
YAACING

FALL 2009

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

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CALL FOR SUBMISSIONS

We would love to hear from you!

YAACING is published four times a year and always looking for submissions that might interest our membership. If you have tried something new at your library, would like to write a column, report on a conference session, or know of an upcoming event for the calendar, please share it with us. Mail, email or fax your material to:

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Deadlines are as follows:

Spring issue for March/April – Feb 1st

Summer issue for May/June – May 1st

Fall issue for September/October – Sept 1st

Winter issue for December/January – November 1st

Next Deadline:

Nov 1st

Please contact the BCLA Office or website for subscription information, back issues or advertising:
email: office@bcla.bc.ca

Message from the Chair

I have learned a lesson this summer. I need to be careful about what I say. In my last message to all of you I said about Summer Reading Club, "Let the fun begin!" Little did I realize that this summer would be many things; not all of it would be fun.

My summer began with an email request from the TripEd committee asking YAACS to support their campaign to "add a group transit pass for K-12 and for preschools". If you don't know anything about this campaign you can check it out on www.TripEd.info. (If you feel so inclined you can even sign their online petition.) I brought this request to the June executive meeting where it was decided that YAACS would indeed submit a letter of support for this initiative. As of this newsletter, they are still lobbying hard.

Then the library world was hit with the government's cut to the public library grants. In the end the cuts were only 22% of what was predicted, but in the cuts were Books for Babies and AskAway, both services that are well used by parents and children alike. The Books for Babies committee are currently looking into alternative funding for their program, while the AskAway Advisory Committee will be looking at whether the service can continue, and discussing options with libraries around the province. Here's hoping both groups find a way to continue offering their valuable services.

Deb Thomas, Deputy Chief of Burnaby Public Library, in an email to the BCLA board about the proposed cuts, quoted a report entitled "21st Century Libraries: Changing Forms, Changing Futures". The quote reads:

"The library is often seen as a valuable and safe institution, unbiased in the goods and services it offers, politically neutral, a service that takes care to meet the needs of particular sections of the community who are otherwise not powerful: children, those without high levels of formal education and the elderly.[they forgot new immigrants and the socially excluded] (Deb's square brackets)"

As I read this quote it struck me that it speaks to the heart of what we do as Children and Youth librarians. We are the front line for families, children and youth. We are the voices for those who have no voice, or whose voices go unheard. So let me end with one more quote, if you don't mind. This one comes from Barack Obama.

"Libraries have a special role to play in our knowledge economy. Your institutions have been and should be a place where parents and children come to read together and learn together. We should take our kids there more."

Here, here!

Susan Redmond
Chair, YAACS

Message from the Editors

Welcome to the Fall 2009 issue of YAACING. The rain is gently falling and the leaves are starting to turn on the Garry Oaks but the mob of crows that are usually cracking acorns on the roof of the Emily Carr Branch are strangely absent today. Perhaps they will be back this afternoon to make it a true fall day or maybe the massive construction of the world's biggest 'green' Wal-Mart across the street has made them decide to move to another neighbourhood. Green Wal-Mart! Sort of like saying BC will be the most literate province in Canada by 2010, eh?

Despite the attacks on children's learning over the first couple of weeks of September, I know that YAACS members around the Province continue to offer exemplary service as illustrated by the articles in this issue. I think there is something that touches on literacy for every age group in here; from Babies to picks for teens and the rest of us teen lit addicts. After worrying if I would have enough to keep you inspired this fall I am pleased to say your submissions have fulfilled my wildest dreams. I even have a Halloween storytime that I hope will give you ideas you can use this year!

I am having a hard time writing anything else here as I am hearing about more cuts and repercussions even as I'm trying to finish up this message to you (Reading room funding cut; no new books until March; Library closures....). The question that is beginning to rise is what are they funding? Answer: Olympic advertising in the schools (check out the kids new agendas!) Doesn't that one just leave you gobsmacked!

So the sun has come out this afternoon and I look around and see the amazing people who work in libraries and I know that you will continue to help literacy flourish in BC despite the set backs they throw at you: it's what you do and who you are. You are all heroes in my eyes.

Take care

Phillippa Brown
C0-Editor Yaacing

YAACS AGM 2009 Meeting Minutes - April 18, 2009

Minutes Prepared By: Liz Hunter

Attendance at Meeting *(add rows as necessary)*

Name	Department./Division	E-mail	Phone
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See attached appendix

Meeting Notes, Decisions, Issues

12:37	Meeting called to order by Vicki Donaghue Roundtable introduction of those present		
Introductions	Self-introductions		
Agenda approved	M/S/C		
	<p>Special thanks to exective members who could not be present today: Nice to have Phillippa here from the island. Valerie Wettlauer.. indexing and mounting yaacing on the website for years Sarah Grant – continuing ed coordinator Virginia Charron from Kitimat – continuing education coord for the norht Maryn Ashdown – Port Moody Public Library Janice Clossen – Fort St. John Theresa McLEod – books for babies liaison Mary locke teacher-librarian</p>		
Co-Chair Report	<p>2 themes: new opportunities to get involved, general overview of past year 3 new positions – interior and northern representatives, membership secretary is open too Maryn is doing membership but wants to move into continuing ed and is resigning from membership. Memberhsip duties include being aware of membership issues, update brochure, to contact members with new initiatives, SLAIS job fair. This position can be shared well. Sarah will continue as continuing education coordinator with Maryn as co-chair. Constitution needs to be reviewed: focus should stay on continuing education but well make a call-out for people to get involved in revising the constitution. It has been a wonderful year for recruitment.</p>		
Continuing Education	<p>Lower mainland: Rhyme workshops, surrey/vpl, “wildly” successful! Island: Kathy Reid-Naiman workshop. Sarah Grant and ATM assisted with this. The program was well-attended. They are planning to have Margaret Read McDonald come next year. The shadow puppets is coming to Beyond Hope. Vicki to discuss Yaacs supporting this through funding assistance.</p>		
Joanne and Phillippa	<p>YAACING report. Thanks to SLAIS contributors. Would like contributions on programming, sessional and conference reports, and anything we can share. This newsletter is very important as well to the smaller remote communities. They suggested a regular column contributor. These two co-edit the publication. Email articles to both of them to ensure they get it. Booklists, storytime outlines/ideas. Next deadline is May 1, 2009.</p>		
Website	<p>Francesca – works with Valerie to update the website. Online registration and listserver is there, meeting minutes, event details, reports, the resources on the site have been manually-indexed. Workshop handouts are also available on there. We have the KRN and</p>		

	<p>the MRM handouts are there. Rhyme times are there too.</p> <p>YAACS Facebook page and there is a yaacs wiki. The BCLA website is being redesigned this year too. BCLA newsletter is electronic now.</p> <p>Susan suggested a YAACS splash page to point out what we have.</p>
Social	<p>Maryn did the SLAIS job fair and the recruiting process. Maryn reviewed resumes in advance and then met with the students. Andrea says that for next year YAACS needs to have a presence at the SLAIS job fair. The date is usually the end of the term – mid-to-late March, on a Friday.</p> <p>May 23rd – gaming night at Vicki's – 7:00pm. PARTY!!!! And Wii away the night.</p>
Red Cedar	<p>There are multiple galas this years (3) – to reach out to more children across b.c. cranbrook, victoria, coquitlam – different authors at each gala, winners of red cedar and stellar. Voting starts today online through to the 25th. www.redcedaraward.ca and stellar.ca.</p>
BC B4B	<p>No books for babies report available.</p>
Andrea Brown	<p>New co-liaison slais/yaacs is shannon ???</p> <p>Please come to the social event tonight to drink and have fun!</p> <p>Janet mentioned Judi Saltman's 2009 CAPL/Brodart Outstanding Public Library Service Award.</p> <p>Vicki said Mary Locke has been really good and keeping us uptodate on issues. April is budgeting month. Janet asked public librarians to support teacher librarians – make our voice and write to your superindentant of your school district.</p> <p>The strength of the Teacher Librarian/Public Librarian coalition is to have people that are not teacher librarians on the coalition – voices from outside as parents, public librarians, etc. advocacy for teacher librarians.</p>
Other liaisons	<p>Els Kushner – SRC. Tshirts are ready. Materials will be shipped next week.</p> <p>If there are any questions or you wish to order more supplies, email Els off the src website.</p> <p>Mari – feels YAACS has had a really young focus. She would like YAACS to get conversation amongst teen librarians started – put teens on the map.</p> <p>Susan suggests getting some teen workshops going and getting an email list together of all the teen librarians, etc.</p> <p>Els – has a sense there aren't a lot of specifically teen librarian positions. High school librarian liaison.</p> <p>Liz suggested that Amy check out the possibility of using the WIKI for teen librarians to communicate/share program ideas, etc.</p>
Meeting adjourned	1:42 pm

Next AGM Meeting

Date	BCLA 2010			Location:	
Agenda:					

Appendix

Name	Position/Library	Email Address
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Checkout YAACS homepage for more information

<http://www.bcla.bc.ca/YAACS/>

And Wiki

<http://yaacsbc.pbworks.com/>

Aboriginal Books for Preschoolers and Family Literacy Programs

Submitted by Joanne Canow
Early Years Community Program Team, Vancouver Public Library

All books, unless noted, are either written by or illustrated by aboriginal people, in a respectful manner, about aboriginal nations, cultures, and stories.

