
YAAACING

WINTER, 2009

The Newsletter of the Young Adult & Children's Services Section of BCLA
<http://www.bcla.bc.ca/YAACS/>

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CALL FOR SUBMISSIONS

We would love to hear from you!

YAACING is published four times a year and is 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 – April 1st

Fall issue for September/October – August 1st

Winter issue for December/January – November 1st

Next Deadline:
Spring Issue: Feb. 1

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Message from the Co-Chairs

Season's greetings YAACers, and Happy New Year!

It's been a very busy and productive Fall for YAACs this year.

We sponsored two rhyme-time workshops in the Lower Mainland, organized by the YAACs Membership Secretary Maryn Ashdown and our Lower Mainland Continuing Education Coordinator, Sara Grant. Maryn came up with the idea for the workshops (and did a great job facilitating too)! Response from participants has been fantastic. Everyone asks if this workshop could become an annual event. A big thank you to Randi Robin and Jodi Peterson who hosted the event in Vancouver, to Vancouver Public Library for organizing and printing out the Vancouver handout package, and to Surrey Public Library and Sara for hosting us there. Our wonderful web people Francesca De Freitas and Valerie Wetlaufer have already posted some of the rhymes to our website, and Francesca and fellow SLAIS student Maureen Bezanson recorded all the rhymes from the Surrey workshop. Watch for more resources on the website soon.

The YAACs chairs and vice-chairs have been busy preparing a great slate of YAACs sponsored sessions for the 2009 BCLA Conference. We've recruited a wonderful new Vice-Chair, Susan Redmond, who is already busy representing YAACs on the BCLA Conference Planning Committee. Unfortunately (for us, at least) Karen Sharkey, our previous Vice-Chair, has taken a job in Switzerland.

We are partnering with the Children's Committee of InterLINK (the Lower Mainland library consortium) to sponsor Kathy Reid-Naiman's visit to Vancouver Island after her Vancouver presentations in March. Thanks to Tracy Kendrick, from Victoria for agreeing to organize and host this event, to Allison Taylor-McBride for her help from the InterLINK end of things, to Alane Wilson (BCLA Executive Director), and Heather Scoular (BCLA Continuing Education Coordinator) for help with potential funding through the 250 Sunshine Grant. Stay tuned to BCLA's website for more details as they become available. We look forward to offering Young Adult and Children's Services training and workshop opportunities to other parts of the province. This should be an exciting event, as will an upcoming YAACs puppetry workshop Virginia Charron of Kitimat is working on for our North section.

We would like to thank all the people who have taken our recruiting calls while searching for new executive members. Many new people are involved with the section either as event hosts or session conveners for the BCLA conference. Our section feels very strong and healthy as we head into 2009. It should prove to be a great year!!

Hope everyone has a great holiday and a safe, healthy and happy New Year.

Vicki Donoghue and Chris Kevlahan
YAACS Executive Co-Chairs

Message from the Editors

The Christmas season is quickly approaching and many of us are winding down our fall programs, while looking forward to holiday events shared with family and friends. It is a reflective time of the year when we can marvel at all the simple gifts that exist in abundance around us – we need only open our eyes, minds, and hearts with gratitude.

Vicki and Christopher have done a wonderful job recruiting many people interested in helping our section grow stronger and more vital. I thank all of you who have shown a willingness to share your talents, energy, and creativity with us.

This edition includes a new story by Max Tell about how increasingly important story is in our children's lives – even more so in our busy electronically wired society than ever. There are two reports from a Fathering Conference that consider ways we can connect fathers with their children through language and story. In addition, there are two different reports from members who attended the Kaleidoscope Children's Literature Conference in Calgary this fall.

SLAIS students have, once again, stepped up to the plate and contributed numerous lovely storytime ideas as well as a paper on a hotly debated topic: Gaming in the Libraries. Another article addresses the timely issue of the huge role the library can play in delivering early literacy programs (Mother Goose, in particular, as well as other preschool literacy initiatives) to young children and their families (particularly those underserved in our communities).

