

YAACING

Fall 2016



**Babytime
Ideas**

SRC 2017

**Teen Summer
Challenge**





YAACING

Fall 2016

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YAACS (Young Adults and Children's Services) is a section of the British Columbia Library Association. Founded in 1980, our members include librarians, teacher-librarians and other library workers interested in services to youth in British Columbia. Our purpose is to promote the exchange of ideas among library personnel who work with children and young adults.

YAACING is published 4 times per year.

Editors: Alicia Cheng & Jane Whittingham

Art Director: Afton Schindel

If you are interested in submitting anything for publication, send it to yaacing@gmail.com

Next Deadline: **January 15, 2017**

MESSAGE FROM THE CHAIR

Hello YAACS'ers!

Fall is most definitely here already and that has been confirmed by falling leaves, cooler days and the flurry of activity. To start I'd like to welcome two new people to the executive: our new Red Cedar Liaison Patricia Lesku and the Continuing Education Coordinator for Vancouver Island, Melissa Ferguson. Meanwhile our Continuing Education Coordinators for the Lower Mainland have been busily planning the first event of the YAACS year - an evening of felt stories, which is sure to be both fun and inspiring!

You may have caught wind of our new meeting style and I invite each and every one of you to join us for the next one on Dec. 5th. After circulating the silent agenda we use the hour to discuss a topic of interest to youth services library staff. This was a huge hit at our September meeting when we discussed the new BC curriculum.

Finally I am excited to announce that we will be holding a Youth Services Institute on Wednesday April 19th, which will be solely dedicated to professional development for people who work with children and youth in a library setting. Please stay tuned for information about speakers and also how you can get involved in the day!

Many thanks as always to the amazing folks who make keep YAACS running, from meeting minutes to our social media channels to this beautiful publication. Happy Fall!

Dana Horrocks
YAACS Chair
dana.horrocks@gmail.com

MESSAGE FROM THE EDITORS

Fall is here once again! Another fantastic Summer Reading Club has wrapped up, the kids have gone back to school, and the rains are returning to many parts of the province. Fall is the perfect time to curl up with a good book, and we've got some great annotated bibliographies and book reviews to inspire you, along with our usual selection of exciting columns and fascinating features. So grab a cup of tea or hot chocolate, snuggle up with a blanket and enjoy this Fall issue of YAACS! Alicia and Jane are both going away in December, so the next submission deadline won't be until January 15th. Consider this issue a fall/winter issue, and we'll see you again in the Spring

Cheers,

Alicia & Jane

Alicia Cheng and Jane Whittingham
YAACING Co-Editors
yaacing@gmail.com

PNLA Reader's Choice Award

Since 1940 young readers in the Pacific Northwest~Alaska, Alberta, British Columbia, Idaho, Montana and Washington have been participating in the Young Reader's Choice Award. The award was established in 1940 by Harry Hartman, a Seattle bookseller, who believed every student should have an opportunity to select a book that gives him or her pleasure. The Young Reader's Choice Award is sponsored by the Pacific Northwest Library Association and continues to be the longest running children's choice book award. It is also the only international award with young readers in both the United States and Canada participating in the program.

In case you missed them, here are the 2017 Nominees:

YRCA Nominees 2017 – Official List

Junior Division

Absolutely Almost – Graff, Lisa
 Loot – Watson, Jude
 El Deafo – Bell, Cece
 The Fourteenth Goldfish – Holm, Jennifer
 Rain Reign – Martin, Ann M.
 The Thicket: A Path Begins – White, J.A.
 New Kid – Green, Tim
 The Circus Dogs of Prague – Rachele Delaney

Intermediate Division

The Crossover – Alexander, Kwame
 Greenglass House – Milford, Kate
 Deep Blue – Donnelly, Jennifer
 The Iron Trial – Black, Holly and Cassandra Clare
 Outside In – Ellis, Sarah
 The Night Gardener – Auxier, Jonathan
 The Boundless- Opper, Kenneth
 Skink No Surrender – Hiaasen, Carl



Senior Division

Four – Roth, Veronica

I'll Give You the Sun - Nelson, Jandy

The Young Elites – Lu, Marie

In Real Life – Doctorow, Cory and Jen Wang

To All the Boys I Loved Before – Han, Jenny

Panic – Oliver, Lauren

Since You've Been Gone – Matson, Morgan

Through the Woods – Carroll, Emily

I am accepting nominations for the 2018 PNLA YRCA! Nominations will be collected from students, librarians, teachers, and parents in the Pacific Northwest ~ Alaska, Alberta, British Columbia, Idaho, Montana and Washington. Nominations will not be accepted from publishers. Most importantly nominated titles must already be popular with young readers. Nominated titles must be published three (3) years prior to the award year (for example, for the 2018 nominees must have a copyright date of 2015), printed in the United States or Canada. Nominations may include fiction, nonfiction and graphic format titles. Nominations of books that are a sequel or part of a series may be considered.

When submitting your nominations, please include the following:

- Title
- Author
- Copyright Date (original copyright must be 2015 to be nominated for 2018)
- Division where you feel the title is most appropriate and any other information you would like to include about the popularity of the title.

-- Junior Division: Grades 4-6

-- Middle Division: Grades 7-9

-- Senior Division: Grades 10-12

If you have any questions or concerns, please feel free to email me. I look forward to hearing from you soon!

Thanks,

Noreen Ma

*Noreen Ma
BC Representative
PNLA Young Reader's Choice Awards*

BC SRC UPDATE

Dig out your hiking boots, polish your binoculars, and get ready for a Walk on the Wild Side in 2017!

The theme for the 2017 BC Summer Reading Club is... “Walk on the Wild Side!”

Seven weekly sub-themes have been selected to use as inspiration for your programs, activities, displays and contests:

1. Beautiful British Columbia
2. Explora the Flora (all things plants)
3. Tales of Nature (Nature traditions/legends)
4. Spot nature’s magic (this could be games/ puzzles or it could be legends/traditions?)
5. Go jump in the lake! (exploring local waterways)
6. Wonders of Weather or Weather Watchers
7. Cougars and otters and ravens, oh my! (or something similar)

We are thrilled to tell you that Darlene Gait is the 2017 BC Summer Reading Club artist!

Darlene Gait is an Aboriginal artist from Victoria, British Columbia, Canada. She is a member of [Esquimalt Nation](#) the first people of Victoria, BC Canada.

Darlene grew up on a farm near the Englishman River in Errington, Vancouver Island. There she and her two sisters were responsible for taking care of the family’s goats, geese, chickens and rabbit, and weeding the huge garden. When school let out for the summer, Darlene divided her time between

painting in her room and exploring the outdoors, along with her dog, and her horse/best-friend, Dusty.

Darlene credits her Grandmother Cooper as the most significant creative inspiration in her life. It was the stories her grandmother told her, stories about the history of the Aboriginal side of her family, that set her on the path to becoming an illustrator and painter.

Darlene began painting as a child and excelled in graphics, illustration and wild life painting after graduating from Vancouver Island University in 1999. Known for her portraits of Aboriginal women and children, many of her paintings reflect unity between Nations and non-Native people and produce a connection to strength of history and culture. Her design featuring the cultural legend of Orca transitioning to Wolf appears on the [new BC Ferries vessel, Salish Orca](#) on the Comox — Powell River route. [One Moon Gallery](#), located in the heart of Esquimalt Nation, is home to Darlene’s entire collection of artwork, which displays limited edition prints and original paintings for public to view.

Darlene’s beautiful picture books include [Secret of the Dance](#), [Who is In Maxine’s Tree?](#), [Catching Spring](#), [Soapstone Signs](#), the second part, “Soapstone Porcupine” is coming out next spring (Orca Books). Her work is vivid, filled



with life, and inspired by her own deeply personal connection to nature — a perfect match for this year’s theme “Walk on the Wild Side”.