‘Oyate’ is an esteemed aboriginal peer reviewed organization with book reviews in their website. A good resource, it was used to identify materials considered representative (or not) of aboriginal cultures and stories. I’ve noted if a book is not recommended (as a warning to my peers). I’ve also noted when a particular book has been extremely well received in one of our preschool or family literacy settings. I have not used (and sometimes not reviewed) all of the materials, so I could have overlooked issues or other titles equally useful for the aboriginal community.

My apologies if I’ve missed a great resource. Please email me at Joanne.Canow@vpl.ca if you have suggestions for deletions or additions. Thank you.

Coding: Nice, short stories, illustrations mixed

****= Simple, few words**

*** = More Words, but still suitable for young children & families**

Title	Author	Pub Date	Review
**1, 2, 3, 4 First Nations Explore	Kim Soo Goodtrack	2006	Excellent & Includes Resource Packages –See Website
** ABC’s of Our Spiritual Connection	Kim Soo Goodtrack	2006	Excellent & Includes Resource Packages
** Aboriginal Alphabet for Children	Evelyn Ballantyne	2001	
** Ancient Thunder	Leo Xerka	2006	Excellent
** Birds of the Islands (Haida Gwai)	Dawn Adams	1984	Excellent
Brother Eagle, Sister Sky	Chief Seattle	1991	(Not Recommended)
**Chester Bear, Where are You	Peter Eyvindson	1988	
**Colours of the Islands (Haida Gwai)	Dawn Adams	1987	Excellent
**Crying Christmas Tree	Allan Crow	1989	
**Drum Calls Softly	David Bouchard	2008	
**Eagle Feather: An Honour	Ferguson Plain	1989	
**Elders Are Watching	David Bouchard	2003	Excellent
**Forest (Haida Gwai)	Dawn Adams	1984	Excellent
**Frog Girl	Paul Owen Lewis	2009	Excellent
**Giving Thanks: A Native	Chief Jake Swamp	1995	(Not Recommended)
American Good Morning Message			

**Good Luck Cat	Joy Harjo	2000	Excellent
**How the Moon Regained Her Shape	Janet Ruth Heller	2006	(Not Recommended)
**Kyle's Bath	Peter Eyvindson	1984	
**Legend of the Caribou Boy (w/CD Rom)	John Blondin	2007	Excellent
**Island Fun (Haida Gwai)	Dawn Adams	1984	Excellent
**Man Called Raven	Richard Van Camp	1997	Excellent
**Many Nations: an Alphabet of North America	Joseph Bruchac	1997	
**My Kokum Called Today	Iris Loewen	1993	Excellent
**Nanabosho: How the Turtle Got It's Shell	Joe McLellan	1994	Excellent
**Niwechihaw - I Help	Caitlin Dale Nicholson	2008	Excellent
**Northern Alphabet	Ted Harrison	1982	Uncertain
			aboriginal authorship
**On Mother's Lap	Ann Herbert Scott	1972	Uncertain
			aboriginal authorship
**Old Enough	Peter Eyvindson	1986	
**Old Man with the Otter Medicine (w/CD Rom)	John Blondin	2007	
**Raven:	Gerald McDermott	1993	
A Trickster Tale from the Pacific Northwest	(Non-aboriginal authorship, but a useful circle time story)		
**Red Parka Mary	Peter Eyvindson	1996	Excellent
**This Land is My Land	George Littlechild	1993	Excellent
**Totem Tale: A Tall Story from Alaska	Deb Vanasse	2006	Excellent
**What Would You Do?	Elaine Lariviere Chaput	2008	Excellent
**Zoe and the Fawn	Catherine Jameson	2006	Excellent
**Wish Wind	Peter Eyvindson	1987	

*** Asterix - More words/For older children &/or family members**

*Aboriginal Carol w/ CD Music	David Bouchard	2008	
*Berry Magic	Teri Sloat	2007	
*Ch'askin: A Legend of the Sechelt People	Donna Joe	2003	
Cheryl's Potlatch	Sheila Thompson	1991	
*Delta is My Home	Tom McLeod	2008	Excellent
*Gathering Tree	Larry Loyie	2005	
*I Like Who I am	Tara White		Excellent
*Little Bear's Vision Quest	Diane Silvey	1995	Excellent
*Jason and the Sea Otter (JFicEasy)	Joe Barber-Starkey	1989	
*Jason's New Dugout Canoe	Joe Barber-Starkey	2000	
*Kou-Skelowh: We are the People: Trilogy of Okanagan Legends	Barbara Marchand	2004	
*Little Duck – Sikihpsis (JFicEasy)	Beth Cuthand	1999	
*Mayuk the Grizzly Bear: a Legend	Charlie Craigan	1993	

of the Sechelt People		
*Moccassins	Earl Einarson	2004 Excellent
*Mwakwa Talks to the Loon: a Cree Story for Children (JFicEasy)	Dale Auger	2006
*Orca's Song (& Many other titles by)	Anne Cameron	1987 Uncertain aboriginal authorship
*Pepere Played the Fiddle	Linda Ducharme	2008
*Salmon Boy: Legend of the Sechelt People	Donna Joe	1999 Excellent
*Secret of the Dance (JFicEasy)	Alfred Scow	2006 Excellent
*Shin-chi's Canoe	Nicola I. Campbell	2008 Excellent
*Shi Shi Etko (JFicEasy)	Nicola Campbell	2005 Excellent
*Solomon's Tree (JFicEasy)	Andrea Spalding	2002
*Song Within My Heart	Dave Bouchard	2002
*Sootface: An Ojibwa Cinderella Story	Robert D. San Souci	1997
*Storm Boy (JFicEasy)	Paul Owen Lewis	2005 Excellent
*What's the Most Beautiful Thing You Know about Horses (JFicEasy)	Richard Van Camp	1998 Excellent
*Wave of the Sea-Wolf (JFicEasy)	David Wisniewski	1994 Excellent
*We Feel Good Out Here	Julie-Ann Andre	2008 Excellent
*Whale Girl	Diane Silvey	1996
*Which Way Should I Go (JFicEasy)	Sylvia Olsen	2007 Excellent
*Skysisters (JFicEasy)	Jan Bourdreau Waboose	2000 Excellent
*Song Within My Heart	David Bouchard	2002

Series used in by Aboriginal Service Agencies for Aboriginal Nobody's Perfect Programs

(*Caring for Me* series, for ages 3-5, 2005) (All are simple and useful)

**Taking Care of Mother Earth	Leanne Flett Kruger	2005
**Healthy Choices, Healthy Lives	Karen Olson	2005
**Eyes, Ears, Mouth and Nose	Karen Olson	2005
**Looking After Me	Denise Lecoy	2005
**Eat, Run and Live Healthy	Karen Olson	2005
*Dancing With the Cranes (JFicEasy)	Jeannette Armstrong	2005

For Older Children, Teens & Adults: A Bit Wordy But Good Resources

*Spider Woman	Anne Cameron	1988
Aboriginal Peoples: Building for the Future	Don Quinlan	1999
Everybody Needs a Rock	Byrd Baylor	1974
Other Way to Listen	Byrd Baylor	1977
Dreamstones	Maxine Trottier	1999
Flight of the Hummingbird	Michael Nicoll Yahgulanaas	2008 Excellent
From Time Immemorial: The First People of the Pacific Northwest Coast	Diane Silvey	2005 Excellent
Great Athletes from our First Nations	Vincent Schilling	2007

