Looking around they saw that Eggert's big sister had turned into a beautiful polka dot egg.

The next morning Eggert and his siblings were fast asleep and again they were awakened by a loud "POP". This time when they looked around they saw that Eggert's big brother had turned into a beautiful striped egg.

The next morning Eggert woke up early. He was excited because he knew it was his turn to change. When he couldn't wait anymore he decided to wake up his brother and sister. He yelled "POP" as loud as he could. But when they looked at him they just said, "Oh Eggert, you haven't changed." Eggert tried very hard all day to change, but nothing happened.

The next morning Eggert had a plan. He woke up very early and put on his most colourful jacket and then he yelled "POP". His brother and sister looked at him and sleepily yawned "Oh Eggert, it's just a jacket, you still haven't changed."

The next morning Eggert had a better plan. He woke up very, very early and this time he put on his most colourful jacket and his most beautiful hat. Then he yelled "POP" as loud as he could. But when his brother and sister woke up they only looked at him and sighed, "Oh Eggert, it's just a jacket and hat. You still haven't changed."

The next morning Eggert had an even better plan. He woke up very, very, very early in the morning and this time he put on his most colourful jacket, his most beautiful hat, and his brightest, shiniest shoes. Then he yelled "POP" as loud as he could. But when his brother and sister woke up, they just cried, "Oh Eggert it's just a coat, a hat, and shoes. You still haven't changed."

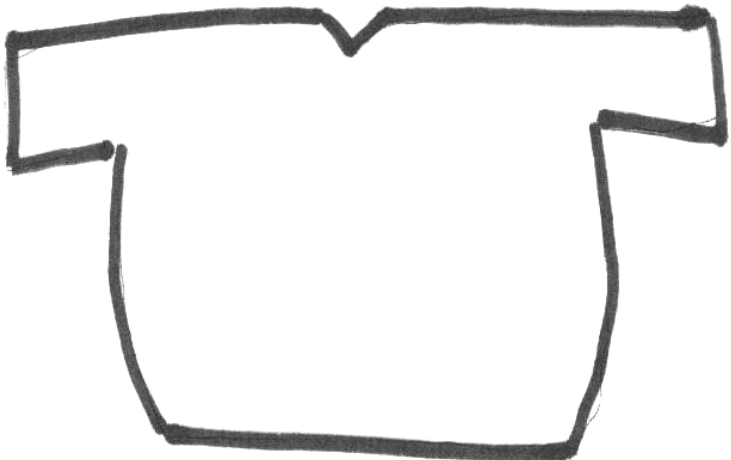
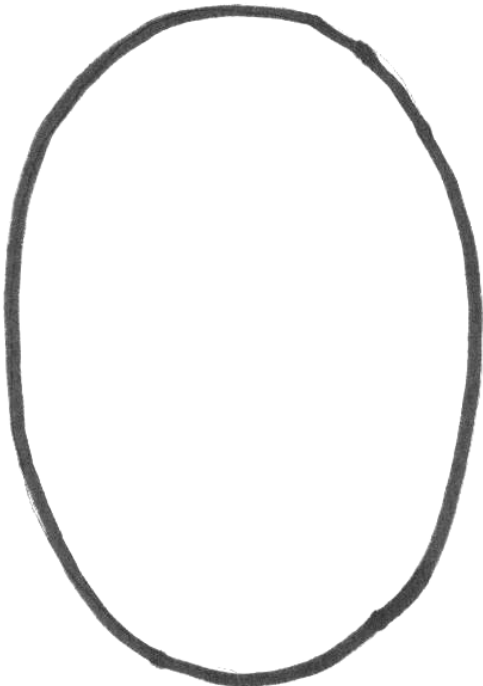
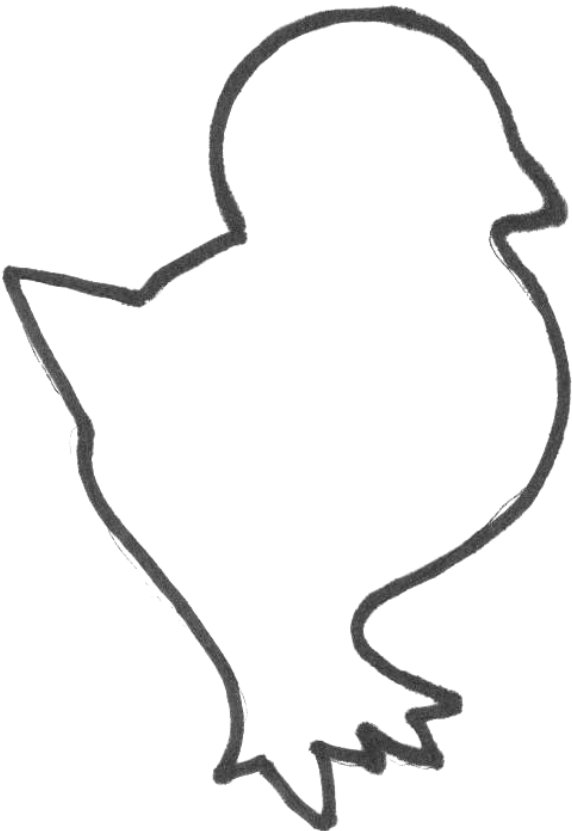