I hope you will enjoy all of the different perspectives presented in this edition of YAACing and will find a venue for some of the creative ideas offered by our contributors. Please consider sending some of your most successful programs, conference reports, event notices, and papers/proposals for publication. You will be sharing your ideas with those of us who work with children and youth in large and small communities throughout BC.

I wish you all a wonderful holiday full of peace, joy, and gratitude as we approach the opportunity of a New Year.

Joanne Canow
Co-Editor of YAACING



Breaking the Story Barrier

Robert Stelmach, a.k.a. Max Tell

Where are the parents? While kids are listening to stories in libraries, their parents are often chatting among themselves or on their cell phones, or reading magazines.

In the early stages of parenting, many moms and dads read stories or recite nursery rhymes to their children. Then, once their children pass the toddler stage and sometimes sooner, particularly after a second child comes along, they often set stories to one side. They stop reciting nursery rhymes; some even stop reading to their children. They leave that to teachers and librarians.

Yet, there's something special about sharing stories, not only written stories but family histories as well, that should not be lost. From the beginning of time, stories have been the life blood of a tribe. For a millennium, elders verbally passed on tribal history: the skills of hunting, the signs of changing seasons, and the do's and don'ts of survival. Stories told around the fire helped children to learn family and tribal values. They learned about anger and joy, hatred and love, punishment and forgiveness, betrayal and loyalty.

Some might say that these values and more are still taught today, on television, in movies, or in books, all of which young people can view or read on their own. This is true, except for one problem. Story today is becoming more and more stratified. Each age group and both genders are inundated with stories written just for them and them alone, excluding all others.

This stratification is evident in the actions of parents and teachers as well. At both public and school performances, one will find adults who act as if a children's show has nothing to do with them. They treat children's entertainment like a babysitter, something to divert the minds of children, so that they, the adults, may mark papers on the one hand or gossip with friends on the other.

This lack of listening on the part of adults only exacerbates the problem by teaching young people that listening is not important. If adults don't listen, why should they? It proves the old adage *monkey see, monkey do*. Many parents and teachers certainly become aware of this stratification and feel it grow over the years, until young people hit their teens and communication comes to a standstill. Even so, adults still do very little to combat the problem.

Everything out there, TV, movies, books, video games and cell phones, in spite of their incredible innovations, are helping to pull our society and our families apart. So, what can we do? What do we do as parents, teachers, and librarians? We go against the flow. We fight back.

We try to bring young people of all ages and adults together, grandparents included, to tell stories and to listen to stories, together. We bridge the gap between different age groups. We initiate buddy systems in schools and in libraries. We start reading or telling stories to children at a very early age and never stop. We sing and recite poems to them. And we listen to them as well. We listen to their stories. We listen from our hearts.

Also, we, as adults, must free the child within us. By doing so, we teach young people that it is all right to share and find pleasure in childish things. It is by allowing the child within us to flourish that we prepare ourselves to be better adults - for it is the unrequited child within that we end up carrying in a sack upon our backs.

Dubbed *the international troubadour* by the Vancouver International Children's Festival, Robert Stelmach, a.k.a. Max Tell, has toured the Pacific Rim five times. In 2007, his story, *Fiezo, the Book Burro*, was runner-up for the Writing for Children Competition sponsored by the Writers' Union of Canada. Max's fourth CD and audio book, *Little Johnny Small and Other Stories*, in English and with Spanish translations, is now available. www.maxtell.ca.

Vancouver Public Library presents



Language play for very young children and the men who love them.

BC Council for Families & Father Involvement Network
Focus on Fathers Conference
Victoria, BC: November 6-7, 2008

Marcus Mendes, Man in the Moon Program Facilitator, Vancouver Public Library

A little over 35 people from all over BC and all involved in working with men's groups attended the conference. Most of these people administer and lead parenting programs, in particular those aimed at fathers, expectant fathers, and in some cases, men in general—whether they be parents or not.