To learn more about Darlene and her work, please visit her [website](#). Darlene is available for library visits this summer. You may reach her at Dar04@live.ca

Many thanks go out to the amazing team members who each contribute to making this program a huge success throughout the province:

Cynthia Ford (BC Summer Reading Club Coordinator)

Emily Olsen of Thompson-Nicola Regional District Library System (Committee Chair)

Kate Adams of Richmond Public Library (Past Committee Chair)

Victor Or and Surrey Public Library (Content Creator)

Anne Martin and Vancouver Public Library (Content Creator)

Wiena Groenewold and Fraser Valley Regional Library (Content Creators)

Susan McCowan and Thompson-Nicola Regional District Library System (Content Creator)

Morgan Churchill and Fort St. John Public Library (Content Creator)

Tina Lee and Burnaby Public Library (Content Creator)

Julie Carter and Vancouver Island Regional Library (Content Creator)

Roger Handling, Terra Firma
Digital Arts (Graphic Designer)

Neil Firkins, (Web Design)

Shayne Letain Rain in Spain Creative Studios
(Kids’ Site)

Mari Martin, Director, Libraries Branch,
Ministry of Education

Scott Leslie and BC Libraries Cooperative

Michael Burris and the staff at InterLINK

Cassie McFadden, Office Manager, BCLA

Angie Ayupova, Admin Assistant, BCLA

Annette DeFaveri, Executive Director, BCLA

The BC Summer Reading Club is sponsored by the British Columbia Library Association and public libraries throughout British Columbia, with generous support from the Province of British Columbia, through Libraries Branch, Ministry of Education, and the RBC Foundation.

Our “Walk on the Wild Side!” booklists and program suggestions will be available early next year on the BC SRC website: kidsrc.bclibrary.ca.

If you have questions, comments or suggestions about the BC Summer Reading Club, we would love to hear from you! Please contact Emily Olsen, the BC SRC Chair, at: eolsen@tnrd.ca or Cynthia Ford, the BC SRC Coordinator, at: bcsrc@bclibrary.ca

Emily Olsen
Committee Chair, BC SRC
eolsen@tnrd.ca



We'll Link to That!

By Dana Horrocks and Lindsey Krabbenhoft

Fall is here! Kids are heading back to school, the leaves are changing colours, and most importantly, storytimes are back in full force. One of our favourite storytimes is babytime - those special 30 minutes where you are surrounded by giggling and babbling babies and their caregivers. For this column we thought we'd share our 10 Favourite Things to Do in Babytime. Need more babytime ideas? We got you covered.

1. WELCOME PUPPET

KISSES - Before babytime begins and after it ends, we love going around and asking babies if they would like a kiss from [Duckie](#). Babies love seeing the puppet up close and it gives us a chance to connect with families one on one.

2. SING A FUN HELLO SONG

This song can become both a ritual and a signal to both parents and infants that Babytime is about to begin. We love the sign language in [Hello Friends](#), the awesome opportunity [Gilly, Gilly, Gilly Good Morning](#) offers to talk about how singing lets us practice sounds like *guh* and *m* and the interaction in [Wake Up Feet](#).

3. SING A SONG USING BABY'S NAME

- At least once during babytime we sing a song where caregivers can insert baby's name in the song.

Our current favourites include [Cool Cat](#), [Baby Put Your Pants On](#), and [What Shall We Do with Lazy Katie?](#)

It's a great chance to encourage caregivers to personalize songs at home too.

4. SHARE AN EARLY LITERACY MESSAGE

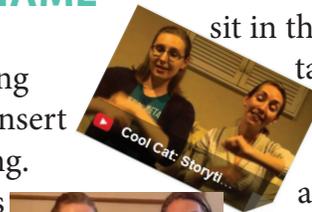
- We take a relaxed, informal approach to talking about early literacy and baby brain development in storytime, but we do believe it's part of what makes us a professional resource for families. [Personal stories](#) work great, and check out our list of [recommended resources](#).

5. USE A PARACHUTE

- Have babies lay on their backs, sit in their caregiver's laps, or take a ride on top of the chute! Any way you do it is sure to be a fun experience. We recommend singing songs and rhymes caregivers already to know as their attention will be focused on helping their little ones enjoy the parachute.

6. PLAY

- Play is one of the five early literacy practices and there are so many creative ways to infuse it into babytime. Kendra at [Read Sing Play](#) has so many fabulous ideas - [play boxes](#), [baby art in a bag](#) and [sensory hoops](#), and [draw-on mustaches and eyebrows!](#) These ideas would make great standalone programs for babies as well.



7. USE SCARVES OR EGG SHAKERS

- Easy to create at home, these two manipulatives or storytime props are an excellent way to equip

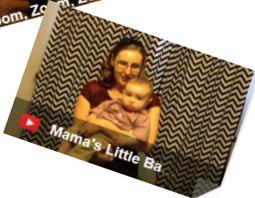
parents with ways to play and add some fun to babytime!

Try one of our favourites like [Rain is Falling Down](#), [Popcorn Kernels](#) or [The Fish in the Sea](#).



8. DANCE AND HAVE CAREGIVERS LIFT BABIES INTO THE AIR

- Nothing brings a smile to a little one's face quite like blasting off after [Zoom, Zoom, Zoom](#). But you can try with [All the Little Babies](#) or [Mama/Papa's Little Baby Loves Dancing](#). Inspired? Why not throw a [Baby Dance Party](#) to celebrate?!



9. READ AN INTERACTIVE BOOK

- When parents are concerned that babies do not seem interested in books we like to recommend books which demand interaction. Try [Nose to Toes](#) (Harrington), [Planes Go](#) (or any in this series by Steve Light!) or [Jump](#) (Fischer). For information on these titles and more, check out our post all about [Babytime Books](#).

10. GET BABY HIS OR HER FIRST LIBRARY CARD

- While this may seem obvious, it might not be obvious to parents that their little one, no matter how little qualifies for a card. Hosting a *Baby Welcoming* is a great way to introduce baby to their new library, sign them up for a card, oh and promote your Babytimes of course!

What are your favourite things to do in babytime? We'd love to hear about it! Give us a shout at jbrary@gmail.com.

Dana Horrocks and Lindsey Krabbenhoft are Children's Librarians at the Vancouver Public Library.

TEENS ONLY

A Teen Summer Challenge “How It Went” Program Share

By Amy Dawley

In the last issue of YAACing I described the grand experiment the Teen Services Committee was about to undertake at the Vancouver Island Regional Library. For the first time, we were adding a “DIY-to-Go” element to our increasingly popular Teen Summer Challenge (TSC), a passive program we run from mid-June through to the end of August for teens in our communities.

Teen Summer Challenge is now ended and I am happy to report that the kits were incredibly popular and went over really well! Our numbers nearly doubled over last year’s and we’ve had some great submissions from teens that had a lot of fun participating this year.

Here’s how we set it up:

- Every single one of VIRL’s 39 branches was supplied with a stack of each of the three kits. Members of the Committee—along with the help of our intrepid Library Pages—pre-assembled the kits before sending them out to branches.
- We did a rough guess as to how many kits each branch would need for the summer, based off of last year’s Teen Summer Challenge participation numbers while also taking into account the registration numbers for the Summer Reading Club.
- When teens signed up for the Challenge online, they were encouraged to report to their branch to pick up their task booklet and the DIY-to-Go kits.

- Teens were to complete the tasks at their own pace and submit proof of their genius crafting skills online through our task submission form and TSC e-mail address.

Here’s what actually happened:

SUPPLIES

- The stacks of kits and task booklets that were originally sent to branches in the “first wave” were immediately gobbled up by eager teens that were keen to get a jump on the Challenge in June and early July. The Committee was inundated with requests for more of everything. We madly scrambled to fill orders flying in from branches and had to re-purchase supplies several times before the initial high demand was filled.

We definitely underestimated the popularity of these kits! Next time, our goal will be to supply branches with the DIY-to-Go kit components and have them assembled at the branch by the staff there. Assembling over 1100 kits quickly became overwhelming and was a strain on our regular librarian workload in our branches. In addition, there was a lag time between how quickly we could assemble and ship the kits to branches and the deadlines for when branches needed the supplies. Live and learn, right?

PROMOTIONAL TOOLS

- Our talented library staff were leveraging the coolness of the DIY-to-Go kits as a way to entice teens to participate in the Teen Summer Challenge and aid in promotion. In some cases, more DIY-

to-Go kits were handed out to teens than teens signed up to participate in the challenge in that community. This was a sort of “chicken-before-the-egg” scenario that we hadn’t anticipated when we were determining how many kits to supply to branches.

It ended up being a happy accident that taught us a lot. I love the idea of using the DIY-to-Go kits as a promotional tool, and I think it will help us think differently about these tasks in 2017. Including a task booklet—or even a bookmark that says something like, “Think this is fun? Try the rest of the challenge!”—would be a great way to help spread the word. We learned that some branches handed out kits to classes of teens and older elementary school students who were visiting their branches as part of a June field trip. It was a fantastic idea that we will be sure to take advantage of next year.



CHALLENGE SUBMISSIONS

- Many teens simply took the kits home and then claimed they had done the challenge on our online challenge submission form, but proof of the task being completed never materialized. Our “use the online form, send media via e-mail” system is beautifully low-tech, but incredibly labour-intensive for us on the back-end when trying to match challenge submissions with the teens who registered.