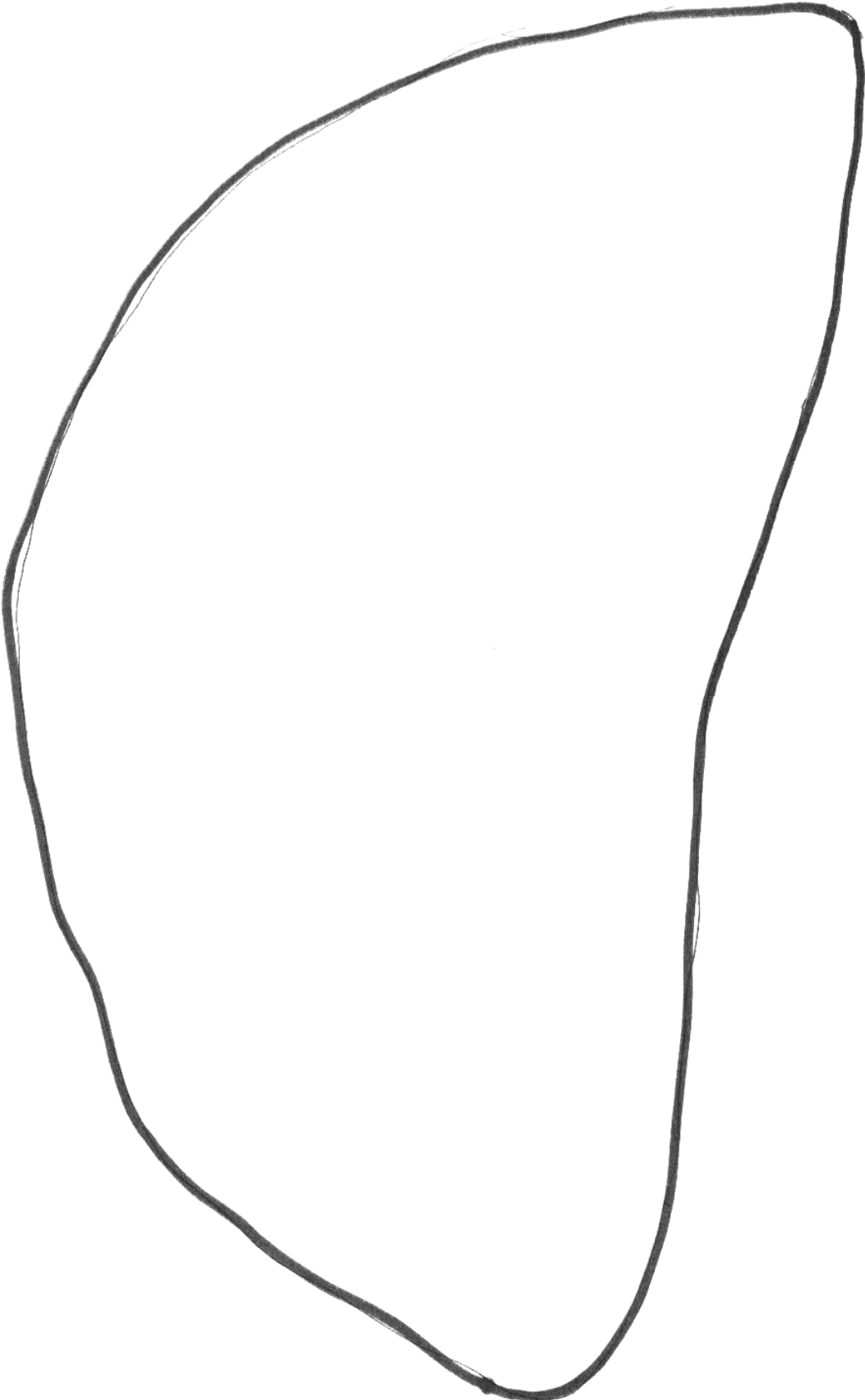
On Sunday morning Eggert gave up. He realized he would never change. He would be a plain egg forever. All of a sudden there was a large, "CRACK", and Eggert hatched into a fluffy chick.

His brother and sister cheered, "Hurray!"

Catherine Lowe is the Children's Librarian at the Britannia Branch of the Vancouver Public Library.







Teens Only

Teen Writers Circle: A Program That Went From “Meh” to “Awesome!”

By Amy Dawley

There are a few teen programs I've encountered over the years that I **know** are needed and wanted by the teens in my community, but no matter what I do they just don't work. At my library our Teen Writers Circle was just that program. Fortunately, I recently conquered this program and now it has become one of my most successful teen events and is currently running with no end in sight. Here's my story.

It all started back in the summer of 2009 when I offered a one-off creative writing program to try to gauge interest in creative writing in the teen population of Prince George. It was 1.5 hours long on a sunny August afternoon and was my most successful teen program yet. I invited a creative writing instructor from our local university to come host the afternoon and it went swimmingly. Lots of teens attended (both guys and gals) and they were all actively writing poetry, novels, short stories, plays and more! It hit me that creative writing would be an awesome basis for a program, so I resolved to get a regularly meeting teen creative writing group going at the library.

Fall 2009 and TWC was off the ground and running. What started as a once-a-month meeting quickly changed to meeting every two weeks as the teens who attended told me that once a month just wasn't enough. This program gathered teens in grades 7 through 12 from all over the city and was chugging along nicely. Half way through the program, we decided to change our marketing strategy to try to get more “serious” teen writers and also more guys (see posters below). The marketing worked, our ranks swelled, and TWC was stronger than ever.

But despite the strong numbers, keen participants, and upward momentum, TWC just wasn't working the way I wanted it to. Ultimately, the problem was that there were two distinct groups of teens in TWC: the serious writers and the teens who wanted to come together socially around a common interest. The meetings started to become chaotic and unhelpful to those who wanted to workshop their work and hone their skills. I felt that no matter what I tried to change about the program I couldn't make it work. If I led a structured meeting that catered to the serious writers group, I was under serving the teens who wanted to come together and just hang out with other writers. If I held a meeting that was really laid back and social, the serious writers would get

frustrated and angry. By spring of 2010 I still didn't have an answer for the troubles TWC was facing. It was causing me increased anxiety and stress as a programmer so I decided to put the program on the backburner for a while to try to come up with a solution. May 2010 was our last TWC meeting.

Initially I had thought that the Teen Writers Circle had run its course and could be a program that dropped off the radar, but like I mentioned earlier, those teens were keen! From May through to the summer and into the fall of 2010, I kept hearing from those teen writers, “When is TWC coming back?” I knew I couldn't let them down. TWC would have to return but it would need to be different so I could keep my sanity. The latest incarnation of TWC started the first week of February 2011 and I am happy to report is now running like a dream. Here's how I fixed it.

1. **Partnerships.** Simply put, I wasn't the right person for the job. I had no experience running a group of creative writers, nor was I a creative writer myself. I met with a teacher from our local school district that had taught creative writing classes in high schools for decades and missed the energy and spark of young writers. She was over the moon to be given the opportunity to lead a group like this again. She has been an invaluable resource—frankly, I wouldn't have been able to fix TWC without her wisdom and insight.
2. **Timing.** Rather than meeting twice a month, our current TWC runs once a week on Wednesdays after school. We have structured the program into 6-week sessions, where the teens come every week for 6 weeks straight. We take a few weeks off to have a rest, and then run another 6-week session.
3. **Pre-registration.** The old TWC was a drop-in program and it was a guessing game to see who would show up from one week to the next. This made any sort of meeting-to-meeting structured activity virtually impossible. It was always a surprise who would come and what we would be doing that day.
4. **Structure.** Again, the teacher who now leads this program is a lifesaver, particularly with the organization of our meetings. Each week we gather short writings from 2 or 3 teens, make copies, and hand them out to the rest of the participants. At home, the teens read each other's work and at the next meeting we come together and discuss the writings. It had been



such a treat to see the impact all the positive feedback has had on these young writers. Everyone is really supportive of each other and I really feel that we are making a difference in their lives.