How the Coho Got his Crooked Nose	Teresa Mitchell	1981
I Am Sto:lo: Katherine Explores Her Heritage	Keith Thor Carlson	2008 Excellent
Just Ask Us: A Conversation with First Nations Teenage Moms	Sylvia Olsen	2005 Excellent
Kids Book of Aboriginal Peoples in Canada	Diane Silvey	2005 Excellent
<i>Myths & Legends of the Haida Indians of the Northwest: The Children of the Raven</i>	<i>Martine J. Reid</i>	2008
Native Americans Thought of It: Amazing Inventions and Innovations	Rocky Landon	2008 Excellent
Northwest Native Arts: Basic Forms	Robert E. Stanley	2002
Northwest Native Arts: Creative Colours 1	Robert E. Stanley	2003
Northwest Native Arts: Creative Colours 2	Robert E. Stanley	2003
Sharing Circle: Stories about First Nations Culture	Theresa Meuse-Dallion	2003
Stolen Sun: a Story of Native Alaska	Amanda Hall	2002
Understanding Northwest Coast Art: Guide to Crests, Beings and Symbols	Cheryl Shearar	2000

Joanne Canow & Natalie Patel, Children's Librarians, Vancouver Public Library, 2008

Review:

'We Change Our Future: Our Children Are Our Gifts, Echoes from the Future'
 Aboriginal Early Literacy DVD for Aboriginal Engagement: Leadership DVD
 Produced by Success By Six. View @ <http://www.successby6bc.ca/projects/>
 Review submitted by Joanne Canow, Vancouver Public Library

This is a superb resource that I would recommend be purchased by every agency and used as an early literacy training tool for all people working with aboriginal families. It is particularly useful for those in a leadership role with aboriginal people, families, and communities.

The information on the DVD is presented by very articulate and passionate aboriginal leaders who offer powerful (and in some cases quotable) messages about the importance of early literacy in the lives of aboriginal children. They persuasively argue that they, as leaders (and, for that matter, all politicians), are directly responsible for the health and well-being of their community members, specifically children who need to be supported in their early literacy and cultural development. The speakers include: Elder Vera Newman (*Kwakwakwa'wakw* from Alert Bay – Mammalilliculla/ Village Island), Vonnice Hutchinson (Haida Educator – School Principal), Dr. Lee Brown (Former Coordinator of the Indigenous Doctoral Program in the Department of Educational Studies at The University of British Columbia), Deborah Canada (Manager/Researcher, Aboriginal Community Programs, Kamloops, BC), Bruce

Dumont (President of the BC Metis Association), and BC's Lt. Governor Steven Point (Skowkale First Nation, Chilliwack)

The DVD is divided into various sections and mixed with images of children and families that reinforce the following words: "The journey for fundamental change is rooted in the past and in our children. We have long understood that our cultures and traditions are pathways to strong, healthy and vibrant communities. The strength of our community development, economic development and self-determination depends on our children and families. The strength of our children depends on the early years. Our children depend on our leaders. We can change our future. Our Children are gifts, echoes from our ancestors."

A simple and powerful section about early brain development, presented by a young female narrator who plays the 'part' of the brain, tells the audience what stimulates her development and helps her grow. Images in the DVD display healthy children and families hugging and laughing, and speakers directly link essential building blocks of early positive family interactions, cultural experiences, and language with the future well-being, health, and self-determination of aboriginal children.

Citing the phrase that it takes a whole village to raise a child, the DVD makes a successful argument that strong family, community, and traditional connections are necessary for children to become emotionally and intellectually strong. As representatives of future aboriginal communities of the future, early literacy is a fundamental responsibility of everyone. By not paying attention to the role of early literacy in children, there is little hope for culturally strong aboriginal communities in the future. As Steven Point says, "My responsibility is to walk the right trail – others are following right behind me."

Alfabet A to Z: the Wonderful Words from Agriculture
by Carol Watterson, Illustrated by Michaela Sorrentino
Review by Phillippa Brown

Alfabet A-Z is the first book in a reader series published by the BC Agriculture in the Classroom Foundation. (www.aipc.ca/bc). It is not a tool for learning the alphabet but for discovering the world of agriculture, better food choices and the "people who work with the environment to provide our food and hundreds of products that we use and enjoy every day." Alfabet is full of bright images and information that may be a little overwhelming for a new reader (aquaculture?) but all the interesting tidbits will probably keep them hooked ...Did you know that the chicken is the closest living relative to the T-Rex?



Notes on the Value of Reading for Pleasure

By Robert (Max Tell) Stelmach

- If you want brilliant children, read them nursery rhymes. If you want them even more brilliant, read them more nursery rhymes. - *Albert Einstein* ([1879](#)–[1955](#))
- **Reading for pleasure** is a natural way of learning how to read. Everything that is read, especially in a healthy, relaxed, and pleasurable atmosphere, is absorbed, and the constant intake of good writing, through reading, acts just as food does for the body. Just as nutritious food contributes daily to the natural growth and continuing health of our bodies, every phrase that is read becomes a template on which good reading, writing, and learning skills are built.
- **The path of least resistance** is one of the strongest rules of nature. It is true of electricity flowing through a circuit, water being pulled down a hill by gravity, and it is also true of the playful nature of a child.
- **But one can not make a child a good reader** by forcing him or her to read. Such a path is an uphill battle that seldom ends in success.
- Force a child to read and he or she will automatically be drawn to other things, in particular, television and/or computer games.
- Some children who are forced to read go so far as to blur their eyes so as to make the reading process impossible.
- Others fall asleep out of utter boredom.
- Still others read the words, but never actually participate in the process of reading. They are able to read an entire sentence, an entire paragraph, an entire book, and understand little of what they have read.
- The list goes on, for some children can become afraid of reading, even terrified, simply because they were forced to read.
- **Finding ways to decrease the resistance to reading** is the only way to encourage young people to read more; and allowing them to read what they like, within reason, is the key.
- **If parents read themselves**, there is a good chance that their children will become good readers too.
- **If parents read to their children** as well as to themselves, it is almost a given that their children will become excellent readers.
- **Play reaches into the heart** and teaches the mind far better than any other tool.
- **Ask yourself this question:** “Do people play the game because they love the rules, or do they learn the rules because they love the game.”

Teen Corner

Alex Rider Read-alikes: Books with action, adventure, and intrigue for older junior and teen readers.

Compiled by Amy Dawley, Teen Librarian, Prince George Public Library

Acceleration By Graham McNamee

Stuck working in the Lost and Found of the Toronto Transit Authority for the summer, seventeen-year-old Duncan finds the diary of a serial killer and sets out to stop him.

Camp X By Eric Walters

In 1943, George and his brother Jack stumble upon Camp X, Canada's secret spy camp, and find themselves caught up in a summer of intrigue as they help to battle the Axis powers.

The devil's breath By David Gilman

When fifteen-year-old Max Gordon's environmentalist-adventurer father goes missing while working in Namibia and Max becomes the target of a would-be assassin at his school in England, he decides he must follow his father to Africa and find him before they both are killed.

Evil genius By Catherine Jinks

Child prodigy Cadel Piggot, an antisocial computer hacker, discovers his true identity when he enrolls as a first-year student at an advanced crime academy.

Finding Lubchenko By Michael Simmons

When his father is framed for murder and bioterrorism, high-school junior Evan, using clues from a stolen laptop, travels from Seattle to Paris with two friends to find the real culprit.

First shot By Walter Sorrells

As David enters his senior year of high school, a family secret emerges that could solve the mystery of why his mother was murdered two years ago.

The gadget By Paul Zindel

In 1945, Thirteen-year-old Stephen becomes caught in a web of secrecy and intrigue when he joins his father at Los Alamos, where he is working on a secret project to end World War II,

H.I.V.E. By Mark Walden

Swept away to a hidden academy for training budding evil geniuses, Otto, a brilliant orphan, Wing, a sensitive warrior, Laura, a shy computer specialist, and Shelby, an infamous jewel thief, plot to beat the odds and escape the prison known as H.I.V.E.

I, Q By Roland Smith

Teenagers Q (Quest) and Angela go on tour with married rockers Blaze and Roger and, while in Philadelphia, become submerged in a world of danger when they discover the identity of Angela's real mother, who is a former Secret Service agent.