The conference participants I spoke with, including women, generally agreed that most participants of men's group participants prefer the groups be exclusively for men, with male facilitators, with children included depending on the purpose of the group.

Slightly over half the conference attendees were women. The predominance of women at the conference compared to men clearly indicates an overriding and ongoing message of the conference: that the variety of men's groups already in existence have a pressing need to find more men for leadership, facilitator roles and administrative positions.

For example, conference participants showed there is wide and clear interest in hosting a Man in the Moon groups in their communities; however, they expressed concern in finding suitable men for facilitator training to facilitate Man in the Moon programs. Most of them said that they had already experienced difficulty in finding men qualified to lead even their existing programs.

For this reason, among others, I look forward to holding another workshop for facilitator training. I would like to notify the conference attendees of the workshop, whom will hopefully, then register.

It is also possible that one of the VPL's Man in the Moon facilitators could conduct training workshops in other parts of the province, especially in areas far from the Lower Mainland, such as Northern BC or the interior.

The conference was a good place to meet most of the principle people doing organized work with men and their families in BC. Meeting with them has, I believe, established Man in the Moon still more firmly in their awareness.

At the next Father Involvement conference, I suggest that we maximize our presence there by putting on a presentation about Man in the Moon. At the presentation, we could take the opportunity to have participants answer a brief questionnaire that could provide us with some very useful information for future outreach and training around the province.

Focus on Fathers Conference
November, 2008
Sponsored by BC Council for Families – Father Involvement Network

Jon Scop, Early Years Community Librarian, Vancouver Public Library

Along with Marcus Mendes, I attended the Focus on Fathering Conference in Victoria. I found the conference to be a good introduction to the gradually growing networks of those working with fathers and male caregivers in various capacities in BC and beyond. I learned that our Man in the Moon program is already quite well-known and appreciated.

One way our program stands in sharp contrast to those of others in the room is in what I regard as an unintended consequence. At least in my (albeit very limited) experience, the fathers involved Man in the Moon already appear to be highly motivated and very involved in their babies' lives. Unlike programs which include a significant number of participants who others have flagged as high risk, the fathers I've encountered seem to see our program as an enrichment to what appear to be very strong bonds between themselves and their babies. By contrast, the other programs involving fathers represented at the conference seem to be dealing with father-child relationships which are fragile and/or face many hurdles, with one exception. Most of the programs serve populations such as non-custodial fathers, teen fathers, fathers recovering from addiction, and the like. The exception is "Connecting Fathers," a new program conducted by Mosaic in Burnaby, describing itself as helping "immigrant/refugee fathers with children 0-6 years of age gain the skills and knowledge to be successful as fathers."

The biggest insight was in identifying a group which could potentially have a huge benefit from our program: teen fathers. I learned a lot about the sub-group of teen dads who want very much to be involved with their babies, and about the hurdles they face. I'd been familiar with the landscape in the United States, where governments, eager to avoid welfare payments, will go to great lengths to establish paternity, to list fathers – willing or not – on birth certificates, and to attempt to enforce "responsibility" without providing resources for new parents. I learned that in Canada, unmarried, underage dads are generally not listed on birth certificates, and those to *do* wish to accept responsibility, and to become positive role models for their children, must first establish to the satisfaction of a myriad of agencies that they are indeed "qualified" to be good fathers. While the sentiments here are laudable, reports at the conference indicated that this results in a great many teen dads simply giving up.

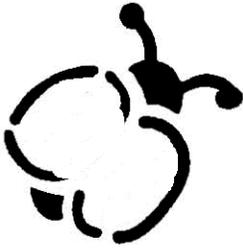
Several groups represented at the conference are attempting to address this situation by providing support to teen dads who are motivated to be good fathers. They offer parenting classes, group discussions and other programs. Attendance in these groups are often cited as indicators of probable success. Our Man in the Moon program seems like a perfect fit, a crucial educational opportunity for a group which may have no good role models for parenting.