Why it has been successful:

The biggest reason? Friendships. These teen writers see the same group of peers every week and it has

really given them the opportunity to get to know each other. The atmosphere is welcoming and laid back and because we limit the group size to between 12 and 15 teens, it's small enough to keep things friendly. The current TWC set up fills their need for social interaction while also giving them the opportunity to develop their skills as writers. I think it was this happy blend of the two competing forces that was missing from the first round of TWC that I hosted and it is absolutely the recipe for success for today's TWC.

Original Poster:



teen writers circle

Attention Creative Writers!

Come to the library for a chance to meet other teen writers, share your work, and get valuable feedback from your peers.

This is a **FREE** ongoing program for teens ages 12 - 18. The Teen Writers Circle meets once a month in the mini meeting room at the Bob Harkins Branch.

Thursday, Oct 15
7:00 pm - 8:30 pm

Thursday, Nov 19
7:00 pm - 8:30 pm


teen raves
at your library

The Prince George Public Library
www.lib.pg.bc.ca

Bob Harkins Branch
887 Dominion Street
Phone: 250-563-9251

Nechako Branch
6547 Hart Highway
Phone: 250-962-9710

Updated Poster:



Teen Writers Circle

You love to write. Anywhere, anytime. Doesn't matter if it's an original work or fan fiction, you just have to put words on paper.

But hey, even the best writers need a little coaching. That's why we have a new **free** 6 week writing workshop called Teen Writers Circle.

There's only 12 spots available and the workshop runs on Wednesdays at 4 pm, starting February 9. If you're a teen ages 12 - 18, call now to grab a spot! 250-563-9251 ext 108.

The Prince George Public Library
www.lib.pg.bc.ca

Bob Harkins Branch
887 Dominion Street

Nechako Branch
6547 Hart Highway

teens
at your library

Do you have a program that's driving you bonkers? I'd love to hear about it and any other comments or questions you have about serving teens in your library. Drop me a line any time at adawley@lib.pg.bc.ca.

Amy Dawley is the Teen Librarian at the Prince George Public Library.



The Whalley Library Family Lego Club

By Linda Jones and Gayle Harris

Description:

The Whalley Family Lego Club began in the summer of 2010 and meets on the third Friday of the month for 60 minutes, between 3:15-4:15 in the meeting room of the Whalley Library. Patrons are welcomed with a Power Point presentation demonstrating some aspect of Lego creations. The February presentation also included the latest info about the City Centre Library and construction of Surrey City Hall and the projected changes in the area.

Usually more than 50 people - kids and their caregivers - attend. People of all ages are welcome, including babies and toddlers, as we have a fine collection of larger toys (wooden blocks and Duplo) for little hands. There are two distinct areas: one area where the younger children build and play, clearly separated from the area where tables and chairs are set up where the 4 year olds and up use the Lego. The younger children and their caregivers sit on the floor on plastic tablecloths in a far corner of the room. Chairs and reading material are provided for parents and grandparents who don't help their children build. The program is always well-attended. Our highest attendance has been 75 people and 60 participants is quite common.

Some points about the program:

- The Club attracts school-aged children to the library who have outgrown our storytimes.
- The majority of participants are boys, who often do not attend other library programs like book club or crafts.
- Books are displayed at the Lego Club meetings and they are always checked out.
- Each month we display the children's Lego creations in the display case, with name-labels. The kids love to see their work; it gives them a sense of pride in and also acts as great PR for the Club, as the display is very eye-catching. (At the time of writing, a family with two sons came up to the case excitedly whispering, "Where's mine? Where's mine?")
- The socio-economic demographic of the neighbourhood includes recent immigrants, Aboriginal people, single parent families, families living on a low income, disabled people, and unemployed people. This means that many families can't afford to buy Lego of their own.

- Language is developed through listening and speaking with other children and their parents. At the February Club meeting I noticed a pleasant hum of kids from baby/toddler age to 12 and their parents and grandparents talking and sharing while they made their constructions.

Educational Aspects of the Program:

According to a study by Dorothy Singer, a senior research scientist at Yale University's Department of Psychology and Child Study Center, "[p]romoting play contributes to early literacy development by increasing attention span, memory, creativity, and language and vocabulary skills. It also lays the foundation for logical mathematical thinking, scientific reasoning, and problem solving—things they'll carry with them throughout their school years . . . Play = Learning."

Another study published in the journal *Science and Children* compared traditional textbook learning to learning with hands-on manipulatives like Legos. It found that tactile and kinaesthetic learning increase student understanding. In other words, play paves the way for learning—and that was enough evidence for our library to launch a club like no other we've had before.

From the kids themselves:

After the first meeting, a 10 year-old boy said to us, "Thank you for the Lego...that was the first time I've built something that complicated because I've never had all the pieces."

We also overheard a boy asking his mom, "Can we come here every week?" and when she told him it was just once a month, he quickly said, "Can we come here every month?!"

Linda Jones is a Youth Services Technician and Gayle Harris is a Youth Services Librarian at the Whalley Branch of the Surrey Public Library



ALA Midwinter 2011 Report

By Tess Prendergast

Authors and Publishers

I attended the United States Board on Books for Young People event, held in San Diego on January 7, 2011. The USBBY committee presented its picks for the 2011 USBBY Outstanding International Books. Here is a link to the current booklist. Seven of this year's recommended titles are Canadian!

http://www.usbby.org/outstanding_international_books_list.htm

The USBBY program included a talk given by author Mitali Perkins. I found Mitali to be an engaging, entertaining and thought-provoking speaker. I would welcome an opportunity to hear her speak again and hope that my BC colleagues get a chance to do so at some point in the future. I was especially interested in her recommendation that librarians and teachers be aware of 5 things regarding diversity in the books we read for young people. For instance, it is important to pay critical and close attention to how *beauty* is defined in books for young people. You can read more about Mitali at www.mitaliperkins.com and more about her recommendations for assessing diversity in this article found here:

www.schoollibraryjournal.com/article/CA6647713.html

When at ALA, I always try to make it to a Harper Collins Children's Forthcoming Presentation. Led by some dynamic speakers (one is a former Children's librarian) who really love books, these presentations of their upcoming books is always fun and interesting. Also, they have a great blog that you can check out at your leisure to find out what is up and coming at Harper Collins:

www.thepageturn.com

I also had the chance to attend the Disney Hyperion Children's and Teen Forthcoming presentation which was also a lot of fun (plus they had a great dessert bar to keep us all hyped up on sugar). Disney Hyperion currently publishes Rick Riordan's Olympians series, so I was curious about what else might be coming from them in the next season. You can read all about upcoming Disney Hyperion stuff right here:

<http://www.dbgcatalog.com/Disney/1670.htm>

ALA Midwinter has some great opportunities to hear fabulous authors. I went to hear Neil Gaiman in conversation with Nancy Pearl. While they talked a lot about Gaiman's development as a writer, much of the discussion was about *The Graveyard Book*. I have since read the book, which I really liked as it was a delicious mix of creepy, funny, sad and poignant. Gaiman is an

engaging and brilliant speaker who I would love to see again. You can get to know Neil Gaiman better by reading his cool and always interesting blog at:

www.neilgaiman.com.