Operation red Jericho By Joshua Mowll

The posthumous papers of Rebecca MacKenzie document her adventures, along with her brother Doug, in 1920s China as the teen siblings are sent to live aboard their uncle's ship where they become involved in the dangerous activities of a mysterious secret society called the Honourable Guild of Specialists.

Raven's gate By Anthony Horowitz

Sent to live in a foster home in a remote Yorkshire village, Matt, a troubled 14 year-old English boy, uncovers an evil plot involving witchcraft and the site of an ancient stone circle.

The Recruit By Robert Muchamore

When James is recently orphaned, he is recruited by a secret agency for his math skills and must undergo one hundred days of gruelling training.

Silverfin: A James Bond adventure By Charles Higson

When the young James Bond starts boarding school in England, he must prevent an evil arms dealer from creating a race of super soldiers on the eve of the second world war.

Storm: The infinity code By E.L. Young

In London, the teenaged geniuses of STORM, a secret organization dedicated to eliminating the world's misery through science and technology, uncover plans for a deadly weapon and race to find and dismantle it, then confront the corrupt scientist behind the scheme.

Sure Fire By Jack Higgins

After their mother dies, Rich and Jade are forced to go live with their usually-absent father. Things get complicated when their father is kidnapped, and it is up to Rich and Jade to rescue him.

The terrorist By Caroline B. Cooney

Sixteen-year-old Laura, an American living in London, tries to find the person responsible for the death of her younger brother Billy, who has been killed by a terrorist bomb.

Tomorrow when the war began By John Marsden

Seven Australian teenagers return from a camping trip in the bush to discover that their country has been invaded and they must hide to stay alive.

Zach's Lie By Roland Smith

When Jack Osborne is befriended by his school's custodian and a Basque girl, he begins to adjust to his family's sudden move to Elko, Nevada, after entering the Witness Security Program, but the drug cartel against which his father will testify is determined to track them down.

Tracy's Top Picks for Teens

Adventure

Across the Nightingale Floor by Lian Hearn
Tomorrow When the War Began by John Marsden
Hatchet by Gary Paulsen
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How Babies Mind Music

By Pamela Fairfield

The prevalence of music in cultures throughout the world is a testament to its influence on both human and cultural development. The archaeological discovery of primitive rhythm instruments, made from animal skins stretched over tree stumps, and wind instruments, such as bone flutes, indicates that the history of music begins with the history of the human race (Levitin, 2006). Music is an integral element of almost every human gathering throughout the world (Levitin, 2006), whether it is a celebration, a sporting event, a symphony or a funeral. Music, then, originates in tribal ritual, calling together groups of people to enjoy and bond in the pleasure of auditory experience. Introducing our young to the communal nature of music serves to further their understanding of the wide world of human experience they will encounter and eventually learn to navigate. By encouraging new parents to bring their babies and preschoolers to babytimes and storytimes that offer music together with rhyme and story, libraries increase the chance of enriching the lives of families with not only with early literacy development but also with the social and aesthetic pleasure that music offers.

The process of language acquisition that leads to literacy is now believed by many to begin in the womb with the important recognition of a baby's first external sensory

experience being the sound of her / his mother's voice (McGuinness, 2004). This definitively contradicts the less current ready-to-read theory, positing that a child cannot learn to read until a certain level of development, both physical and mental, has been achieved (Greene, 1991). The compelling notion of voice recognition in the womb combines well with the findings of Daniel Levitin, Professor of Psychology and Behavioral Neuroscience at McGill University, who reveals in recent research that the auditory system of the fetus functions at full capacity at approximately twenty weeks after conception. Surrounded by amniotic fluid inside the shell of the mother's body, a fetus experiences auditory sensation that Levitin vividly compares to that of an adult waking from sleep (2006). When we as adults wake from sleep, we hear a peripheral beat that occurs at the edge of consciousness and later translates into a pounding in our feet. We become aware little by little that we have reached consciousness as our bodies acclimatize to the familiar sounds around us—moving, shuffling, wiggling. They weave together with no beginning and no end, becoming the recognizable and comforting sounds of the sentient world (Levitin, 2006). This is very similar to the fetal auditory experience, as the speeding up and slowing down of the mother's heartbeat, together with the muffled sounds of her voice, become an integral part of the continuum that makes up the comforting and familiar surroundings of the womb.

Remarkably, recent research shows that a fetus can hear and remember music. The intriguing experiments of Alexandra Lamont of Keele University in the UK show that babies at one year of age recognize and prefer music that was played to them in utero (Levitin, 2006). In these experiments, mothers chose one piece of recorded music to play repeatedly during the final three months of gestation. This song was heard by the babies on a regular basis along with the daily muffled sounds of the outside world. The mothers were not allowed to play these songs to their babies again until the experiment recommenced, when the babies reached one year of age. At one year, Lamont invited the infants back to the experiment, building on the "conditioned head-turning technique," established by John Columbo, Anne Fernald and Peter Jusczyk in the 1960's (Levitin, 2006, P. 218). Lamont placed the babies between two speakers, playing different songs or sound stimuli from each. This technique was randomized by producing the sound stimulus under study from different locations; for example, the chosen in utero song was played through one speaker for half of the time and then, through the other speaker for the rest half of the time, mixed among a succession of other sound stimuli. Lamont found that the babies consistently spent a longer time looking at the speaker from which the prenatal song played, confirming their preference for in utero music. She also found that the young babies generally preferred faster, upbeat music. A control group of one-year-old babies who had not experienced the chosen prenatal music showed no preference to the chosen songs whatsoever. These experiments show that music learned in the womb will be remembered by babies at the age of one year, contradicting the previous notion of childhood amnesia (Levitin, 2006).

Mothers around the world have been calming their babies with lullabies for as long as our living generations can remember. Based on this world-wide cultural tradition, it is not surprising that research now suggests that babies who are played or sung lullabies before birth are calmed and soothed easily by these same songs once they are born (Young, 2003). The parent-child relationship, then, can begin in the prenatal

environment, highlighting the importance of a mother and baby's acoustic environment before birth. A calm and quiet environment, away from heavy machinery and infused with soft, meaningful sound—especially lullabies sung by the expecting family—is now believed to be the preferred environment in the month prior to birth (Young, 2003).

The foreign surroundings of the external operating room filled with a plethora of new and invasive stimulations is a formidable proving ground for a newborn baby. For babies who are premature and/or low in birth weight, music is being explored in the fields of healing arts and medicine arts as a helpful way to reduce the stress for infants who may need intensive care, in addition to helping their accompanying families (Young, 2003). Research shows the contribution music has made in positively affecting the emotional and physiological well-being of babies who need medical intervention. One study found that hospital stays for babies in special care were reduced by an average of five days for babies who were played lullabies three times per day (Caine, 1991). In another study, parents were taught to identify the signs of over-stimulation in babies who were in neonatal intensive care; and then they were encouraged to use music and massage to reduce their baby's distress. The key elements used in the music-massage therapy were: eye contact; quiet voices; gentle touch; soft rhythmic music—ideally sung; and decreased stimuli, such as dim lights and quieter sounds (Whipple, 2000). The newborns in the music-massage group gained weight and left the hospital sooner than those in the control group who did not receive the music-touch therapy (Whipple, 2000).

The idea that fetuses are not only listening in, but actually remembering and being comforted by music played or sung to them in the womb brings to the forefront the critical nature of the prenatal relationship. A family, then, can welcome their new member into “tribal” ritual before the baby physically appears, making way for a post-natal setting that is closely connected to the womb through song. The notion that pre-born babies are alert and attentive to voice, touch and music is very recent and discounts the traditional conception that babies lack the ability to think or feel and are nearly inert; however innovative programs like those created by Maggie O'Connor have been developed to address these issues (Young, 2003). O'Connor runs Sound Start—a series of prenatal sessions that incorporate music in the Healing Arts unit attached to St Mary's Hospital on the Isle of Wight. The program includes running five singing and music groups for six weeks each that address three developmental stages. The first stage takes place for six weeks following the 26th week of pregnancy, when it is known that the pre-born baby's ability to hear sounds outside the womb is well developed. The second and third stages take place after birth when the babies are three months and nine months old, respectively (Clift, 2002). Angelina Grimshaw, Sandra O'Toole and Maggie O'Connor facilitate the groups throughout the island.