Our overall goal in adding the DIY-to-Go kits to the Challenge was to begin to pave the way for teens and local branch staff to get to know each other in a gentle way. We weren’t terribly strict about teens submitting a picture of these—some did, some didn’t. It was enough that they reported

they dropped by to pick it up to earn the points. However, this did help us realize the short-comings of our system for challenge submissions, and we will be looking at other libraries that run Teen Summer Challenges to see what system they have.

Overall, we are overjoyed with the response we received from teens for this year’s challenge. We added a number of communities who hadn’t had participants in the past, as well as hearing from other outlying communities on tiny islands who were wondering if they could get on board as well. We will be working on strengthening the program for the future, as well as rolling in a tighter evaluation component to be sure we are accurately capturing teens’ feedback on how they thought the Challenge went. I heartily recommend the DIY-to-Go kit concept to any libraries who struggle to reach teens, especially in our smallest, most rural branches. This is a model that could easily be adapted to a “Grab & Go” craft program or “Take & Make” simple and passive maker-themed activity.

If any of you out there in Libraryland ran your own Teen Summer Challenges or have tried a DIY-to-Go concept before, I’d love to know how it went. Drop me a line any time at 250-247-7878 or at adawley@virl.bc.ca.

Amy Dawley is the Customer Services Librarian II at the Gabriola Island Branch of the Vancouver Island Regional Library and serves as the Chair of VIRL’s Teen Services Committee. In 2013 Amy received the British Columbia Library Association’s Young Adult and Children’s Service Award in recognition of exceptional service to children and youth in British Columbia.



Children learning Ukrainian dance steps on the library deck

JUNIOR JIVE

WE BOOKED IT AROUND THE WORLD!

By Heather Gloster

This year when I heard that the theme for the summer reading program was Book a Trip I was delighted. Along with being a librarian my other passions include traveling and language learning. The theme gave me the perfect chance to take the kids on an around the world experience from right here in Prince George. With help from patrons big and small I chose a country to focus on each week.

At the start of each program I told the kids that we were boarding an aircraft and to buckle up, I was the pilot. Some of the children really got into this and mentioned that the flight was very bumpy or said that they weren't as keen on one activity and could we fly somewhere else!

Every week we had different community members come and share their culture with our group. The children learned about growing tea on terraced

fields and what rice fields in the Indian countryside look like. They tried on child sized Punjabi suits and got henna tattoos on their tiny hands, which mostly got smudged but they loved it anyway.

Each week when we disembarked from our Summer Reader Program airplane the children excitedly asked me where they were off to next week! One of our families moved from Aberdeen last fall and their eldest son desperately wanted to “go” to Scotland. Fortunately for him Scotland was one of the places I was eager to visit too. When the group touched down in Scotland and were looking at our Scotland themed books filled with images of tartan, pipers, highland cattle and castles, when Lars proudly announced that he was also a book having lived there and the other kids were welcome to ask him about Aberdeen. The group learned some steps from the Highland fling, watched a local Highland dancer, held bagpipes and marched behind a piper all the way out of the library and to the garden.

In Mexico the children shrieked with glee as they shouted a traditional Spanish song as they tried to hit the piñata while blind folded, “*Dale, dale, dale, no pierdas el tino porque si lo pierdes, pierdes el camino.*” When they visited Mexico they learned about the

Day of the Dead and saw what a traditional Day of the Dead alter looks like. They pretended to smell chocolate in a Mexican cacao plantation while our community member Marycela described the area of Mexico she grew up in.

During our trip to China a Kung Fu master visited the group and delighted the children by showing them how to do some awesome moves and teaching them a bit about martial arts in general. A Youth Advisory Board member who is from a Mandarin speaking home taught the group how to count to ten, say hello, thank-you, and good bye in his native language. One of the parents was watching and picked up on his dialect, after chatting with him they realized that both families were from the exact same city in China. By the end of the program they were exchanging phone numbers and planning to meet up.

During the last two weeks we visited Japan and the Ukraine to finish our trip. While we were in the Ukraine we were so lucky to have the Yalanka Ukrainian dancers come and show us some steps and tricks. A little girl in a sparkly purple dress asked immediately after the dancers performed where she could sign up to join the group. In Japan





Highland dancing to the real bagpipes!

we learned some Japanese words and phrases while participating in a tea ceremony.

Along with the programs the children kept their reading records too. With each book that the children read they put a Costa Rican coin into a clear box, each coin represented a dollar that the Friends of the library donated to Plan Canada. The children learned that by reading they were helping other children in need all around the world.

On the very last day a young mum approached me and said that she was so thrilled with the global exploring that we did with her son this summer. She said that she has never been able to travel and didn't talk with her boy much about places beyond BC. She said that earlier that day her son had asked her what schools look like in Africa and the next thing she knew they were on the computer together talking about different African languages and countries.

The demographic in Prince George is changing; I see many newcomers in the library and attending our programs. I am hopeful that this

summer the children who participated in the Summer Reading Program will be open and compassionate towards the new Canadians that show up in their schools come September.

I am proud of the experiences that I gave the children this summer. I relied heavily on community members to help me, and they were as brilliant as ever. Spending less than \$20 on the whole program we used what we had, made what we didn't, and had the best Summer Reading Program of my career.



Marycela from Mexico came and shared stories from her country!

Heather Gloster is a Children's Librarian at the Prince George Public Library. In May she was awarded the British Columbia Library Association's Young Adult and Children's Services award in recognition of her work with incarcerated youth in

Prince George.

WHO'S ON THE FELT BOARD

Row, Row, Row, Row, Row! and Driving Around In My Little (colour) Car

By Marianne Huang

MATERIALS:

5 different coloured felt pieces
Glitter glue
Black Sharpie
Fabric paint marker in "Silver"



LYRICS

Tune is based on Hurry, Hurry, Drive the Fire Truck

Floating in my _____ rowboat (x3); Row! Row!
Row! Row! Row!
Fishing in my _____ rowboat (x3); Row! Row!
Row! Row! Row!
Snacking in my _____ rowboat (x3); Row! Row!
Row! Row! Row!
Napping in my _____ rowboat (x3); Row! Row!
Row! Row! Row!
Singing in my _____ rowboat (x3); Row! Row!
Row! Row! Row!

MATERIALS:

5 different coloured felt pieces
Glitter glue
Black Sharpie
Shape is from Die-Cut car

LYRICS

Driving round (*hands in front as if on wheel*) in my little _____ car (x3); Beep! Beep! Beep! Beep!
Beep!
Turning left (*lean left*) in my little _____ car (x3);
Beep! Beep! Beep! Beep! Beep!
Turning right (*lean right*) in my little _____ car (x3);
Beep! Beep! Beep! Beep! Beep!
Braking (*stomp on break and lurch forward*) in my little _____ car (x3); Beep! Beep! Beep! Beep!
Beep!
Driving round in my little _____ car (x3); Beep!
Beep! Beep! Beep! Beep!



Marianne Huang is a Library Technician with the Vancouver Public Library

PROPLESS STORYTIME

By Gwen Doran, Meghan Ross, Fiona Trotter

Before Program: Write the schedule on the board

Introduction: Storytime theme + content

Opening Song: Hello Everybody

Story: Little Bunny and Mr. Crocodile (Japanese folktale)

Stretch: Sleeping Bunnies

Action Song: Five green and speckled frogs

Settle: There was a little turtle, he lived in a box (x3)

Story: Three Billy Goats Gruff

Activity: Bridge building w/ people
What types of bridges can we make with our bodies? What about with a partner?

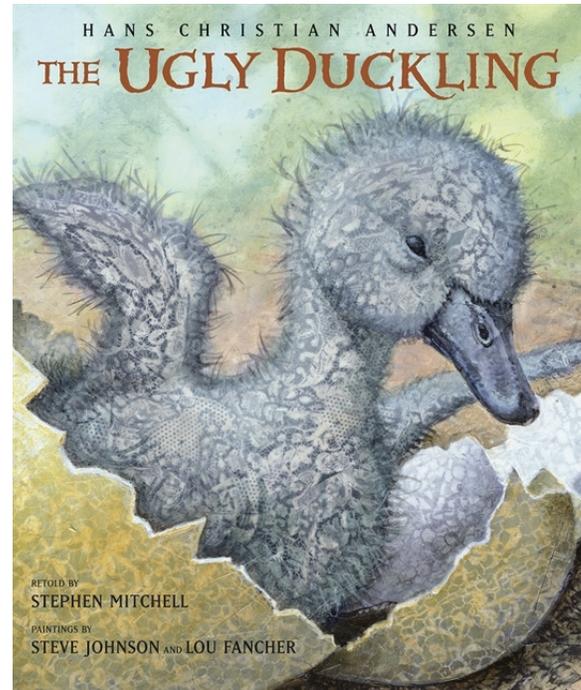
Song: London Bridge

Extra Programming (for full program time):
[songs] Row-row-row Your Boat, Mmmh-Ah
Went the Little Green frog, Slippery Fish, [story]
The Ugly Duckling

Goodbye Song: Goodbye Train

After Program:

- hand stamp
- look at books



Related Books to Display:

Duffy, Chris, ed. *Nursery Rhyme Comics*. New York: First Second, 2011. Print.