Committee Work

Because of my involvement in the Association for Library Service to Children, I participated in a planning meeting for a panel presentation that is taking place at ALA Annual in New Orleans in June 2011: *The Power of Play* will be a program that both informs and engages children's librarians about the often overlooked value of play in early development of many domains.

Overscheduled preschoolers who do not have enough time to engage in free and child-led play activities are at a disadvantage when it comes to building their language, cognitive and other developmental skills. Librarians, who play such an important role in the lives of children and families, need to recognize and promote the intrinsic value of play in the lives of the children we all serve.

I also serve on an ALSC committee called Services to Special Population Children and their Caregivers. ALA Midwinter is when all the work of ALA and its divisions and committees is planned for the coming year. The Special Population Committee met for our strategic plan review and gave input on a number of areas. ALSC has as a strategic goal to build community engagement into best practices in children's services. I spent a few minutes talking about the work that VPL has already done in this regard and they seemed very interested in learning more at a future time. The scope of our committee is very broad and includes ESL, children of same sex parents, children in foster care and children with disabilities etc. We recommended that we subdivide the group, hiving off ESL into another committee so that ESL (and related issues of multiculturalism) are handled there.

The Special Population committee is also charged with deciding on the recipient of the Light The Way grant, funded by Candlewick Press. We were happy to decide on a library project called Bilingual Storybags, a partnership project between a school and a public library, wherein Spanish-speaking families will be able to borrow bilingual kits for use at home with their children. It will be great to hear how the program rolls out in this needy community in California. A link to the article describing this award is here:

<http://americanlibrariesmagazine.org/news/ala/richmond-calif-pl-wins-2011-light-way-grant>



As the ALSC Committee that is charged with promoting best practices for serving children with disabilities, we have sponsored an ALA Annual 2011 program entitled Sensory Storytime. Sensory Storytime is a program designed to meet the needs of children who have sensory integration issues, especially children who are on the autism spectrum. Sensory Storytime is gaining a foothold in several library systems across the USA. As a sponsoring committee, we are charged with promoting the program at ALA Annual. I will be blogging and tweeting about it closer to the time! You can read more about Sensory Storytime here:

http://www.libraryjournal.com/slj/printissue/currentissue/858003-427/sensory_storytime_library_services_for.html.csp

I also attended the ALSC All Discussion Group. This year's proposed topic was: Preschool services and school readiness skills. This was a roundtable of about 20 children's services staff, various faculty from library schools and a few others who gathered together to talk about ways for librarians to support school readiness. Chock-full of the usual early literacy developmental tips, I was struck by the fact that it was somewhat a given that librarians both would and should overtly attempt to build school readiness skills in the course of our interactions with children. I believe that much of what we do (and do well) does indeed support the kind of development that sets children up for a good time at school. We all know this. But is this development encouraged because it gets kids ready for school or because it helps them develop, period? I would appreciate and look forward to future discussions with my colleagues on this topic as I struggle with it. We are not educators, and yet based on what I heard at this roundtable, I fear it won't be long before librarians are encouraged to both recommend and / or conduct Kindergarten readiness checklists and quizzes for the children we work with. I do not believe this to be an appropriate role for Children's Librarians, as we are not trained to make developmental assessments. Also Kindergarten readiness checklists are highly subjective and problematic. For a useful overview of school readiness (that does not reflect the tone of the roundtable that I found problematic) read this: <http://www.ncrel.org/sdrs/areas/issues/students/earlyclid/ea700.htm>. And let's keep talking!

Special Events

I took a very early morning opportunity to attend the Dr Martin Luther King Jr Sunrise Celebration, an annual event that honours the American civil rights activist. I always heartily enjoy the American-ness of events like this, as I truly feel enmeshed in all that is good and uplifting about American culture. You can read more

about this event here, but suffice it to say, it was well worth the ridiculously early start time!

<http://americanlibrariesmagazine.org/inside-scoop/king-sunrise-celebration-features-michael-k-honey>

Immediately following the Sunrise Celebration, I rushed across the convention centre to find a seat at the packed out Youth Media Awards Press Conference. The culmination of a year of work by multiple members of multiple awards committees, this is the event where the names of the most prestigious American awards in Children's and young adult literature and other media are announced. It is fun to be in a massive conference hall packed to standing room only with people who live and breathe children's books and young adult novels etc. Who knew there were so many children's and teen book geeks in the world? Anyway, the listings of the announced winners can be found here: Enjoy!

<http://www.ala.org/ala/newspresscenter/mediapresscenter/presskits/youthmediaawards/alayouthmediaawards.cfm>

I encourage all children's services staff to consider joining ALA and ALSC, and volunteer to serve on one a committee. This organization is dynamic, inspiring and challenging to the intellect. ALSC has offered me plenty of opportunities to stretch my wings and think about children's services in a larger context, far beyond our municipal and provincial boundaries. Although ALA is perceived to be an American organization, it welcomes and encourages participation from the international library community. I have felt welcomed and encouraged to participate at all times. I have written an article about the work of the Early Years team that should be appearing in an forthcoming issue of Children and Libraries. Also, the larger ALSC committee was very interested in learning more about Vancouver Public Library's community-led practice. Our American colleagues are some of the most creative and knowledgeable practitioners in our field. We can learn from them, as they can learn from us. I look forward to seeing some of you at future ALSC events! Read more about ALSC right here:

www.ala.org/ala/mgrps/divs/alsc/index.cfm

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Partnerships Mean Possibilities

By Julia Hedley

On February 22, 2011, West Vancouver Memorial Library and West Vancouver School District 45 partnered to bring Early Human Development expert, Dr. Fraser Mustard, to the community.

When I wanted to bring Dr. Fraser Mustard to speak to children's librarians, I needed to be creative. I had heard Dr. Mustard speak and knew that his message about the vital importance of nurturing and supporting children in the years 0 to 6 would be challenging and compelling. I also knew he would bring his audience up to date on brain development in young children.