The groups include the following kinds of activities (adapted from Young, 2003):
1) Vocal toning (singing long vowel sounds on one continuous note) helps create internal resonances. It is relaxing both for mother and baby because it slows down breathing.
2) Gentle singing of lullabies and other songs, combined with stomach massage, helps induce relaxation

- 3) Making up words to known tunes helps personalize songs for a mother and her own baby. Mothers are encouraged to find a special song for their baby and to sing it every day.
- 4) Combined singing by the whole group creates a listening experience for the babies in the womb.
- 6) Partners talking and singing to the baby helps introduce the second parent.
- 7) Encouraging parents to find lullabies and baby songs that have been part of their family and their community encourages cultural heritage, particularly in families with diverse histories.

The benefits of programs like Song Start for babies and their families are countless, not only neurologically but socially. It is now known that music enhances activity in all of the regions of the brain, not just in the right hemisphere, which was once thought to be the centre of all creative output (Levitin, 2006; Mithen, 2005). In order to understand music, the human mind accepts and decodes multiple dimensions simultaneously, such as rhythm, meter, tone, timbre and pitch (Levitin, 2006). Closely linked to Cartesian logic—"I think therefore I am"—many believe that music, like color, does not exist in the external world. Newton was the first to discover that light is colorless. Light waves are distinguished by different frequencies of oscillations; and when they impact the retina, a series of neurochemical events occur that results in a mental representation we call color (Levitin, 2006, para. p.21). Just as the brain sorts and makes sense of the various light waves that form the hue of pink, the brain likewise breaks down and interprets the different dimensions in music that would otherwise render it simply noise. For example, sound waves themselves do not have pitch; a human or animal mind "must map them to that internal quality" we understand as pitch (Levitin, 2006, p.21). The complex system of decoding music seems to be a task babies are pre-disposed to do. If we think of the rapid brain development that a pre-born baby is undergoing, what better way to assist growth than with music that resonates from the mother's voice? It is no surprise that studies are suggesting that babies who are sung to show advances in general development, as well as enhanced emotional balance (Whitwell, 1999). The notion that music is "the language of emotion" has been proven by numerous studies (Mithen, 2005, p. 100). But most intriguingly, Mithen's research (2005) takes it one step further, suggesting that "music has a developmental, if not evolutionary, priority over language" that is demonstrated by an infant's preference and ability to understand the musical nuances of melody, tempo, tone and rhythm of "motherese" or "infant directed speech" (IDS), long before they are able to understand the meaning of words (p. 69). Researchers have also proven that these elements of music exist in the language of animals and are particularly present in studies exploring PDS or "pet directed speech" (Mithen, 2005, p.74). Many Darwinists believe that human communication began with sounds, much like those produced in families of monkeys, gorillas and chimpanzees and that these sounds form songs that call forth the family, often resulting in group activity. In the human world, music and singing primarily happen in groups or with an audience of at least one—often a child and its parent (Mithen, 2005). Studies show that the human voice changes its tone dramatically when singing in the presence of another human, especially a baby.

One of the most valuable aspect of programs like Song Start, then, is the early welcoming of the pre-born baby into the larger circle of the family, who selects songs that are important to their personal and cultural history, that in turn, give context to the larger organization of the human tribe. Socially inclusive programs like Song Start are an important counterpoint to Western culture, which, often by default, isolates mothers and their newborns from the larger society. The obstacles that O'Connor and her fellow music therapists encountered when they first began their programs—primarily low attendance, resulting from and embarrassment with regards to singing (Clift, 2002)—illustrate Levitin's point that Western culture, unlike indigenous cultures, has created a vast chasm between the music of professional musicians or music savants and the music of everyday citizens (2006). Welcoming mothers and families to music groups for the common purpose of creating strong prenatal relationships brings humans one step closer to the positive tribal interactions of our ancestors.

The intricate relationship between music and humor holds a vital element that positively affects a baby's understanding of the components of library programming. Music, like humor, contains the inherent quality of anticipation in order for humans to feel the full pleasure of its presence. Levitin (2006) says that our appreciation for music is intimately related to our capacity to learn the underlying structure of the music we enjoy and to predict what will come next. He likens the experience to our understanding of grammar in spoken and signed language (2006). Peter Kay (2006) suggests that "music itself is built upon the frustrations of expectations," meaning that a composer must vary the inner resolutions of phrases, toying with established patterns in order to hold the suspense of her/his listening audience (para. p. 48). With expectation can also comes frustration, when left unfulfilled; but the power of anticipation for a new baby attending its first few weeks of library programming can not be denied. Rhymes like "A Smooth Road to London Town," "Leg Over Leg" and "This Is the Way the Lady Rides" all play on anticipating the immediate future in order to bring forward emotional response. A baby will engage in the process of prediction, once she/he has heard a rhyme like this more than once, "Leg over leg/ The dog went to Dover/ When he came to a style/ Woops! He went over!" The baby now relies on what she/he knows in order to feel the full emotional impact that comes as mother scoops her baby and drops her gently during the line, "Woops! He went over!" Nowhere can the process of anticipation, so critical to the human understanding of music and humor, be illustrated more vividly than during a Babytime with 30 babies all waiting for the moment they will be scooped into the air by a loving parent. Nursery rhymes often result in great pleasure that guarantees a baby's willingness to participate and learn new activities in a group setting, assuring her/his desire to return to the program week after week. These rhymes sprinkled between songs that a baby grows to love and look forward to have an irrevocably positive affect on the baby's ability to accept language. The humor involved in rhyme readies a baby for the level of anticipation needed to appreciate a musical experience. Actions, rhymes and music, infused with laughter and joy, can combine in simple yet inventive ways to help ensure a positive journey into the world of literacy. If we think that "Twinkle, Twinkle Little Star" becomes the tune for "Baa, Baa Black Sheep," and eventually develops into the melody of "A,B,C,D,E,F,G," we can see how library programming for babies helps

build the foundation of comfort and confidence necessary for a child to later take on the complex task of learning to read and write.

The valuable conclusions of research addressing prenatal auditory experiences remarkably point to the ability of pre-born babies to hear, decode and remember music played and sung to them in the womb. Although babies can not yet understand our language, they are learning as soon as they can open their eyes and apparently long before! By gently singing or chanting rhymes while holding and rocking newborn babies, parents and caregivers instill the feeling of love into language, creating a positive association between words and human connection that children will later draw on, as they engage more deeply with reading and literacy skills. Baby programs incorporating music and song can give parents the extra tools needed to assist in the difficult negotiation a baby must orchestrate in order to navigate in the external world where she/he will spend the rest of her/his life. By continuing to come together in groups to join in the welcoming of newborn babies, we not only strengthen the freshly formed bond between a parent and a child but we engage in social interaction that is inclusive and aids in relieving the isolation so inherent in Western culture, while recalling the ritual elements of our ancestral tribes.

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Sex Differences and Their Implications for the Creation of Storytime Programs

Submitted by Susan Redmond (paper written for Library 529, Services for Families and Early Literacy in the Preschool Years Allison Taylor-McBryde

*What are little boys made of?
What are little boys made of?
Frogs and snails,
And puppy-dogs tails,
That's what little boys are made
of.*

*What are little girls made of?
What are little girls made of?
Sugar and spice
And all that is nice,
That's what little girls are made of.*

This old Mother Goose rhyme reflects an outdated view of boys and girls, but what it does reveal is the recognition that there are differences between boys and girls. Leonard Sax in his book Why Gender Matters: What Parents and Teachers [and Librarians] Need to Know About the Emerging Science of Sex Differences states "many educators and policymakers stubbornly cling to the dogma of 'social constructionism,' the belief that differences between girls and boys derive exclusively from social expectations with no input from biology". (Sax, p.9) For Sax the recognition of the innate differences between the sexes is imperative if parents and teachers [and librarians] are going to educate boys in ways that helps them to reach their full potential. This paper will examine the physical and physiological differences between boys and girls with a view to how understanding these differences can better able children's librarians to create storytime programming that enhances the learning of both sexes.