There were other important points emphasized in various presentations at the conference. A few I found particularly interesting include:

- There are very few formal parent education programs in BC which have specific content about fathers.
- Fathers are most often depicted in such programs as disciplinarians.
- There is a need for an emphasis on relational qualities vs. “problem parenting,” (i.e., it’s not about “Did dad change the diapers this time?”)
- There is a tension between a relative rarity of involved fathers (e.g. dads have to sign in at schools, moms rarely do) vs. the expectation that dads will be involved.
- Aboriginal fathers face huge obstacles and are the most socially excluded population.
- About half of aboriginal kids in BC are raised only by their mothers.
- Fathers-only groups are important – one participant says, “It’s hard to be in groups with moms who know it all.”
- Fathers often feel marginalized by social service providers.

The second half of the second day of the conference was clearly the most interesting. David Hatfield is an independent consultant who works with adolescent boys and men, guiding them to re-examine ideas about masculinity and fatherhood. His extended workshop was highly interactive. We (including the many women at the conference) looked at male role models, how boys and men are seen and acculturated, and what men, boys and society in general need to do to be healthier emotionally and socially. While these deep issues are not overtly present in the content of our Man in the Moon programs, they provided insights into the larger pictures which form a backdrop to the work we do.

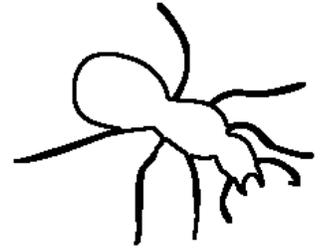




Bugs! Storytime for Grade 1

Fall, 2008, SLAIS LIBR 527

Krista Tolman and Maureen Bezanson



Story: *Big Bug Surprise* by Julia Gran.

- Ask the kids to say the line “not now Prunella” whenever you point to them.

Fast Fact: Why do bees dance? From *Bees* by Deborah Hodge.

Fast Fact: How do mosquitos buzz? From *Curious Kids Guides Insects and Bugs* by Amanda O’Neill.

Poem: Little Miss Mimble. From *Jelly Belly* by Dennis Lee (found in Jane Cobb’s *I’m a Little Teapot*).

- Say the rhyme once with actions.
- Say the rhyme again asking the kids to repeat each line back.
- Say the rhyme again together.

Folk Tale / Felt Story: The Mighty Caterpillar, in Judy Sierra’s *Silly & Sillier: Read-Aloud Tales from Around the World*.

Fast Fact: Lots of bugs pretend to be things they aren’t. From Andrew Davis’ *Super-size Bugs*.

Non-fiction book talk:

- Have 5-10 non-fiction books on hand to show the sort of books these insect facts come from.
- Highlight books to appeal to non-readers (1001 Bugs to Spot by Emma Helbrough)

Story: *Bug Dance* by Stuart, J. Murphy.

- Read story.
- Slowly demonstrate song and dance (with back to group).
- Repeat the song and dance together.

Fiction book talk:

- Have 5-10 fiction picture books to show them other stories about bugs.
- Have 5-10 easy reader books to show the different levels of readers that can be found at the library (in this case, all about bugs).

Colouring sheet:

- Hand out a colouring sheet of a bug as kids are leaving (like the Harlequin Cabbage Bug).
- The verso of the colouring sheet should have a list of all the books read as well as example picture books, non-fiction books, and easy readers about insects available at the library.