Emberley, Ed, illus. *London Bridge is Falling Down*. Boston: Little, Brown and Company, 1967. Print.

Foreman, Michael, illus. *Mother Goose*. San Diego: Harcourt Brace Jovanovich, 1991. Print.

Galdone, Paul, illus. *The Three Billy Goats Gruff*. New York: Clarion Books, 1973. Print.

Langstaff, John. *Over in the Meadow*. 1957. Illus. Feodor Rojankovsky. San Diego: Harcourt Brace Jovanovich, 1992. Print.

Lottridge, Celia B. *Ten Small Tales*. 1993. Illus. Joanne Fitzgerald. Toronto: Groundwood Books, 2007. Print.

Mitchell, Adrian, and Hans Christian Anderson. *The Ugly Duckling*. Illus. Jonathan Heale. New York: Dorling Kindersley, 1994. Print.

Silberg, Jackie, and Pam Schiller, eds. *The Complete Book of Rhymes, Songs, Poems, Fingerplays, and Chants*. Beltsville: Gryphon House, 2002. Print.

Spier, Peter, illus. *London Bridge is Falling Down*. New York: Doubleday, 1967. Print.

Warren, Jean, and Elizabeth McKinnon. "Little Bunny and Mr. Crocodile." *Small World Celebrations*. Torrance: Totline, 1988. 37. Print.

Yolen, Jane. *Not One Damsel in Distress*. Illus. Susan Guevara. San Diego: Silver Whistle, 2000. Print.

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Nickel, Mia, Patel, Nathalie, and Rhea Lazar. *Language Fun Storytime Program*. Vancouver Coastal Health. Vancouver, BC. 2014-2015. Personal Training.

Gwen Doran is an Auxiliary Children's Librarian at the Vancouver Public Library.

Meghan Ross is the Youth Services / Literacy Librarian at the Thompson Nicola Regional District Library.

Fiona Trotter is an Auxiliary Librarian with Richmond Public Library.

ANNOTATED BIBLIOGRAPHY: A COLLECTION OF PICTURE BOOKS EXPLORING DEATH, LOSS, AND HEALING

By Chloe Humphreys

Brisson, Pat. *I Remember Miss Perry*. New York: Dial Books for Young Readers, 2006. Print.

Summary:

Each day, Miss Perry has a 'fondest wish' for her class, something to sing about and celebrate. However, one day devastating news arrives that Miss Perry has died in a car accident. Her students grieve, but through remembering Miss Perry's laughter and warmth, they realize that Miss Perry's true fondest wish is for them to be happy, despite her absence.

Text & Illustration:

The narrative is told from the perspective of Stevie, a young student of Miss Perry, allowing for young readers to connect directly with the story. If they have ever lost someone important to them, their happiness, sadness, and uncertainty are mirrored back to them by Stevie's thoughts, words and observations.

The illustrations are rendered using watercolours, resulting in a beautiful blend of soft tones mixed with bright colours. This riot of colours reflects the joy and warmth that Miss Perry brings to her classroom. To visually enhance this exuberance, images bleed off the page throughout the book, as children and classroom objects are a jumble of activity. Also, the characters are drawn in a cartoonish fashion, as certain facial features are distorted. All of these visual elements work together to soften the story, allowing young readers to draw comfort from the warm illustrations, as they read

about the difficult subjects of death and loss.

Uses & Audience:

Despite the fact that this story is quite long, with large blocks of text, *I Remember Miss Perry* is a gently written and a visually pleasing book that can teach children of all ages about the power of memory to heal.

Burningham, John. *Cloudland*. London: Red Fox, 1999. Print.

Summary:

Albert is a boy who accidentally falls off a cliff, but gets caught by the Cloud Children as he falls. Up in the clouds, Albert and his new friends play amongst the thunder, and bathe in the rain; until Albert misses his family and realizes he wants to go home. The Queen in the sky grants his wish, and Albert awakens back in his familiar bed.

Text & Illustration:

The text of *Cloudland* is written in a very simple and accessible style, making the story easy to understand for children from a wide age range. Thus, while older readers may grasp the deeper themes of death and re-birth, younger readers will still enjoy the story as a fun adventure in the clouds, full of funny magic words and exciting activities like cloud racing and painting rainbows.

The illustrations in *Cloudland* are strikingly unique, as the figures are line drawn, cut-out, and then superimposed over dramatic photographs of

mountains and the sky. As a result, the real world of the photographs mingles with the illustrated world of imagination and creativity. This use of mixed-media transforms the illustrations into images that are ethereal and otherworldly, and reflect the magic of the narrative. Moreover, due to the oversized nature of the physical book, and John Burningham's decision to dispense with framing, and instead have the illustrations bleed off the page, the images visually capture the vastness of the sky. This technique mirrors the book's vast, imaginative narrative.

Uses & Audience:

As mentioned above, *Cloudland* is equally geared towards older readers, who want to delve into themes of death, loss and rebirth, as well as young readers who simply want a fun and fantastical adventure story.

Burningham, John. *Granpa*. London: Red Fox, 1990. Print.

Summary:

This story traces the relationship of a little girl and her beloved grandfather. They do everything together; they sing, play make-believe, and spend lazy days at the beach. However, readers discover that these happy scenes are in fact only memories, as the grandfather has since passed away.

Text & Illustration:

The written text of this book consists of snatches of conversation between the girl and her grandfather, as it is a narrative mixture from the perspective of both grandparent and child. Burningham deftly captures the essence of each character in the different writing styles, as each piece of text reflects either the little girl's voice or that of her Granpa. The dialogue from both characters is also typographically distinct, helping the reader to distinguish whose voice they are hearing and reading.

Likewise, each illustration in *Granpa* depicts a vignette, or a shared moment in time between the little girl and her grandfather. Throughout the first half of the book, muted tones are mixed with bright shades of yellow and red. However, colours begin to fade as readers get closer and closer to the end, mirroring the grandfather's decline as he becomes frail and sick. Finally, the last illustration culminates with the colourless little girl who sits staring at her grandfather's empty faded green chair. As such, the illustrations visually trace the little girl's loss, as the joyful presence of her Granpa fades away with his passing.

Uses & Audience:

Any child who has lost a grandparent, or a close family member, will identify with the little girl in the story, and reassure them that remembering someone can keep them alive in your memory forever.

Crew, Gary. *Memorial*. Illus. by Shaun Tan. Vancouver: Simply Read Books, 2004. Print.

Summary:

This book depicts the wartime recollections of three generations, centered on a memorial tree that is in danger of being cut down by the local council. The story is told from the perspective of the youngest member of the family, as the boy listens to his elders speak of their experiences, both happy and tinged with sadness and loss.

Text & Illustration:

Throughout *Memorial*, both text and illustration are multi-layered collages that make tangible the complexity and beauty of collective memory. The narrative lacks coherence, as dialogue consists of snippets of disconnected conversations. Together, each piece of text functions as a portion of the story's entire patchwork of remembrance and family history.

Similarly, the illustrations are rendered using the mixed media techniques of collage art, visually embodying the many variations and perspectives associated with memory. Colours are riotously mixed, points of view are different on every page, and photographs, textured fabrics and paints all work together to visually capture the nuances of wartime recollections; both happy and tinged by loss.

Uses & Audience:

Geared towards a slightly older audience, with its non-linear narrative, *Memorial* functions as a wonderfully accessible picture book that can teach children about respect and the remembrance of past sacrifice.

dePoala, Tomie. *Nana Upstairs & Nana Downstairs*. New York: G. P. Putnam's Sons, 1973. Print.

Summary:

Tommy, a four year old boy, loves to visit his grandmother, Nana downstairs, and great-grandmother, Nana upstairs, every Sunday. He especially loves communing with Nana upstairs over candy mints, as they talk about many things and laugh. But suddenly, one Sunday Nana upstairs is gone, and Tommy finds out that she has died. He is grief stricken, but with the support of his family, he is able to say goodbye to his beloved great-grandmother.