In his chapter on male and female brains, Sax talks about a study done by Janel Caine, a Masters student at Florida State University. What was interesting about Ms. Caine's study was not what she found – that preterm babies "who had music played in their crib grew faster, had fewer complications, and were able to be discharged home from the hospital about five days earlier on average than babies who didn't receive music therapy" (Sax, p.16), but what she did not acknowledge in her study. Sax found that when he went back into her study, her results showed that preterm girls who had had music played to them left the hospital, on average, nine days earlier than girls who did not. Preterm boys who had had music played to them, on the other hand, did not leave the hospital any early than boys who had not had music played to them. Interestingly, Ms. Caine "never mentioned this gender difference in her results, neither in her thesis nor in her subsequent publications". (Sax, p.16)

Her results, both for discharge and gender difference, were confirmed in another study done on even more premature babies. These preterm babies had Brahms' lullaby hummed to them over and over by young women. Again the girls had the same results as in Caine's study in terms of growth, complications and discharge, but this time they left

twelve days earlier than premature girls who were not hummed to by the young women. Once more there were no differences in the boys' results. (Sax, p.16) What neither of these studies looked at were the reasons for these different responses.

A study done by pediatric audiologists, Barbara Cone-Wesson, Glendy Ramirez and Yvonne Sininger found that when babies were played a 1,500 Hz tone, there was an 80% greater response in girls than boys. (Sax, p.17) Professor Jane Cassidy from Louisiana State University did a study on newborn children and discovered that girls' hearing was significantly more sensitive than boys, "especially in the 1000 to 4000 Hz range". (Sax, p. 17) This range of hearing is what enables infants to distinguish one constant sound from another. Infants who can hear easily and well within this range are better able to discern the differences between the words such as like and light, which in turn helps them to develop a stronger understanding of language. This stronger understanding is crucial for infants and toddlers who are beginning to build the language needed for concept development.

Michael Gurian in his book Boys and Girls Learn Differently!: A Guide for Teachers and Parents [and Librarians] also talks about this difference in hearing between boys and girls. For Gurian, if girls are better able to hear when they are being spoken to at an early age, it would explain why they "tend to have better verbal abilities and rely heavily on verbal communication" while "boys tend to rely heavily on non-verbal communication." (Gurian, p.27) This difference in hearing poses huge problems for boys according to Gurian. We live in a culture that relies heavily on talk and as a result, says Gurian, "We are all far better trained at listening to words than at watching silent cues, which often makes communication with a male difficult". (Gurian, p.27) If, as the studies suggest, boys are unable to hear well as girls, they are at a definite disadvantage when it comes to speech and language development. While they are still able to develop these abilities, this lack in their aural capacities impedes or slows their development down in this area. (Healey, p.167) But it also makes a difference in how we should be speaking to boys.

According to Jane Healey, "female infants are more sensitive to voices". (Healey, p. 167) This sensitivity translates into girls being "more easily startled by loud noises". (Healey, p.167) Eli Newberger, in his book The Men They Will Become notes that boys' hearing "will require eight to ten years of development to acquire the full refinement of adult hearing. Even then, [they] will not hear as acutely as the average girl will". (Newberger, 41) This is why, when Newberger is speaking to his new grandson, he speaks "a little louder than I need to speak to Mary Helen" who is the baby's mother. (Newberger, p. 41) Michael Gurian, in his book The Minds of Boys: Saving Our Sons from Falling Behind in School and Life echoes Newberger's observation. In his chapter on helping boys in preschool, Gurian suggests that teachers "adjust the tone and timbre of your voice to make sure that the boys are hearing instructions". (Gurian, p.97) So it would appear that boys need voices to be louder in order for them to be able to hear what is being said to them. But it is not just in hearing where boys react differently to girls. Boys' see differently too.

Jane Healey says that girls "respond more readily to face-to-face contact" (Healey, p. 167) than boys. This is because "girls are prewired to be interested in faces". (Sax, p.19) Boys, on the other hand, are "prewired to be more interested in moving objects". (Sax, p. 19) The reason for this, according to Leonard Sax, is that the anatomy of boys' and girls' eyes is quite different. The retina in the eye is composed of different layers. In one of these layers are the rods and cones, which are the photoreceptors or the light sensitive layer of the eye. Rods are sensitive to black and white, while cones are sensitive to colour. Rods and cones send their signals to a layer of ganglion cells, which is also broken into two different types; the magnocellular or M cells and the parvocellular or P cells. M cells are primarily wired to the rods, while the P cells are the primary receptors for the cones. Since M cells are only connected to rods, they respond to black and white while P cells are wired to cones or colour sensors. M cells send their information to the region of the cerebral cortex that specializes in the analysis of spatial relationships and object motion, while P cells send their information along a different pathway to cerebral cortex that specializes in the analysis of colour and texture. In practical terms what this means is that M cells are motion detectors, while P cells are meant to relay to the brain what it is the eye is looking at. What is critical to this discussion is that "every step in each pathway, from the retina to the cerebral cortex is different in females and males". (Sax, p. 20) M cells are thicker in structure than P cells, which tend to be smaller and thinner. Boys have thicker retinas than girls. The reason for this is that boys' retinas have more M cells than girls, whereas girls have more P cells than boys in their eyes. Research such as this explains why girls, when they draw, use warmer colours such as red and orange, whereas boys tend to use colder colours such as grey and blue (Sax, p. 24), as well as explaining why boys are much more likely to be interested in things that move, as opposed to girls who are much more interested in faces. But differences in boys and girls are not limited to their senses. There is a large amount of research to show that there are actual differences in boys and girls brains.

"Most scientists now agree that there are genuine differences between the average female and male brain". (Healey, p.168) In particular, a section of the brain called the splenium, located in the back of the corpus callosum is 20% larger in females than it is in males. (Gurian, p.27) The splenium is what allows for "cross-talk between the hemispheres". (Gurian, p.27) This "cross-talk" is what allows girls to "use both hemispheres [of the brain] interchangeably, which may account for their skill at picking up nuances of a situation or do several things at once". (Healey, p. 169) It may also explain why "the left hemisphere of the brain is clearly specialized for language function in men [while] that asymmetry is much less noticeable in women". (Sax, p. 12) Women, in fact, "use both hemispheres of their brain for language. Men don't." (Sax, p.12) This left hemisphere specialization of the male brain may also explain why boys' language development may be slightly more delayed than girls. Boys tend to have "more assertive right hemispheres, particularly when they are young". (Healey, p. 169) As a result they are much more interested "in large motor and visual-spatial play activities"(Healey, p. 169), than in language development, which is a left hemisphere activity. It may also explain why boys prefer nonfiction reading.

According to Leonard Sax boys' ability to link their emotional information in the amygdala with their language information in the cerebral cortex doesn't work, as it requires "two different parts of the brain that don't normally work together". (Sax, 107) As a result, "boys can sometimes take hours to process emotively (and manage the same information as girls)". (Gurian, p.31) This inability to process emotions as efficiently as girls also makes boys more emotionally fragile than girls, who are much more adept at processing and talking off the hard edges of a stressful situation. This is most likely the reason for why boys seem to prefer nonfiction reading, while girls prefer fiction. Non-fiction requires less from the reader, while fiction often requires that the reader be able to identify with the character and their emotional journey. But boys are not just different in their physical makeup from girls. They also respond differently physiologically as well.

Up until the 2000 all the research done on the "fight or flight" response in humans centered on how men responded to such situations, with no attention at all paid to how women might respond in a similar situation. It was just assumed that the female physiological response in such situations would be mirrored in the male response. It was not until 2000 when Shelley Taylor and her associates actually studied the female response to stressful situations that differences came to light. It was already well documented that when men/boys are exposed to a stressful situation that the autonomic nervous system known as the sympathetic nervous system sends a rush of adrenaline into the body, causing the man/boy to experience a thrill or a sense of excitement. What Dr. Taylor and her associates discovered is that when women/girls are exposed to exactly the same threat what happens is that their parasympathetic nervous system is activated resulting in a rush of acetylcholine rather than the adrenaline that men/boys experience. The release of acetylcholine in women/girls "causes an unpleasant nauseated feeling". (Sax, p.69) The "thrill" that boys experience is the reason why when they are "given a choice between violent fairy tales and warm and fuzzy fairy tales, usually choose the violent stories". (Sax, p.59) This preference for more violent stories has been shown in boys as "young as two years of age". (Sax, 58) But what does all this research mean for children's librarians?