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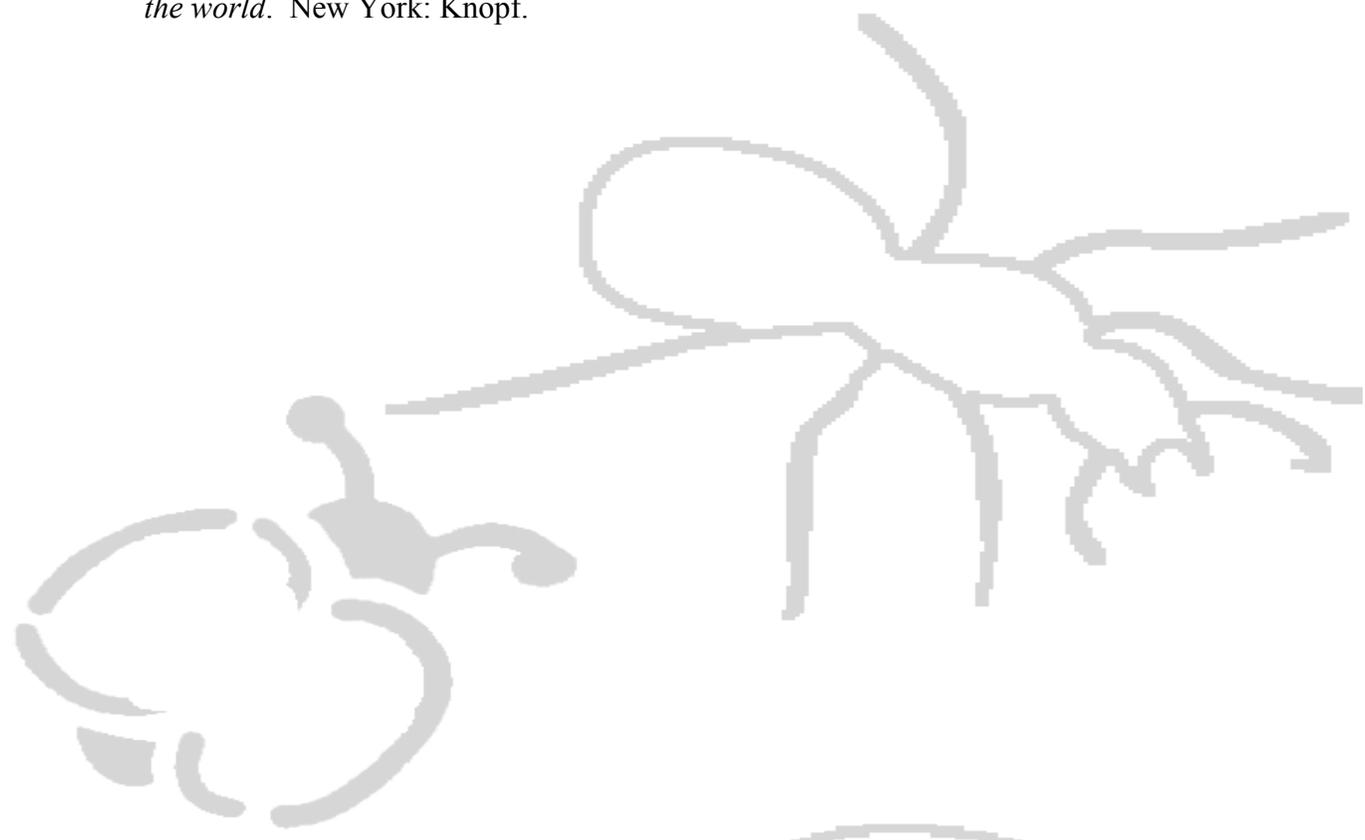
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My Library _ 11223 Road St. Mytown _ Hours: M-F 9:30-9, Sat 10-5, Sun 1-5

**Check out these other
Picture Books...**

Y44CNG WINTER, 2009

We learnt a song/dance
from Stuart J. Murphy's "Bug Dance":
Two steps to the left, two steps to the right.
Hop to the front, hop to the back.
Turn Right! Wiggle wiggle left,
Wiggle wiggle right. Let's do
the bug dance
every night!

Insect Fact Books:

Allen, Judy & Humphries, Tudor:

"Are you a grasshopper?"