Text & Illustration:

The writing style employed in this book is simple and straightforward. Unlike other books about death, the passing of Nana Upstairs is explicitly stated, as are Tommy's questions about the sudden loss. In this way, the gentle dialogue voices questions and concerns a real child reading this story may have.

The illustrations throughout the book are soft and warm, as they are rendered in light pastel tones and with a round, slightly cartoonish style. Almost

every panel depicts a scene of intergenerational caretaking and respect. Cohesive elements, like colour patterning, and the presence of Tommy's toy bunny in many images function as threads that tie the illustrations together. This use of repetition is also very important for young readers, as familiar colours and objects lend visual comfort and stability to a story that deals with a difficult and possibly unsettling subject matter.

Uses & Audience:

Because of its simple language, and warm reassuring illustrations, *Nana Upstairs & Nana Downstairs* is a book that can be shared with very young readers, and that will help them understand the complicated concepts of death, grief and loss.

Innocenti, Roberto and Christophe Gallaz. *Rose Blanche*. Illus. by Roberto Innocenti. Trans. Martha Coventry and Richard Graglia. Mankato: Creative Paperbacks, 1985 (first published). Print.

Summary:

A young German girl named Rose Blanche quietly watches as her small town changes with the sudden arrival of Nazi soldiers. Rose discovers a concentration camp on the outskirts of town. The children tell her they are starving, so Rose repeatedly returns with smuggled food. Time passes. One day, soldiers and townspeople flee in the face of allied troops, but Rose does not understand, and ventures out into the forest to visit the children. A shot is heard, and Rose Blanche is never seen again.

Text & Illustration:

The first half of *Rose Blanche* is told from the perspective of the young girl, and the writing style reflects her innocence, coupled with a child's keen sense of observation. She is sharp and watchful, and reacts to the harsh noises and smells that the Nazi soldiers bring with them. As a result, Rose's voice makes tangible the experience of living in Germany during WWII.

Throughout the book's illustrations, colour patterning is used to great effect. Initially, Rose is a bright spot in a monochromatic setting, as she is consistently rendered wearing a pink skirt and a bright red bow in her hair. As the story progresses, however, Rose slowly begins to fade; her dress turns white, and her beautiful red hair ribbon is gone. Thus, the hardships and struggles of war are reflected in Rose's change in clothing. Only after she has passed away, and the war has ended, does colour return to the battle field in the form of spring flowers. As a result, Rose's sacrifice and her spirit are visually represented in those beautiful and delicate flowers.

Uses & Audience:

Due to the book's raw and sensitive subject matter, *Rose Blanche* is a book written for older children. And yet, its delicate rendering of the most difficult and tragic aspects of Rose's story make the book a very important resource from which to teach children about the horrors of WWII, and the brave individuals who have their lives for "what was good".

Hanson, Warren. *The Next Place*. Golden Valley: Waldman House Press, 1997. Print.

Summary:

This poetic book traces the mysterious journey that everyone will take to the "next place" after we die, where all worldly troubles are left behind, and where everyone will be free to: "simply be, just simply, me. No worse or better than." (p. 22).

Text & Illustration:

The Next Place is written in poetic rhyming language that creates a lilting rhythm to the text. This sense of rhythm and movement is reflected in the book's typography. Sentences curve and dance across the page, giving them a swirling flow that echoes their gentle meaning. These resulting waves of text carry readers through the narrative, gently guiding their reading path.

The mixed-media illustrations throughout the narrative capture the vastness of the subject matter, as they depict celestial imagery of the moon and the stars and the changing sky. Similarly to the book's typography, bright lines of stylized birds, hearts, stars, leaves and music notes ripple across nearly every page, thus, visually guiding reader's through the text. *The Next Place's* use of framing is also of note, as a thick border of colourful mosaic fades in and out, appearing and re-appearing to frame certain illustrations. As a result, the book visually plays with the notions of limits and limitlessness; commenting on death's uncertainties and the vastness of the unknown.

Uses & Audience:

This book is equally appropriate for an individual of any age who is grieving the loss of someone they love, and someone who is dying themselves, and is seeking comfort about the afterlife.

Jeffers, Oliver. *The Heart and the Bottle*. London: HarperCollins Children's Books, 2010. Print.

Summary:

A curious little girl, whose heart and mind are full of wonder, shares her excitement for discovery and exploration with her grandfather, who gently supports and encourages her creativity. They are a team, until the day her grandfather passes away, leaving the girl feeling untethered and alone. To protect her aching heart, she puts it in a bottle, and loses her sense of wonder. Only when the girl – now a woman — meets someone young and special, does she return her heart to its rightful place and begins using her imagination once more.

Text & Illustration:

This story of grief and healing is written in simple, carefully crafted prose. Some pages only contain five poignant words of text. Not once is there a direct expression of grief, or an outright acknowledgement of death, allowing for readers to shape the story

according to their own personal experiences.

Nevertheless, Jeffers deftly mirrors the young girl's loss through the book's illustrations. Before her grandfather's death, colourful scenes bleed off the page, as they companionably explore; filling each other's lives with wonder. After his passing, the girl is a lonely, solitary figure, in tightly bordered scenes. A vacant chair, a desolate beach, and a deserted park reflect her inner feelings of emptiness. Only when the little girl helps to gently return the woman's heart to where it belongs, does the emptiness, both visual and emotional, disappear. Instead, the final image is an explosion of brightly coloured figures and objects, as she celebrates her grandfather by once more connecting with her powers of imagination and curiosity.

Uses & Audience:

This book is accessible to a wide age range, and has the power to teach kids about the grieving process. It shows children the arc of emotions one may feel when you lose someone you love, reflecting that it is okay to feel grief in many different ways.

Kelsey, Elin. *You Are Stardust*. Illus. by Soyeon Kim. Toronto: Owlkids Books, 2012. Print.

Summary:

You Are Stardust seeks to teach children about their deep and inherent connection to the natural world, as it explains how every atom in our bodies originated from the stars. The books continues to draw connections between humans and the environment, bringing attention to the complex, interconnected, and beautiful nature of Earth's ecosystems.

Text & Illustration:

The writing style of this books is *very* accessible for children from a wide age range, because it imparts a great deal of interesting scientific knowledge in a bright and optimistic tone, without seeming

daunting or overly complicated. The language used is simple, and the text is presented in short, one or two sentence clusters at most. Thus, a child would not feel overwhelmed by the information.

The illustrations are rendered using complex three dimensional dioramas, made with highly textured paper, colourful pigments, and string. Every image contains a myriad of small, interesting details that will delight young readers, and draw them into the world of the narrative. Visually, readers can discover something new every time they look at the book. Also, the human figures throughout *You Are Stardust* are all children, and the characters interact with nature, and are seamlessly integrated into the scenes. As a result, the book's theme of human/nature connection is visually reflected in the illustrations.

Uses & Audience:

While *You Are Stardust* does not deal with the subjects of death, or grief, this book is a wonderful source from which to teach children about the greater role they play in the Earth's ecosystem, offering perspective on mortality and the concept of life cycles.

Lunde, Stein Eric. *My Father's Arms are a Boat*. Illus. by Oyvind Torseter. Trans. Kari Dickson. New York: Enchanted Lion Books, 2012. Print.

Summary:

A father and his son share a tender bond, as the little boy seeks comfort in his father's arms on a winter's night. The boy cannot sleep; protected by his father's warm embrace, the duo step outside into the snow. The boy wonders aloud if the red birds and the fox are asleep, and asks his father why his mother will never wake up again. Reassuring and calm, his father repeats that everything will be all right, as they both support each other in their grief and the coldness of the night.

Text & Illustration:

This gentle story is conveyed with deceptively simple text, which is simultaneously full of tenderness and raw emotion. The tight bond between father and son is made palpable by the quiet, sparse dialogue and the small descriptive details of their close embrace.

Paper cut-out illustrations add depth to the ethereal white landscape and mirror the vastness and boundlessness of the father and son's love for each other. The colour orange saliently jumps off the page throughout the book, lending visual cohesion to the illustration. This pattern culminates in the final image, where the scene glows brightly with orange warmth as father and son snuggle in front of the fire. This use of colour leaves the reader with the feeling that everything truly will be okay, as the father and his boy will continue taking care of each other, despite loss and sadness, for many nights to come.