Dr. Mustard's honorarium, which goes to his Foundations, was too steep for West Vancouver's Library budget, or for InterLINK, so I needed to bring in other community partners and charge for the event. All kinds of great work is happening in West Vancouver to support early childhood. I am part of West Vancouver's new Child and Family Hub, which brings together service providers throughout the community. Dr. Mustard's talk would interest them and benefit their work. By happy coincidence, West Vancouver School District was looking for training opportunities for teachers in the area of early learning and development, as well as a speaker for their next-in-a-series of Community Forums, and Dr. Mustard's presentation looked like a perfect fit. The School District offered one evening of their designated free slots at the local Kay Meek Centre, a beautiful professional theatre space adjacent to one of the secondary schools, and a partnership was developing. The Hub partners wanted to get the word out.

Tickets were \$15.00 for the event. Complimentary tickets were offered to Mayor and Council and a few others. The event sold out with all of the 496 seats filled. Recognizing a perfect opportunity for showcasing the Library's early literacy initiatives, the Library handed every attendee a brochure outlining library programs and services in this area. The School District and Library partnered to present a PowerPoint full of visuals, highlighting their work with our youngest demographic.

Titled 'Community Early Learning Forum with Dr. Fraser Mustard', this event would not have been possible without the support and efforts of a number of partners. The Library and the School District were the main presenters, but other partners were involved. The West Vancouver Memorial Library Foundation agreed to provide financial support, if necessary. The Kay Meek Centre publicized through their electronic newsletter. In fact, the publicity was a huge joint effort and the Library

and School District publicized through every channel available. In the end, the event generated a small profit for both partner groups. It has also generated a real "buzz", in the Library and in the community, about the importance of the work we do for our youngest members of society.

A post script:

Dr. Mustard provided a serendipitous and perfect opportunity to deepen partnership relationships. He offered to hold a meeting in the Library of key administrators from various community groups. This happened during the afternoon of his evening talk and 22 representatives from Coastal Health, the School District, municipal government, community centre, provincial government, parenting specialists, attended. A UBC professor of neuroscience even attended from New York City via speakerphone. (She was attending a conference, but did not want to miss the meeting.) Dr. Mustard skillfully listened to a representative of each group and then addressed their obstacles individually. He went on to share his vision of an integrated service model, in which parents could find support and services for young children easily and seamlessly. Everyone in the meeting agreed that this is a model worth careful consideration.

For more information about Fraser Mustard, visit <http://www.founders.net/>.

If you have more questions about this event, please contact Julia Hedley at the West Vancouver Memorial Library. By phone: 604-925-7408
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Julia Hedley is Head of the Youth Department at West Vancouver Memorial Library.



Spirited Voices: Recent Picture Books by Canadian Aboriginal Authors

By Megan Sorenson

This annotated bibliography covers a selection of recent picture books by Canadian Aboriginal authors, many of which are also illustrated by Aboriginal artists. A wide range of perspectives and genres are represented under this broad heading, from creation myths to residential school stories to depictions of contemporary Aboriginal experience. The books represented here have all been published since 2004; this focus on recent works was enforced in the hopes of being able to introduce teachers, librarians, and readers to new, high quality resources that may not yet be widely known. By highlighting texts that are written by Aboriginal authors, this bibliography attempts to assemble a collection of authentic accounts of Aboriginal experience in Canada, both past and present.

Auger, Dale. *Mwakwa Talks to the Loon*. Surrey, BC: Heritage House Publishing, 2006.

Drawing upon his Cree heritage, Auger tells the story of Kayas, a skilled young hunter who must ask the loon for help when his pride costs him the ability to feed his people. This classic lesson in humility has broad appeal but receives a fresh reimagining in the context of traditional Cree life. The narrative also emphasizes the need for gratitude toward the creatures that provide food for humankind. Auger's prose is lyrical and flowing, but his breathtaking illustrations truly bring the tale to life. Vivid landscapes, detailed camp scenes, and highly expressive faces are all skilfully rendered. The integration of Cree phrases and an accompanying glossary give the text an added richness.

Bouchard, David. *I Am Raven: A Story of Discovery*. Illus. Andy Everson. North Vancouver, BC: MTW Publishers, 2007.

Bouchard (Métis) and Everson (K'omoks and Kwakwaka'wakw) have created a unique storybook that explores themes of identity and Aboriginal spirituality, inviting readers on their own journey of self-discovery. The story centers on a renowned chief who must choose one figure to carve on his new totem pole. A succession of animals make a case for themselves with speeches and presents; only Raven does not offer a gift. Bouchard's prose lends itself well to being read aloud, and the story is told with welcome touches of humour. Everson's luminous and mysterious images perfectly evoke the shadowy world of animal spirit guardians. An author's note provides valuable context on the Aboriginal understanding of totems and on further guardian figures.

Campbell, Nicola I. *Shi-shi-etko*. Illus. Kim LaFave. Toronto: Groundwood Books, 2005.

Campbell (Interior Salish and Métis) presents a powerful story of a young Aboriginal girl's last days at home before she is taken away to a residential school. The story focuses particularly on the transmission of Aboriginal culture, as different family members help Shi-shi-etko to store away memories of the landscape and her people's traditions. Campbell's language is beautifully poetic, filled with evocative descriptions as Shi-shi-etko drinks in the sights, sounds, and smells of nature. LaFave's vivid wash of rich autumn colours captures the beauty of the natural world but also elicits a strong sense of impending loss. The text is prefaced by a note on the history and profound impacts of the residential school system.

Campbell, Nicola I. *Shin-chi's Canoe*. Illus. Kim LaFave. Toronto: Groundwood Books, 2008.

In her second book, Campbell focuses more directly on the residential school experience, following Shi-shi-etko and, more particularly, her younger brother, Shin-chi, in this foreign environment. Though told in Campbell's lyrical prose, this story has darker tones, offering a more explicit account of the harsh realities that Aboriginal children faced in these institutions, including hunger, exploitation, and punishments for speaking their traditional language. However, the story finds hope in the inner strength and quiet resistance of the siblings, who hold on to the promise of returning home in the spring. Beautifully illustrated by Kim LaFave, who uses the contrast between drab tones and vibrant colours to great effect. A historical note on residential schools is included.

Denny, Elizabeth. *Jenneli's Dance*. Illus. Chris Auchter. Penticton, BC: Theytus Books, 2008.

Although Jenneli loves dancing the traditional Métis Red River Jig, she feels self-conscious about how her heritage makes her stand out at school. When Grandma Lucee enters her in a jigging contest, however, Jennilee emerges with a new sense of pride in her unique abilities. Métis author Elizabeth Denny's story of contemporary Aboriginal experience addresses issues of discrimination and self-doubt, conveying a strong message about the importance of individuality, diversity, and the transmission of cultural traditions. Haida artist Chris Auchter's colourful, cartoonish illustrations interpret the text with humour and liveliness, and his depictions of Jenneli's classmates clearly celebrate diversity. A historical note about the Red River Jig is also included.