Davis, Andrew: "Super-size bugs"

Einhorn, Kama: "My First Book About Insects"

Helbrough, Emma: "1001 Bugs to Spot"

Hodge, Deborah: "Ants" & "Bees"

O'Donnell, Kerri: "Ugly Bugs"

O'Neill, Amanda: "Curious Kids
Guides Insects and Bugs"

Taylor, Barbara: "Insects
(Kingfisher Young Knowledge)"

More fact books about insects
can be found in the library
under number 595.7

We read a
story about a
girl named Prunella
today: "Big Bug
Surprise" by
Julia Gran

Today we heard
the Folk Tale about Enkitejo
and *The Mighty Caterpillar*
from Judy Sierra's
"Silly & Sillier"

Today we learnt a poem from "Jelly Belly"
by Dennis Lee:

Little Miss Mimble, lived in a thimble,
Slept in a measuring spoon.
She met a mosquito, called him 'my
sweet-o'
and married him under the moon

Join us for
drop-in storytime every
Monday at 7pm and
Thursday at 10am!

Rhyming Reason: The Importance of Parent-Child Mother Goose Programs in Developing Early Literacy



Pamela Fairfield
SLAIS, LIBR 527: Services for Children

Who is Mother Goose?

An adult reader's story-life from childhood brings with it some of the most treasured moments of memory that are carried into later life. For those who have grown up in Western Culture, lines from Mother Goose nursery rhymes like "Jack, Be Nimble" or "Humpty Dumpty" or "This Little Piggy Went to Market" may be some of the first memories of early learning we retain. The prevalence and permanence of Mother Goose as an iconic symbol of childhood begs us to ask the question: what power lies in these age-old nursery rhymes that at first sight appear to be curios, unpredictable and full of the ridiculous, all at once, yet have been translated into many languages and now form the foundations of early literacy programming throughout North America and the United Kingdom (Eclipse, 2008)?

Although her genealogy is difficult to pinpoint with many tales attached to her point of origin, the first significant entry of Mother Goose into Western Literary History was the appearance of her name in a French poem in *La Muze Historique* in 1650 (2008). In 1697, her name appeared in the frontispiece of Charles Perrault's, *Histoires ou Contes du Temps*, associating Mother Goose for the first time with the world of children's literature, even though the book was created for adults (2008). The book's translation, in 1729, signified Mother Goose's first appearance in the English language; and by 1780 a volume of nursery rhymes appeared in London compiled under the name of Mother Goose (2008). The American reprint of this compilation by Isaiah Thomas assured her popularity overseas; and by the beginning of the nineteenth century, the position of Mother Goose as an icon of childhood was secured (2008), after which she has enjoyed increasing fame, particularly in America.

Mother Goose and Emergent Literacy – What the Research Tells Us

Mother Goose has not only survived but flourishes today due to a long tradition of parents and caregivers who, whether subconsciously or not, have employed her musical rhymes for the mutual enjoyment of infant and child listeners as well as themselves. Recent research based on the study of early readers has uncovered the theory of emergent literacy that states: “reading is an oral-based skill” that has meaning and requires communication (Greene, 1991, p.25). 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 his / her mother’s voice (McGuinness, 2004). This definitively contradicts the less current ready-to-read theory, positing that a child’s readiness to read cannot occur 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 Mark Turner, Professor at the University of Maryland, who reveals “The way we structure story precedes, neurologically, the development of language in the human mind....the sense of story may be with a child at birth; our brains may come 'programmed' to connect events into meaningful stories” (Dresang, 1999, 64-5). Babies, then, are born with an innate sense of language, story and voice that renders them more like a newly formed sea sponge than an empty vessel, ready and waiting to absorb, internalize and eventually imitate whatever comes from the voice of their caregiver. Speech therapist Thias Turner presented research at the 78th annual meeting of the Canadian Pediatric Society, showing that in the first 60 to 90 minutes after birth, a healthy baby is extremely alert and responsive and that this helps facilitate the bonding process for receptive parents. Turner says that since “the vast majority of communication is non-verbal; infants are literally communicating from the minute they’re born” (Godley, 2001, p.47).