In Connecting Boys with Books: What Libraries Can Do Michael Sullivan talks about the fact that the "vast majority of children's librarians are female". (Sullivan, p.5) For Sullivan this means that female librarians "understand and respond to the needs of girls more easily then they will to those of boys". (Sullivan, p.5) Sullivan's statement is particularly cogent if the research that was presented earlier in this paper is taken into consideration. For example the girls who come to the library for storytime are going to be much more able than boys to hear what the librarian is singing or reading, if the librarian uses the normal tone that she would use to communicate. It is probable that most women (read librarians) do not even realize that men and boys are unable to hear as well as they do. Knowing about this research would enable librarians to use a more appropriate tone and timbre when presenting storytimes to mixed groups of children that allow not only the girls to participate fully, but the boys as well.

Boys' inability to hear well in the higher range of speech has other implications for storytime. Boys because they are unable to hear as well in the vocal range normally

used to speak to them, need to be given more time and opportunities to pick up on songs, rhymes and stories says Opal Dunn in her article "Talk Back". Gurian agrees and suggests that while "verbal repetition is a good learning tool for all children", (Gurian, *Mind of Boys*, p. 99) it is particularly critical for boys. In fact, Gurian suggests that any verbal instructions or lessons be repeated at least three times to give the boys a chance to really understand what was being said. In the case of storytime, this may mean repeating any song or rhyme three times so that the boys are better able to understand and, in the case of preschoolers, remember what was said.

Reciting rhymes provides opportunities for boys to use a lot of language unconsciously. According to Dunn what is "particularly popular with boys are rowdy rhymes and songs with animal noises and sounds that go 'bang' and 'boom'". This means that rhymes such as "The Cobbler" would be a good choice when creating material for a storytime with boys.

. The Cobbler

(Do this rhyme on your child's foot)

There is a cobbler on our street

Mending shoes for little feet

With a bang

With a bang

With a bang, bang, bang.

Mending shoes the whole day long

Mending shoes to make them strong

With a bang With a bang

With a bang, bang, bang.

Books such as Robert Heidbreder's Drumheller Dinosaur Dance with its rhythmic boom, boom, booms and repeated chants, John Lawrence's This Little Chick with its gleeful animal sounds or Glen Rounds' Old MacDonald Had a Farm with all its wonderful song and animal sounds are perfect for use in a storytime with little boys who are looking for more raucous tales and rambunctious sounds.¹

According to Dunn, "many boys appear to have less control over their voice than girls, who find it easier to modulate their tone". (Dunn, "Talk Back") Based on the research that was presented early this may be due, in part, to boys' inability to hear as acutely as girls. Presenting books such as Mo Willems' Don't Let The Pigeon Drive the Bus, which encourages call and response from the audience, would help boys in developing that type of control when using their voices. Dunn encourages anyone working with young children to give "boys in the early years more opportunities to use their voice in speech and singing". (Dunn, "Talk Back") Storytime, with its strong emphasis on singing and repetition of rhymes is the perfect opportunity for boys to participate in those types of activities.

As discussed earlier in the paper, boys at an early age prefer literature that is a more violent in nature. This is why rhymes from books such as Judy Sierra's Monster Goose should be considered when developing storytime programs:

Cannibal Horner

Cannibal Horner

Sat in the corner

Eating a people potpie.

¹ If you are looking for good suggestions for books to use with younger boys in storytime, be sure to visit Jon Scieszka's site *GuysRead* (<http://www.guysread.com/>).

He bit his own thumb
And cried, "Oh, yum, yum,
A tasty young morsel am I!"

or stories such as Jon Scieszka's The True Story Of The 3 Little Pigs with its wonderful depiction of the old fairy tale as told from the wolf's perspective.

"Boys have a robust humour which can be brought out through fun picture books, not always appreciated by girls", says Opal Dunn. Including books such as David Roberts' Dirty Bertie, the story of a little boy whose hygiene leaves a much to be desired, or William Kotzswinkle's Walter The Farting Dog, whose title says it all, are books that will be strongly appreciated by the boys in a storytime audience. For reasons that were discussed earlier, even boys at younger ages have a keen interest in books that are considered non-fiction. For younger boys, these types of books can be presented during storytime in the form of stories such as Ruth Krauss' The Carrot Seed, Donald Crews' Freight Trains or Anne Rockwell's Planes and Big Wheels.

The creation of any library storytime program requires a strong knowledge of age appropriate literature, rhymes and songs. What is not always taken into consideration is the differences in the abilities of the participants, particularly boys, to be part of what is being offered. Knowing the differences between how the sexes are able to hear, understand and process the material being presented allows librarians to create storytimes that are beneficial to all the children in the program.

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Red Cedar

Welcome back to fall!

The Red Cedar and Stellar Awards 2009/2010 will launch during Children's Book Week in November. Please keep checking the Red Cedar Award website at www.redcedaraward.ca and the Stellar Award website at www.stellaraward.ca for any updates. The 2009/2010 Stellar Award and Red Cedar Award nominees are on the websites (only the Red Cedar nominees are a little hidden, under the tab for the Group Leaders Resources Website). I hope you enjoy the reading! On another note, I would like to announce that Noreen Ma from Vancouver Public Library will be stepping in as the new YAACS and Red Cedar Liaison. I have very much enjoyed my years with the Red Cedar and YAACS and I will continue enjoying reading the Red Cedar and Stellar books! Noreen will be a wonderful liaison and will keep you posted on all the Red Cedar and Stellar updates.

All the Best and have a wonderful fall!
Goodbye,

Christina Gerber



Stellar Awards

Story Club for 6 to 8 year olds

Submitted by Kate Pollock,
Childrens and Family Literacy Librarian, Emily Carr Branch , GVPL

Last fall I started a new book club program for 6 to 8 year olds. Called *Story Club* the program was aimed at “kids who love stories no matter what their reading ability” and focused on the longer picture books suitable for this age.

During the hour-long after school meetings kids listened to stories, ate snacks and completed a simple craft. Although the first meetings were fairly informal themes were developed for the later sessions.

Initially it was my intention to use more ‘ice breaker’ and word game activities during the program. However as attendance was roughly split between keen young readers and ESL students I avoided activities, which would put anyone on the spot. We did play some word and guessing games, but they were limited to those where kids could choose whether to actively participate depending on their level of comfort. Riddles were good as all the kids enjoyed the guessing process even if they didn’t voice their guesses.

As kids arrived they filled in nametags and chose a book to look at from the table of new and theme related books and magazines. When most of the kids had arrived and were sitting on the storycarpet I read the first and sometimes second story. They would then work on a relatively simple craft (one that could be completed in 20-30 minutes). As they finished the craft they came back to the carpet for a last book or word game. I handed out snacks of juice boxes and cookies at the end of the session. Sometimes I would also have theme related word searches or puzzle handouts for kids to take home.

The Story Club succeeded beyond my expectations. After starting with an initial group of 8 kids I eventually had to cut off registration at 15. Both the keeners and the ESL kids seemed to enjoy the ‘no-pressure’ format and the stories. I varied the hour with ‘draw and tell’ and tried to develop open ended crafts that allowed older kids to do more while not frustrating the younger ones. The pirate themed session where we made treasure maps on brown craft paper was a good example.

StoryClub Winter 2009

Themes, books and crafts

January – Pirates

Books;

Pirates don’t change diapers – Long & Shannon
Pirate Pete’s Talk Like a Pirate – Kim Kennedy

Draw & tell – Jaunita the Whale

Craft: Pirate maps with brown paper

February – Dinosaurs

Books:

When Dinosaurs came with everything
Draw and Tell – William and Warble

Craft – Dinosaur puppet

March – Fractured Fairy Tales

Books:

Falling for Rapunzel by Leah Wilcox
The True Story of the 3 Little Pigs by Jon Scieszka
The Frog Prince Continued by Jon Scieszka
Monster Goose by Judy Sierra

Craft: frog from TP roll

<http://www.dltk-kids.com/animals/mfrog2.htm>



April - Disgusting!