Einarson, Earl. *The Moccasins*. Illus. Julie Flett. Penticton, BC: Theytus Books, 2004.

Based on Ktunaxa author Earl Einarson's own experiences, *The Moccasins* is a simple but powerful story of the profound effects that love and support can



have upon a child's developing cultural identity. The young narrator receives a pair of moccasins from his foster mother that become a treasured reminder of his Aboriginal heritage. Einarson's text is moving without becoming cloying or sentimental. The story is notable for its depiction of a warm, supportive foster family experience. The minimalist illustrations of Cree and Métis artist Julie Flett mirror the understated prose but contain many charming little details, such as the tiny black bird that children can find on every page.

McLellan, Joe, and Matrine McLellan. *Goose Girl*. Illus. Rhian Brynjolson. Winnipeg: Pemmican, 2007. Joe McLellan (Nez Perce) and Matrine McLellan (Ojibway Cree) present a beautiful story about a young Métis girl's lifelong love for Canadian geese, recounting how Marie's special connection with these birds gives her a new name and a special role in caring for her community. The subject of death is gently addressed in relation to themes of family, nature, Aboriginal spirituality, and individual calling. Brynjolson's soft and dreamy illustrations perfectly accompany the peaceful narrative, and their life cycle imagery reinforces the notion of death as a natural and even beautiful occurrence. Cree and French words are woven seamlessly into the text; a pronunciation guide is perhaps the only thing missing from this lovely book.

Teevee, Ningeokuluk. *Alego*. Toronto: Groundwood Books, 2009. A talented Inuit author-illustrator successfully captures a young girl's sense of wonder in this appealing story of exploration, based on the author's own childhood experiences. Alego goes on her first clam-digging expedition with her grandmother only to find many strange and interesting creatures along the way. While the book is bilingual, Inuktitut words also pepper the English text, increasing its cultural authenticity. A lovely illustrated glossary provides translated names and sketches for Alego's various finds. Teevee's simple drawings in coloured pencil recall a child's artwork and often explicitly adopt Alego's perspective. Maps of Baffin Island and North America on the endpapers help to locate Cape Dorset, where the story is set.

Thomas, Vital. *Yamozha and His Beaver Wife*. Illus. Archie Beaulieu. Trans. Mary Siemens. Penticton, BC: Theytus Books, 2007. This dramatic creation myth from the Dene oral tradition explains how different geographical features in the Tlicho region of the Northwest Territories got their names. When Yamozha, a legendary medicine man, breaks a promise to his wife, she escapes from him in beaver form, and his furious pursuit fundamentally changes the shape of the landscape. Beaulieu's striking illustrations revel in bold colours, and children will enjoy

finding the animal shapes hidden within these images. The text appears in both Dogrib and English; as well, the book contains supplementary information about the Dogrib language and includes a bilingual multimedia CD-ROM. The storyteller, illustrator, translator, and Dogrib narrator are all of Dene ancestry.

Yerxa, Leo. *Ancient Thunder*. Toronto: Groundwood Books, 2006.

In this stunning picture book, Ojibway author-illustrator Leo Yerxa captures the beauty and power of the wild horses of the plains. Yerxa's sparing text is poetic and evocative, and his magnificent, multi-coloured creatures take on an almost mythic dimension as they race through the text on "hooves of ancient thunder." Cycles of day and night frame the horses' interactions with both their natural environment and the Plains people. The book's format showcases Yerxa's rich and colourful illustrations with many gorgeous two-page spreads. He builds most images around a piece of traditional Aboriginal clothing, using a special technique to make paper resemble the texture of leather. A supplementary note explains Yerxa's inspiration and artistic process.

Megan Sorenson is an MLIS student at the School of Library Archival and Information Studies at the University of British Columbia. An earlier version of this article was written for the class LIBR 523: Canadian Literature and Other Materials for Children at UBC.

As I Grow Up: Cinderella Tales for Different Age groups

By Amy Ashmore

Part of the joy of folktales is that they can be adapted for telling to many different age groups. While each teller and each tale are unique, the magic of listening to a tale and being transported to a different world can be shared across all audiences. This paper will discuss the characteristics of stories which suit children of different ages through an examination three versions of Cinderella tales which are suitable for different age groups: Barbara Karlin and James Marshall's picture book version, Charles Perrault's classic story, and Joseph Jacobs' "Catskin." Each of these three versions can be told aloud, and each contains many of the elements which Augusta Baker and Ellin Greene characterize as making a good story (30). Yet each of these three Cinderella tales is distinct, and the elements of each will appeal to different audiences.



The Cinderella story is heavily ingrained in North American culture – both by the pervasive Disney version of Cinderella and by the hundreds of available variants. A nineteenth-century study by Marian Cox identified 345 variants of the tale (Tatar 103). Because of Cinderella’s prominence, listeners may often have certain expectations of the story. It is a story that many children may know well, even before they are able to read themselves. However, the well-known nature of this story also provides opportunities for exploration within the telling, as listeners’ expectations may be challenged, expanded, or rewarded through a variety of tellings. In their book *Storytelling: Art and Technique*, Baker and Greene point out that one of the significant elements of storytelling is that it “gives children insight into the motives and patterns of human behavior” (22). By telling a well-known tale, the storyteller allows listeners to make comparisons and evaluate the behavior and actions of one particular incarnation of Cinderella in comparison to others.

As young children between the ages of three and five listen to folktales, they seek “simple, direct plots in which familiarity is mixed with surprise” (Baker and Greene 30). This is provided by Barbara Karlin and James Marshall’s picture book retelling of the Cinderella story. While the plot structure of Karlin and Marshall’s book remains similar to that of Perrault’s familiar version, and of the Disney movie loosely based on Perrault’s telling, the language is clear and simple and the dialogue short, making this version better able to hold the attention of three to five-year-olds. The presence of familiar objects (pumpkin to coach, mice to horses) combined with the magic of transformation will also appeal to this age group – grounding the presence of magical elements within the physical world that children live in (Baker and Greene 30). As Pam Allyn puts it, children of this age group enjoy the play between the ordinary and the extraordinary (70).