Uses & Audience:

Despite the subtleties of the writing style, *My Father's Arms are a Boat* can still be enjoyed by younger readers, as the illustrations are captivating and interesting. However, the deeper themes of loss and grief become more evident to older readers. Thus, this book can function differently depending on the audience.

Poe, Edgar Allan. *The Raven*. Illus. by Ryan Price. Toronto: Kids Can Press, 2006. Print.

Summary:

This poem recounts the fevered story of a lonely man who is in anguish and brooding over the loss of his love, Lenore. His reverie is broken by a tap on the door that signals the arrival of a large raven who says nothing but "nevermore". With this refrain, the man slowly descends into grief and madness.

Text & Illustration:

The Raven, due to its original publication date of 1845, is written in the style of the times, and uses

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words and phrasing that are no longer used in modern English. Thus, the text must be read with that particular context in mind. The language is rich and descriptive, with both rhyming and repetition adding to the narrative pulse and rhythm of the poem.

The nightmarish illustrations reflect the poems fevered, nightmarish content. As the book's publication details note, the images were rendered using "drypoint printmaking", a technique similar to etching. As a result, the sepia coloured illustrations are highly detailed, creating a darkly grim and brooding atmosphere. The male protagonist is also physically distorted throughout, with long, claw-like fingers, and a distended head. Small repetitive visual features, like a crow's footprints, appear in many of the book's panels, and act as cohesive elements that tie the images together.

Uses & Audience:

Due to the narrative complexity, dark subject matter, and the archaic, difficult language used throughout this poem, *The Raven* is only accessible to a substantially older audience of teenagers and adults. Nevertheless, the vivid illustrations bring new life to the classic text, making it possible for new audiences to connect with the poem.

White, E.B. *Charlotte's Web*. Illus. by Garth Williams. Watercolours by Rosemary Wells. New York: HarperCollins Publishers, 1952. Print.

Summary:

E.B White's classic children's novel tells the story of a young pig named Wilbur, who avoids certain death with the help of his beloved friend, a spider named Charlotte.

Text & Illustration:

Despite the novel having been written in the 1950's, E.B White's writing style has remained timeless. The descriptions of the changing seasons are vivid, and

the natural world is celebrated in the text's small details; birds sing a jubilee, dew glistens in the field, and lilacs burst into bloom. The novel's characters are also carefully and lovingly rendered, with dialogue and interactions that perfectly capture their individual personalities and nuances. Young readers will feel as though they know Wilbur and all his friends intimately.

The novel's iconic illustrations are peppered throughout the text, and visually emphasize important, funny, and emotionally poignant moments throughout the narrative. As a result, readers can delight in using their imaginations, while also relying on the images to provide a visual path through the novel. Additionally, because the highly detailed illustrations often appear midway through a page of text, readers can easily refer back to the image as they read along, offering a visual frame of reference that will possibly increase a child's comprehension of the story.

Uses & Audience:

Charlotte's Web is a novel that teaches children about the power of friendship, support and the cycle of life, as those we love most will inevitably pass away. Older children can enjoy and read the novel on their own, whereas younger children may delight in the story to being read to them.

Walsh, Barbara. SAMMY in the sky. Illus. by Jamie Wyeth. Somerville: Candlewick Press, 2011. Print.

Summary:

A young girl remembers her dog Sammy, and all of the joy he brought to their family; his patience with dress-up, his love of the beach, and of popping bubbles in the yard. She recounts the difficult process of watching him get sick, and having to say goodbye. However, the book ends with a celebration of Sammy's life, and the re-affirmation that remembering someone you have lost does not need to always be a sad undertaking.

Text & Illustration:

The narrative is written from the point of view of a young girl, which lends a child's perspective to the text. Thus, the story speaks directly to the audience it is trying to connect with; namely children who have experienced the loss of a family pet. The writing style is gentle and frank, as death and grieving are discussed plainly by the family.

The painted illustrations focus on depicting scenes of Sammy and the young girl, as she remembers the moments they had together. The images deftly capture Sammy's dog expressions and movement, and avoid anthropomorphizing the pet. This lends a visual sense of reality to the narrative, as readers never forget that the story being told is one very close to their own reality. Also, each illustration depicts in great detail the facial expressions of happiness and grief felt by each family member. As such, readers can see their emotions reflected in the book's characters.

Uses & Audience:

As mentioned above, this book functions to help children of all ages understand the grief and loss felt after the death of a beloved pet. It also touches on the stages of grief, as one moves from sadness, to happy remembrance of the unconditional love a pet gives throughout its life.

Wild, Margaret. FOX. Illus. by Ron Brooks. La Jolla: Kane/Miller Book Publishers, 2006. Print.

Summary:

A one-eyed dog and a magpie with a burned wing share a powerful bond, with one supporting the other in their disability: magpie acts as dog's eyes, the dog as magpie's wings. They are each other's one and only companion. However, their symbiotic friendship is in danger when a fox arrives, bringing with him great malice, loneliness and cruelty.

Text & Illustration:

Tension and uncertainty are evoked throughout *FOX* in both text and image. Dialogue is scrawled in a scratchy and uneven handwritten style, with paragraphs running vertically up the page, typographically disorienting readers as they are forced to read the text from many different angles. Also, evocative descriptive language functions to highlight magpie's unease and distrust of fox.

The charred landscape is rendered in an etched, heavily textured mixed-media style, with dark grooves and slashes scarring the images. Throughout the book, illustrations stick to a cohesive colour palette of red, orange, ochre, browns and blacks, which visually depict a desolate and arid setting. The interplay between the visual medium and colour mirrors the harsh betrayal, emptiness and despair that the character of fox inflicts on magpie and dog.

Uses & Audience:

Due to the feelings of tension and unease that *FOX*'s text and visuals inspire, this book appeals to an older audience, and pushes readers to consider and discuss complicated themes like betrayal, loss and the power of evil to destroy relationships.

Zullo, Germano. *Little Bird*. Illus. by Albertine. New York: Enchanted Lion Books, 2012. Print.

Summary:

This sparsely worded book tells the story of a man who drives a truck to a cliff's edge, opens the hatch, and releases a myriad of coloured birds into the sky. Only one small timid black bird is left behind. The kind-hearted man befriends the straggler, and they commune over a shared sandwich. Heartened, the little bird departs, and the man begins to drive away. However, in a magical twist, the flock of birds return and carry the man up into the sky, as they soar together.

Text & Illustration:

The book's text does not directly reflect what the visuals depict, or vice versa. The text is rather abstract, lilting, and poetic, as it discusses the magic present in small everyday occurrences. Thus, the narrative drive stems from the visuals, but is complimented by the sparse language.

The illustrations are drawn in a brightly coloured, minimalistic style, with some cartoonish alternations to the man's body. These exaggerated details are very important, because each image conveys meaning through small things like posture and gesture. Thus, readers are drawn into the story through watching the small black bird and the man silently interact. In this way, each illustration quietly conveys a multitude of concepts like friendship, generosity, and, above all, kindness.

Uses & Audience:

Little Bird, with its engaging illustrations and lyrical text, is a book that can be enjoyed by children of all ages, and deftly teaches readers about what it means to belong, and to be curious about the world around you.

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ANNOTATED BIBLIOGRAPHY: HISTORICAL FICTION FOR MIDDLE GRADE READERS

By Emma Rumley

There is something so fascinating about the past: imagining how people just like us lived in the past, and responded to different cultures, societal norms, or environments. Also, there is so much potential in historical fiction for creativity and imagination. These aspects of historical fiction are what can make it such an engaging and enjoyable genre for young readers. Children crave opportunities to use their imaginations and creativity, and historical fiction can provide them. Children, especially around the ages of 9 to 12, have an incredibly well-developed sense of right and wrong, of justice, and they experience so much empathy when they read about the lives of people in realistic situations. For this list, I avoided historical fiction with elements of fantasy, the supernatural, romance, or mystery. Although these sub-genres can be effective and entertaining ways for young readers to engage with history, for this list I wanted to focus on historically accurate and realistic stories as much as possible. Also, I purposely included only one novel with a Holocaust setting because, although it is an important subject to address, it is very popular with children and you could easily make an entire annotated bibliography on that subject alone, which was not my goal with this list. I strived to include as much diversity as was possible with only eight books between genders, time periods, locations, and focus. I chose to include some period pieces (*Turtle in Paradise*, *A Single Shard*, *At the Sign of the Star*, *Hyena in Petticoats*), as well as some novels focused on particular issues of events (*Crow*, *Salt, Honey Cake*, *My Name is Seepeetza*).

Wright, B. (2012). *Crow*. New York: Random House.