Books:

Thelonius Monster's Fly Pie by Judy Sierra
Poems from: Be Glad Your Nose is on Your Face / Jack Prelutsky
Wild Boars Cook by Meg Rosoff
Monster Goose by Judy Sierra

Activity – create a disgusting recipe or menu

See: *Words that start with 'pi'*, page 75 'Be glad your nose is on your face'

Craft: Slime

May– Puzzles

Books:

Toll Bridge Troll by Patricia Rae Wolff
One grain of rice by Demi
One Riddle, One Answer by Lauren Thompson
More True Lies by George Shannon
ABC Animal Riddles and
Alphabet Riddles both by Susan Joyce

Craft: tangram puzzle

Other books which worked with this group:

Once upon a cool motorcycle dude by Kevin O'Malley

Scuttle's big wish by Sean and Ryan Delonas

The boy who loved bananas by George Elliott

Tyrannosaurus Drip by Julia Donaldson

StellaLuna by Janell Cannon

Hooway for Wodney Wat by Helen Lester

National Writing Contest for Habitat for Humanity-

Dear Yaacs Members,

There is an amazing contest taking place this fall for students across Canada. Below is the detailed information as well as a link to the official contest website. There is a great poster available on the website that would be great for posting in your libraries. (Under the 'teachers' section)

If you have any questions or are interested in further promoting this contest please e-mail me – Cayley Kochel Kochel@veritascanada.com

From October 5 to November 13, 2009, students in grades 4, 5 and 6 can enter the third annual **Meaning of Home writing contest** in support of Habitat for Humanity. We wanted to make teachers aware of this initiative as soon as possible, as we know how busy the September back to school season is.

By entering, students have the chance to make a difference in their community – the winner will be part of the ultimate gift: A \$60,000 contribution towards the building of a Habitat home in or near the winner's community.

The best part is: **Teachers can incorporate the writing contest into their classroom activities and assignments.** As you know, one of the key elements of language learning is to interact and connect with individuals. Here's how the writing contest helps teachers meet some core requirements:

- The writing contest provides students with the opportunity to produce an original piece of work that reflects their capacity for independent critical thought.
- The contest is an activity that students will see as meaningful; one that challenges them to think creatively about a topic that directly impacts their lives – the meaning of home – and will ultimately improve their writing skills.

You can download a complete, ready-to-go Education Module – including a lesson plan, activity ideas, writing tips and a Habitat for Humanity fact sheet – and **full contest details at www.meaningofhome.ca** (French: www.sensdunchezsoi.ca)

This year's contest has an exciting new element – YOU can decide the winner! Finalists' entries will be displayed on www.meaningofhome.ca and voting will be open to the public. It's a great way to get students excited about participating and let Canada know how involved your school really is! Check out the difference last year's winner made: <http://www.yourhome.ca/homes/article/589712>

Many thanks for your support!

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A Not-So-Spooky Storytime
Planning and Bibliography
By
Pamela Fairfield and Duncan Olenick



1. Hello Song:

“Three Little Witches.” CanTeach. 12 Oct. 2008

<<http://www.canteach.ca/elementary/songspoems8.html>>.

An easy-to-follow cheerful song, “Three Little Witches” (sung to the tune of “Ten Little Indians”) creates a welcoming environment and thematically sets the tone for our upbeat, preschool Not-So-Spooky Storytime.

2. A Short Introduction to the History of Halloween inspired by:

Kalman, Bobbie, and Susan Hughes. We Celebrate Halloween. New York: Crabtree, 1985.

The introduction will provide context to the stories and themes we will focus on in our storytime. It addresses seasonal vocabulary that may be new to some preschoolers while at the same time explaining why Halloween is celebrated in Canadian culture, so that parents and children from diverse backgrounds understand the relevance of this holiday.

3. Folktale inspired by Jane Cobb taught at her Spooky Storytelling Workshop October 17, 2008:

Read MacDonald, Margaret. “The Gunny Wolf.” Twenty Tellable Tales: Audience Participation Folktales for the Beginning Storyteller. New York: Wilson, 1986.

“The Gunny Wolf” is a traditional tale involving mystery, suspense, bravery, a child’s cleverness and a wily old wolf. To tone down the fright-factor of the wolf, we have redesigned the tale making it more gentle for our 3-5 year-old age group. This is an intriguing, interactive story inviting children into the imaginary world of the storyteller through the sounds of the main characters.

4. Stretching Song:

Read Macdonald, Margaret. “Reach for the Stars, Reach for the Moon.” Booksharing: 101 Programs to Use with Preschoolers. Hamden, Connecticut: Library Professional Publications, 1988.

After listening to the story of “The Gunny Wolf,” our listeners will need to stand up and shake out their sillies. By teaching this stretching rhyme we will give parents and children a chance to use their imaginations, encouraging them to become witches that fly through the night.

5. Poem Story Book:

Goodhart, Pippa. Three Little Ghosties. London: Bloombury Children’s Books, 2007.

This book features creative language (“Three little ghosties, sitting on their posties, eating buttered toasties, telling big boasties...”) that makes learning about language and reading fun and inventive for preschool children. The illustrations are charmingly unique and the book offers a light-hearted and endearing take on ghosts and other spooky creatures.

6. Circle Song:

“Hallowe’en Sounds: Three Little Witches.” CanTeach. 12 Oct. 2008

<<http://www.canteach.ca/elementary/songspoems8.html>>.

After reading Three Little Ghosties, our listeners will need to stand up once again and carry out physical activity. “Three Little Witches” is a cheerful and easy-to-learn tune that we have adapted into a circle song where children can stamp their feet and clap as we all sing.

7. Counting Book:

Silverman, Erica. The Halloween House. New York:, Farrar Straus & Giroux, 1997

We were pleased to discover this engaging Halloween counting story in which vampires, spiders, monsters and other spooktacular creatures count away the night. While teaching counting, this book acts as a gentle, non-threatening introduction to characters typically associated with Halloween, like Vampires and

Werewolves. Children will enjoy the sounds of the Halloween friends they find in a book where rhythm and cheerfulness surround the story.

8. A Craft Story:

The Little Orange House

This unique craft story activity was provided by Duncan's mother, Mrs. Olenick, who taught Kindergarten in New Westminster for over 30 years. Mrs. Olenick used it with her class every year for several decades and highly recommends it as an age appropriate activity that tends to generate interest and conversation among children during storytime.

9. A Good-Bye Poem and Fingerplay:

Cobb, Jane. "Five Little Jack-O-Lanterns Sitting on a Gate." I'm a Little Teapot! Presenting Preschool Storytime. Vancouver, BC: Blacksheep Press, 1991.

This fun little poem will be chanted as a friendly way of ending our storytime. It encourages imagination and audience participation through the act of pretending our fingers are five little jack-o-lanterns. The ending of this poem is an appropriate way to wind down our storytime as it leaves the children and caregivers on an upbeat and not-so-spooky note that will encourage them to return to our storytimes again.



TD Canadian Children's Book Week

I am writing to invite you and other members of the British Columbia Library Association to visit the TD Canadian Children's Book Week website (<http://www.bookweek.ca/>) and apply online to host an author, illustrator or storyteller visit during Book Week (November 14 - 21, 2009).

I am also writing to introduce myself. I am the new B.C. Regional Officer for the Canadian Children's Book Centre. I have a diverse background. I am a B.C. certified teacher and have written regular columns about children's books for six years. I make frequent presentations about children's books to parent groups and professional organizations.

I am excited to take on this new challenge. I will be the local resource for people requiring information about the Canadian Children's Book Centre's publications, materials, programs, and services, as well as promoting the variety and quality of Canadian children's books. I will be involved with the C.C.B.C. Book Week Tour, I will chair the C.C.B.C.'s Best Books Committee and will provide promotion and displays for the C.C.B.C. in collaboration with other organizations. My contact information is as follows:

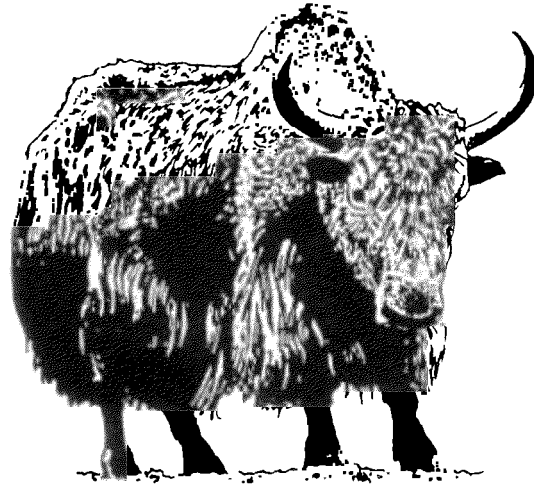
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Please don't hesitate to call on me to assist you in reaching your own objectives.

Carolyn Hart



YAACING

**THE NEWSLETTER OF THE YOUNG ADULT AND CHILDREN'S SERVICES SECTION
OF BCLA**