Part of the horror of many variants of Cinderella is the presence a father who is unsympathetic to his daughter’s plight, and this version removes some of that discomfort for young children by stating that Cinderella’s father was unaware of “the ways of the world” at the time when he marries the “vain and horrid” step-mother (Karlin and Marshall n.p.). In fact, the step-mother herself has almost no presence in the story – rather than directly stating that step-mother and step-sisters turn Cinderella into a servant, she is simply “made to work,” and the identity of those who make her do this is implied but never directly stated. Thus, both step-mother and step-sisters remain cruel and vain, but are portrayed more as self-interested than as outright evil. This version of the tale employs a very evocative use of language, and this is perfect for young children who are often

rapidly expanding their linguistic knowledge. This language might challenge young listeners, but would still be understood by them. Like the majority of variants, Karlin and Marshall’s “Cinderella” has the ubiquitous happy ending, which children of this age find reassuring (Allyn 66), but this reassurance comes with an interesting twist which suggests that magic is a continued part of this story: Cinderella’s fairy godmother moves into the castle with the family, “just to make sure everyone lived happily ever after” (Karlin and Marshall n.p.).

Charles Perrault’s version of Cinderella is one of the best-known variants of the story. Both more lengthy and more complex than Karlin and Marshall’s telling, Perrault’s “Cinderella” is more suited to a slightly older audience. According to Baker and Greene, six, seven, and eight-year-old children are at the peak of their interest in traditional folk and fairy tales, and “Cinderella” is in fact one of the tales they specifically list as appealing to this age group (31). Many children at this age have extremely vivid imaginations and are actively engaged in the process of exploring the boundaries between fantasy and reality (Allyn 84). Through stories, children are able to “work through their inner fantasies and come to terms with the ‘real’ world” (Baker and Greene 31). Pam Allyn writes that folk and fairy tales are perfect for helping children to learn about and develop a sense of stories and story structure, and this is certainly evident in many versions of Cinderella (72). In fact, the immense popularity of the tale suggests that there is something in it that specifically resonates with listeners, whether it is the concept of the downtrodden heroine rising to high status or simply the triumph of goodness and kindness over selfishness.

The human dynamics of the relationships between the various characters are more developed in Perrault’s “Cinderella” than in Karlin and Marshall’s. The step-mother is shown to be resentful of Cinderella, and the step-sisters too are more fully fleshed-out characters. For example, one is described as being “not quite so rude as her sister” (Perrault 47). As children continue to explore the boundaries between themselves and others and develop a strong sense of identity, hearing about the differences in characters’ behavior can be especially significant to them. As Baker and Greene point out, six, seven, and eight year old children often imagine themselves as the hero or heroine of their favourite folktales, “they are Jack the Giant Killer or Molly Whuppie” (31). Perrault’s Cinderella, like children of this age, is engaged in a process of testing boundaries throughout the story. For example, she asks her step-sister to borrow a dress, fully expecting her refusal (51), and later asks her sisters for details about the woman at the ball, who was in fact Cinderella herself (52).



Through Perrault's variant of Cinderella, slightly older children can become fully immersed in the story and explore boundaries between fantasy and reality, good and evil, self and other.

Clever, sophisticated folktales tend to appeal more to nine and ten year olds (Baker and Greene 31). Children of this age are developing their powers of reason and judgement, and are interested in stories that appeal to these faculties (Baker and Greene 32). This is a good time to introduce children to lesser known variants of "Cinderella" – at this age, many children are aware of the Cinderella tales popular in North American culture (like Perrault's), and may appreciate the opportunity to notice distinctions and variants. One such possible tale is Joseph Jacobs' "Catskin." Unlike some other similar versions of this tale, such as Perrault's "Donkeyskin", or the Egyptian tale of "The Princess and the Suit of Leather," the theme of incest is not directly present in Jacobs' variant. Instead, his heroine is pursued by an old man who wishes to marry her, forcing her into disguise as Catskin (Tatar 123). In this telling, Catskin takes on a much more active role than Perrault's Cinderella. Although Catskin is aided by others, there is no fairy godmother to transform her into a princess. Instead, Catskin deceives the cruel cook and sneaks away on her own to attend the prince's ball (Tatar 123). It is also Catskin herself who helps to initiate a reconciliation with her estranged father (Tatar 125). Rather than passively allowing others to transform her life, Catskin acts as her own rescuer, a distinction which will appeal to nine and ten year olds exploring their sense of agency and desiring greater independence.

Although elements of "Catskin" certainly seem unreal and tinged with magic, such as Catskin's coat made "of the feathers of all the birds in the air" (Tatar 122), the tale is less explicitly magical than many other Cinderella variants. As Pam Allyn notes, children at this age are "quite capable of thinking interpretively and thinking across multiple [stories] about big ideas" (102). Hence, this is an ideal time to examine familiar stories in new ways. Children can revisit stories, explore, and make comparisons, but the newness of the retellings will keep children from feeling that the stories are too "babyish" (Allyn 102). "Catskin" contains subtleties that might be lost on younger listeners, but allows older children to feel competent in making comparisons and drawing connections.

Of course, it is not only the teller and the tale which shape how the story is understood and interpreted. It is also the listeners. As Margaret Read MacDonald writes, "stories change to fit our worlds" (10). There is always an interplay between the audience and the storyteller; and this is certainly true regardless of the age of the

listeners. Children have different maturity levels and interests; and selecting age-appropriate stories certainly does not guarantee successful storytelling. Yet this paper is intended to demonstrate that different variants of a tale can bring similar stories to life for a wide variety of ages. The tale of Cinderella has a significant place in North American culture as well as many other cultures, and an exploration of the themes of the tale through different variations can lead to many successful tellings. Karlin and Marshall's, Perrault's, and Jacobs' versions of the tale are all recognizable as the story we know as "Cinderella," yet they all offer something different to the listener. Stories may change to fit worlds, but they also have the ability to change worlds (MacDonald 10). This can be the result of new understandings, fresh connections, or simply continued enjoyment. The prominence of Cinderella stories in our culture and others continues to show that this is possible.

Amy Ashmore is an MLIS student at the School of Library, Archival and Information Studies at the University of British Columbia. An earlier version of this article was written for the class LIBR 522J: Folklore and Storytelling at UBC

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New Westminster Library Launches New French Language Programming

By Caroline Johnson

Following the success of its English language Reading Buddies programs, New Westminster Public Library (Children's Department) has launched a French language Reading Buddies program, Club de Lecture. Thanks to a great turnout of teens from New Westminster Secondary and Glenbrook Middle School, we were able to pair up 17 children, who are now receiving weekly help reading in French! The program has been so well received that it will be offered again.

Thanks go out to Heidi Clarkson, Canadian Parents for French, New Westminster chapter, for her help in promoting the program!