Crow, by Barbara Wright depicts the racial tensions among whites and blacks in Wilmington North Carolina, in the months leading up to the Wilmington Massacre of 1898. The main character, Moses Thomas, is a curious and adventurous young black boy, the son of a local alderman. Equal parts coming-of-age story and historical narrative, *Crow* explores the themes of family, friendship, tradition, prejudice, ignorance, and racism. In her construction of the story, Wright has dealt well with the nuances of the historical context; the book feels like a story about Moses and his family, not a book about Jim Crow South. It is important for historical fiction, for children especially, to read like a novel, not a textbook, and Wright achieves this wonderfully. It is important to note that in this narrative the level of violence gradually increases until it erupts into full-scale massacre by the end of the novel. This may make the novel unsuitable for younger or more sensitive readers, and the book should be considered with this in mind. Also, although the author explains quite well in an afterword the reasons and methodology behind her inclusion of historically appropriate terminology, some parents or teachers may find it offensive, and should be aware of the use of some racial slurs in the text.

Sturtevant, K. (2000) *At the Sign of the Star*. New York: Farrar, Straus and Giroux.

Twelve year old Meg is the unconventional only daughter of a bookseller and publisher father living in Restoration London. She expects to

inherit her father's business one day and plans her life accordingly, spending her days at the store, learning the business and reading plays. Until her father remarries and her new stepmother becomes pregnant, that is, and her inheritance, and her future, is jeopardized. *At the Sign of the Star* explores Meg's feelings of jealousy, anger, frustration, fear, love and ultimately acceptance as she struggles to deal with her changing circumstances and uncertain future. Meg is a wonderfully complex protagonist, smart and witty, fiercely stubborn and determined, and she accomplishes real emotional maturity and growth throughout the course of the novel. Sturtevant excels at describing the social and cultural atmosphere of the time like the reliance on astrology and portents, or the culture of the theater. Sturtevant also explores in this novel the ways in which the literary, social, and personal lives of women were changing and expanding in this period. *At the Sign of the Star* is a quick read, with charming characters and realistic and rich details of life in noisy, bustling, and exciting seventeenth century London.

Stuchner, B. & Nugent, C. (Illustrator). (2008). *Honey Cake*. Vancouver: Tradewind Books.

Honey Cake tells the story of nine year old David Nathan and his family, Danish Jews, as they experience life in Copenhagen under the occupation of the Nazis. David and his best friend Elsa Jensen try to play with their toys and have fun in the park, but with air raids and bombs and German soldiers on every street corner, they can't pretend they're not in the middle of a war. When they hear whispered warnings of a round-up of Jews, David and his family are smuggled out to Sweden by their friends and neighbors, the Jensens, with the help of members of the Resistance. *Honey Cake* would be very appropriate as an introduction to the concepts of the Holocaust for younger children. Stuchner depicts the danger and panic of this frightening period, yet nothing in the plot is

graphic, violent or too dark. Younger readers will understand and appreciate the gravity of the events, however, with the relatively positive ending of the story, they would likely not be overwhelmed by the horrors of the Holocaust. The text is accompanied by Cynthia Nugent's simple but powerful black and white illustrations, which emphasize the emotions of the characters, as well as the events of the narrative. Stuchner's *Honey Cake*, although set in Nazi-occupied Denmark, is not devoid of joy, love, or humor, and illustrates that family, friends, kindness, fortitude and bravery are what is most important in the face of tyranny.

Sterling, S. (1992). *My Name is Seepetza*. Toronto: Groundwood Books/Douglas & McIntyre.

The main character of this novel's name is Seepetza, at least when she is at home. Most of the year, though, when she is at the Kalamak Indian Residential School, her name is Martha Stone. Seepetza holds on to her true identity secretly through writing about herself, her home and her school in her diary. *My Name is Seepetza* is a fictionalized account of author Shirley Sterling's own experiences as one of the thousands children taken from their homes to live in residential schools throughout Canada. Written as a journal chronicling a year in Seepetza's life, the narrative weaves back in forth between her life at home with her family, their traditions, and her adventures, and her life at the residential school with its strict structure and constricted space. Sterling's juxtaposition between Seepetza's two lives highlights the freedom she, her siblings, and the other students are being denied. There is not much action or drama in the story, and not much in the way of plot either. However, what the story lacks in plot is more than made up for by Sterling's descriptions of the emotional impact of the situation on Seepetza. Some young readers may be discouraged by the lack of excitement or overall plot in this book, so it would be most enjoyed by those children who are imaginative and curious

about the lives of others.

Park, L.S. (2001). *A Single Shard*. New York: Dell Yearling.

Tree-ear is an orphan and outcast, who lives under the bridge at the edge of town with his friend Crane-man, an older man with a crippled leg who took him in when he was a baby. Tree-ear spends his days foraging for food and spying on the master potter Min as he makes beautiful celadon pottery. After being discovered hiding by Min, Tree-ear becomes his helper and tries to gain Min's trust and respect so that he can fulfill his own dream of making a piece of pottery. *A Single Shard* takes place in twelfth-century Korea, and is very much a coming-of-age story. The culture and history of medieval Korea is not something most Canadian or American children are generally exposed to in their schooling, so this work provides a fresh and exciting perspective for young readers to explore and learn about. This book could be recommended on this basis alone. However, Park writes incredibly engaging and absorbing descriptions of the process and artistry of pottery making and Tree-ear's bravery, perseverance, honesty and loyalty as he brings Min's artwork to the capital of Songdo to show the King is inspiring. *A Single Shard* is truly a unique reading experience middle grade readers are sure to enjoy.

Holm, J.L. (2010). *Turtle in Paradise*. New York: Random House.

Based loosely on the childhood stories of Holm's own grandmother, Jennifer L. Holm vividly describes the life of a child in Key West, Florida during the Great Depression in her novel *Turtle in Paradise*. Holm's greatest strength in her writing is in her characters. The main character, Turtle, an eleven year old girl, is at times world-weary and prickly, at other times vulnerable and naive. Her mother, in comparison, is optimistic and cheery, a hopeless romantic. When her mother gets a housekeeping

job for a woman who hates children, Turtle is sent to live in Key West with relatives she's never met: her overworked Aunt Minnie and her three cousins, brash, rowdy and "rotten" boys. The children of Key West are resourceful and independent and are eager to have adventures like their heroes, Terry and the Pirates from the comics or The Shadow from the radio. More of a family and adventure story set during the Great Depression than a story about the Depression itself, *Turtle in Paradise* is a well done historical fiction novel in that it feels very much like a child's perception of the Great Depression: there is very little commentary on how this situation came to be (besides some sass from Turtle regarding Wall Street bankers), it just is. Turtle is such an engaging and delightful character that although the ending of the novel is a little trite, you will find yourself rooting for Turtle and her family all the same.

Dawson, W. (2011). *Hyena in Petticoats: The Story of Suffragette Nellie McClung*. Toronto: Puffin Canada.

What Willow Dawson is attempting in *Hyena in Petticoats* is admirable and important. Depicting the life of an important Canadian historical figure in a graphic narrative is certainly creative and intriguing. The graphic novel format does make this true biographical narrative more accessible and engaging. And Nellie McClung is certainly deserving of such treatment. However, there are some things in the execution of this novel which are lacking. Despite attempting to be more accessible and digestible to younger readers, *Hyena in Petticoats* is still quite a literary work, and Dawson relies too heavily on text, through speech and captions, and not enough on the illustrated panels to depict the action. The novel depicts Nellie McClung's entire life, from birth to death, her struggles as a suffragette and a writer, and illustrates well how progressive and unusual for her time McClung's marriage, work, and perspective was. The illustrations are quite charming as well. Older, more motivated readers in the middle-grade group would be most

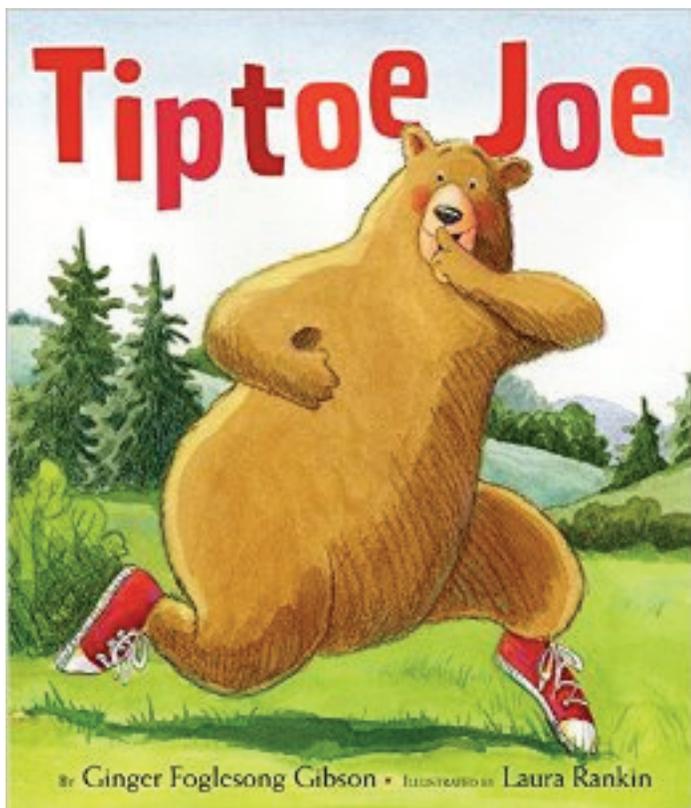
likely to enjoy this work, and it could be quite useful as an instructional tool as well. However, it seems unlikely that a child would pick this book up off the shelf and become engaged with it, without some persuasion. Despite its potential, overall *Hyena in Petticoats* was underwhelming.