Caroline Johnson is a Librarian at the New Westminster Public Library



Reviews

The Baby Goes Beep by Rebecca O'Connell. Illustrated by Ken Wilson-Max. Roaring Brook Press, 2003 (Picture Book). Albert Whitman & Company, 2010 (Board Book)
Audience: Babies

The Baby Goes Beep is a lasting favourite at my babytime programs. As the patterned, rhythmic text invites participation, readings at my class are spoken in chorus, interspersed with opportune smooches. The bright, simple illustrations depict a decidedly content-looking baby engaging in daily activities with an aura of discovery and joy.

Out of print for many years, *The Baby Goes Beep* is now available as a board book. Devotees of the original should note that the text has been shortened. The baby no longer goes "La" and the double beat in the middle of each pattern has been eliminated. Disappointing as well, the final image of the parents sleeping and the baby with a finger to its lips from the original book jacket is nowhere to be found. I've heard a lot of laughs and sighs when I flip to that final page. Nevertheless, I am overjoyed to be able to share this book more broadly, simplified or not.

- April Ens, Vancouver Public Library

Where the Mountain Meets the Moon by Grace Lin. Little, Brown and Co, 2009.
Audience: Primary Grades

The latest novel from children's author Grace Lin is a real treat. *Where the Mountain Meets the Moon* is a departure from her last two award-winning books *The Year of the Dog* and *The Year of the Rat*. Beautifully illustrated, the book is part adventure, part Chinese mythology. It tells the story of Minli, a young girl who steals away from home to seek her family's fortune. Raised on her father's stories, she sets off to find Never-Ending Mountain and the Man in the Moon so that she may ask him how to save her family from poverty. As she travels, she meets many characters, each telling his or her own story, which in turn advances Minli's quest. Since I joined the Children's Department at CPL, I have read tales and myths from many cultures but have rarely found any so enjoyable. This is a charming fantasy made up of Chinese folktales and would be an excellent read for grades 4-6.

- Barbara Weston, Coquitlam Public Library

Spot the Plot: A Riddle Book of Book Riddles by J. Patrick Lewis. Illustrated by Lynn Munsinger. Chronicle Books, 2009.
Audience: Primary Grades

Spot the Plot is a guessing game in verse, prompting readers to recall favourites such as Peter Rabbit, Charlotte's Web, Cinderella, and the Wizard of Oz. This series of thirteen short poems, each inhabiting a two-page spread, is invitingly illustrated with visual clues to assist younger readers as they guess the corresponding character or book title.

These riddles are a perfect fit for a Summer Reading Club program for children from kindergarten to grade four. I plan to selectively use them as an icebreaker, awarding prizes for correct answers. Depending on the age of children in attendance, you can choose to highlight the classic picture books, fairy tales or children's novels.

- April Ens, Vancouver Public Library

Paper Towns By John Green. Dutton Juvenile, 2008.
Audience: Teen

Printz Medalist John Green returns with his third novel for Young Adults, *Paper Towns*. One night, dressed like a teen ninja, Margo Roth Spiegelman squeezes through the bedroom window of her next-door neighbor, Quentin Jacobsen, who knows the status of his existence is comparable to a dust ball in Margaret's world. The two childhood friends were once estranged, after their sighting of a dead body in the local park of their subdivision. To Quentin's surprise and delight, this night Margot flops onto his floor with an invitation to join her in a vivid campaign of revenge. What ensues is a story about friendship, trust, coming of age, transformation and the unsolvable mystery of Margo's vanishing, constantly constructed and reconstructed through an enigmatic trail of clues in text, left behind for Quentin. This novel addresses the obscurity of teenage life through an exploration of both the appearance and disappearance of selves, the construction of self through the act of writing and the importance of trusting relationships.

In April 2009, *Paper Towns* was awarded the 2009 Edgar award for Best Young Adult Novel and the 2010 Corine Literature Prize.

- Pam Fairfield, Vancouver Public Library



Eat Fresh Food: Awesome Recipes for Teen Chefs by Rozanne Gold. Children's Books, 2009.
Audience: Teen

Tired of the same old food? Why not try *Eat Fresh Food: Awesome Recipes for Teen Chefs: More than 80 Recipes!* by Rozanne Gold? This cookbook is chock-full of recipes for easy-to-make meals, snacks and desserts that are delicious and healthy, too. Even if you are a beginner in the kitchen, the ample photos and clear instructions can help you make your own fresh creatively prepared food.

- Susan Redmond, Fraser Valley Regional Library

Almost Perfect by Brian Katcher. Delacorte, 2009; reprint 2010
Audience: Teen

Logan has just broken up with his girlfriend of 3 years who cheated on him and his friends are getting sick of his desperate Brenda-obsessed behaviour when a new girl enrolls at their small town Missouri high school. Sage is vibrant, funny, and returns Logan's flirtations over a dissection in science class. After their mutual attraction leads to a few furtive dates (Sage isn't allowed to date) and a wonderful kiss, Sage reveals that she is actually biologically male. Torn between his attraction to Sage and his revulsion that he's attracted to a guy, Logan soon realises that Sage needs him as a friend as much as he needs her and tries to work out how he can be there for her. Being friends with Sage isn't as simple as Logan would like it to be, particularly since he's still totally into her.

My girlfriend and I both devoured this book. It is realistic without being overwhelming and has definite joyful parts, many of which are Logan's descriptions of Sage. Logan's character is very accessible and while there is definite explanation of transgender identity and accompanying challenges, these elements are artfully woven into a gripping story.

Almost Perfect won ALA's Stonewall Book Award's Children and Young Adult prize for 2011.

- Darby Love, Squamish Public Library

Before I Fall by Lauren Oliver. Harper, 2010.
Audience: Teen

Imagine you had to live the same day over and over. Samantha Kingston does just that in *Before I Fall* by Lauren Oliver. After a night of wild partying, Samantha dies in a car accident, but instead of moving on, Sam wakes up to live the same day over again and again. The question is, will she eventually get it right?

- Susan Redmond, Fraser Valley Regional Library

Call for Submissions

YAACING is published four times per year and is always looking for submissions that might interest children's and teen specialists in BC libraries. We accept news pieces, articles, program descriptions and ideas, conference reports, and much more. If you would like to write a regular column, send us a brief pitch.

Submissions should be no more than 2500 words, sent as .doc or text files. Please include a byline with your job title and workplace, or for students: your school, program and class information if applicable.

YAACING invites your contributions to our new Review and Felt Story sections:

Reviews: Please send us reviews of books, blogs, websites, or other resources. Submissions should be no more than 300 words. Longer reviews may be considered for publication as featured articles.

Felt Stories: Share your creativity! YAACING is looking for felt story patterns. Submissions should include a printable pattern, photograph of the finished product, and related rhyme or note about the origin of the story.

The deadline for the Summer 2011 issue of YAACING is **June 1st 2011**. Email your submissions to the editors at YAACING@gmail.com