Frost, H. (2013). *Salt: A Story of Friendship in a Time of War*. New York: Frances Foster Books.

Salt is a unique story told in alternating voices about the friendship between two twelve year old boys, one white, one a Native American of the Miami tribe. Although they do not speak more than a few words of the other's language, they share fishing spots and share blackberries and have adventures together. As racial and territorial tensions between settlers and natives and between Americans and the British erupt into what will become known as the War of 1812, James and Anikwa must navigate tensions, miscommunications, misunderstandings and fear to protect their families and each other. *Salt* is written in verse format, and Frost uses different forms and rhythm structures in the poems depending on whose perspective they are written in, James' or Anikwa's. As the story unfolds, and as we see how James' and Anikwa's lives interweave together, the forms of the poems representing their perspectives merge as well. Frost introduces the narrative with the historical context within which the story takes place, and concludes it with notes on the poetic forms and language she used. Frost clearly researched extensively the history, cultures and language of the people and period and she shows this knowledge in the narrative beautifully and subtly: it is clear that Frost used her research to support the story, and did not construct a story around the research. This can be a difficult balance to achieve in well-researched historical fictions, and Frost does it well.

Emma Rumley is a Master's of Library & Information Sciences candidate at the iSchool at the University of British Columbia. She is interested in children's literature and youth services.

REVIEWS



Tip Toe Joe by Ginger Fogleson Gibson

Review by Jane Whittingham

Tiptoe Joe is pretty much toddler time perfection. Bouncy, rhyming text, short phrases, sweet characters and lots of opportunities for simple actions make this a winning choice, and I can't believe it's taken me so long to discover it!

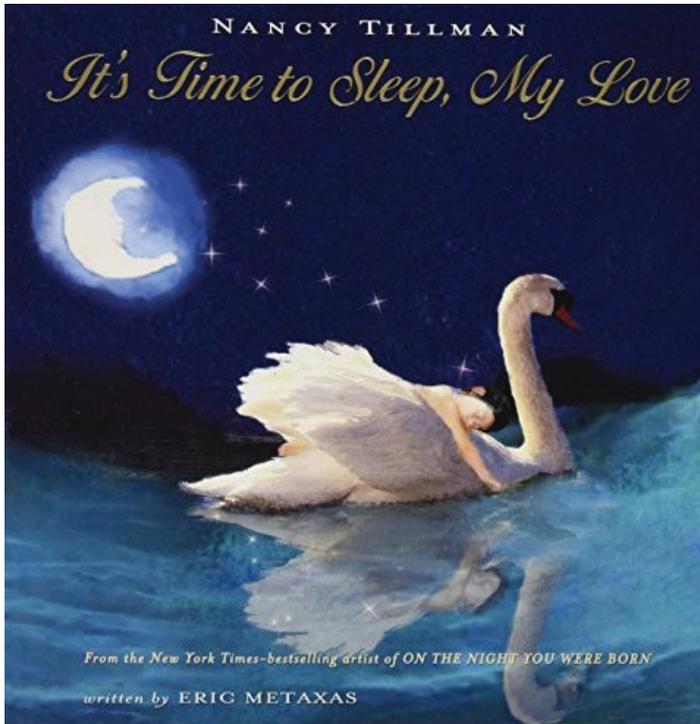
Tiptoe Joe, a red sneaker-wearing bear, tiptoes around the forest inviting his animal friends to join him for a surprise. The animals clop clop, thump thump, flap flap, thud thud, swish swish, and slap slap after him, to discover that Tiptoe Joe's secret, and the reason he's being so quiet, is a pair of adorable new little bear cubs, curled up fast asleep.

This book must've been written with story time in mind. I love the repeated phrases "(animal, animal)

come with me. I know something you should see." and "Tell us, tell us, Tiptoe Joe. What's the secret? Let us know," which remind of some of my other favourite story time books, like *I Went Walking*, *Brown Bear Brown Bear*, *This Little Chick and Monkey and Me*. There's a great sense of rhythm, and the rhymes are really effective.

I can also picture using this with my toddlers and getting them flapping and swishing like the owl and the turkey and thudding like the moose. The actions are simple and repetitive, which is great for adorably clumsy little toddlers who are just figuring out this whole motor-skills thing.

This simple, happy little story is definitely worth checking out, especially if you've got toddler times coming up!



It's Time to Sleep, My Love, by Eric Metaxas

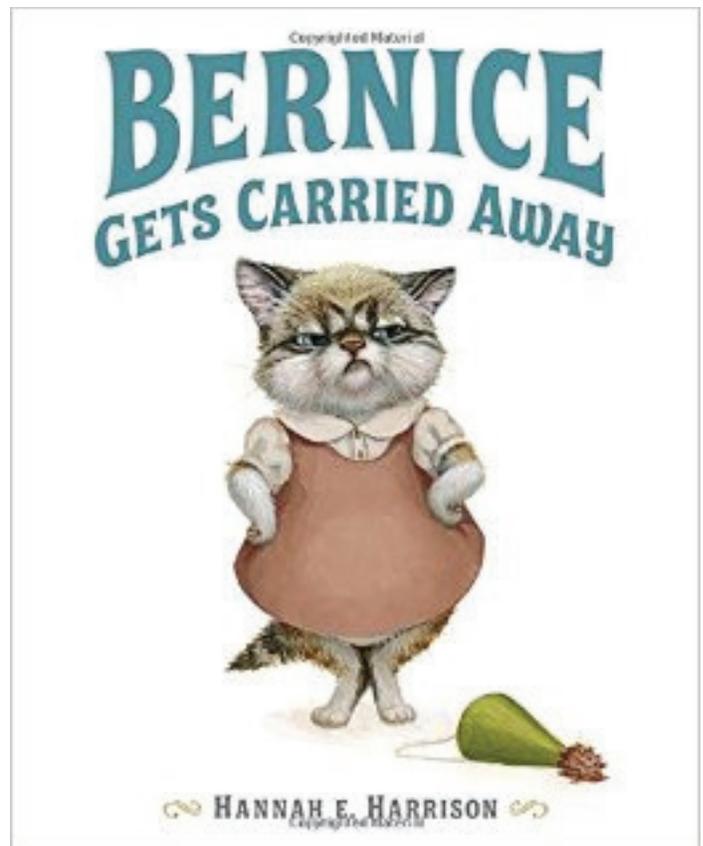
Review by Sadie Tucker

This lovely verse is perfect for bedtime. As with most lullaby books, this title will not appeal to every child, but parents will fall in love with it instantly. The sweet, gentle rhyme is accompanied by gorgeous illustrations that will keep both parent and child mesmerized. The illustrations have texture and detail, encouraging the reader to linger over the pages and slow down from the busyness of the day. If all else fails, and the artwork does not draw a child in, the wide variety of animals will help to keep them engaged throughout the story.

Bernice Gets Carried Away, by Hannah E. Harrison

Review by Sadie Tucker

This is a gorgeously illustrated story about a little girl who keeps missing out on all of the good stuff at a birthday party. When her frustration reaches its limit, she snatches all of the balloons and is carried away. Bernice's expressions are so great and the pictures are full of cute little details. The moral of the story (sharing with others makes everyone happy) is a little heavy handed, but the story is so sweet that you can't bring yourself to mind.



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 in an editable format (not PDF). 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 Reviews 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 Fall 2016 issue of YAACING is **January 15, 2016**. Email your submissions to the editors at YAACING@gmail.com.

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