The ability of Mother Goose rhymes to promote a shared intimacy between a baby and a parent could not come at a better time. With a baby’s instant preparedness to receive what a parent has to give, the richness of language and rhythm of Mother Goose rhymes will not only inspire a deeper bonding experience between them but will create an environment conducive to communication that is established in language discovery. After all, what baby could resist a mother softly singing “Twinkle, Twinkle little Star” while she helps her baby to sleep? Although babies can not yet understand our language, they are learning as soon as they can open their eyes (Butler, 1880). We can assist them with the difficult passage from the internal location of the womb, where the environment is monitored and controlled by the mother, to an external setting, where the difficult process of learning self-regulation and eventual communication must occur (National Academic Press, 2000). Mother Goose rhymes can give parents tools 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. “Sight, sound and sensation” initiate the learning process that will help shape the person a baby will eventually become (Butler, 1980). By gently singing the rhymes of Mother Goose while holding and rocking their babies, parents and caregivers instill the feeling of love into language as they sing and chant, 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. The pattern of rhyme, the rhythm of music and the experience of poetry are all elements that an infant can understand and internalize (Eclipse, 2008). These essentials are all highly present in Mother Goose verse, thereby rendering this popular and critical form of children's literature the foundation for emergent literacy.

Not all families, however, possess the same opportunity to bond with their babies. The research of Thais Turner tells us that "about 10% of children in Canada will have difficulties with speech and language" (Godley, 2001). Many of these cases result from a parent's inability to initiate their baby's response successfully and are therefore "at risk for acquiring problems with bonding and attachment" (2001). Carole Fiore, Library Services Specialist and Youth Services Consultant for the State Library of Florida, presented her findings at the 2001 International Federation of Library Associations (IFLA) Conference, stating that family structures are experiencing a critical state of change. For example, in 1999 27 % of children in the United States were living with a single parent, a statistic that had increased from 20% in 1980. It was also found in 1999 that 54% of children from birth to age 3 were receiving regular childcare from outside of the home, a statistic that increased by 3% since 1995, creating a situation where parents were having difficulty attending library programming so critical to the language development of their children (Fiore, 2001). Here in British Columbia, Jane Cobb, Early Language and Literacy Consultant, Trainer and Author, tells us that in Vancouver, 1 in 5 children starts school at a significant disadvantage, having experienced no prior book learning (2003). A University of British Columbia study released by Dr. Clyde Hertzman's Human Early Learning Partnership (HELP) in 2006 verifies that there is vast inequality in neighborhoods across Vancouver. For example in one school located in Vancouver's Downtown Eastside Community, his research showed that 80 % of children were not ready to learn. HELP is recognized as a leader in Canada in implementing the Early Development Instrument (EDI), which provides data on the state of children's development both at the provincial and neighborhood level. The EDI measures children's progress in five key areas, or domains of development, specifically: 1) physical health and well-being; 2) social competence; 3) emotional maturity; 4) language and cognitive development and communication skills; and 5) general knowledge (2006). Hertzman indicates through his research that early intervention strategies can make a real difference in the quality of children's lives. Public libraries positioned within or near communities at risk can play a major role in contributing to children's lives in positive ways (2003). "Children who start school at a disadvantage because of socio-economic factors deserve a chance. We can give them that chance. Pre-school education can make a significant difference in the lives of Vancouver's children 'at risk'" (2003, p.1). Public libraries are strategically placed to foster early literacy in a way that no other agency can. While not as common as story times for preschoolers, programs for infants are considered an important service offered by many public library children's departments (2008). Parent-Child Mother Goose Programs go a step further by reaching out to disadvantaged families and inviting them to take the first crucial step towards literacy (2003).

The Parent-Child Mother Goose Program

The Parent-Child Mother Goose Program began in Toronto, Ontario in 1984, as a pilot project called the Mother Goose Enrichment Program. The program was launched by two storytellers—Barry Dickson and Joan Bodger—who had extensive experience working with families that present challenges with the formation of attachment to their children (P-CMGP, 2008). The program was designed to serve families defined as “at risk” by the Toronto Children’s Aid Society, a child protection agency (2008). Their certainty in the ability of oral tradition to assist in opening communication between parents and babies or young children inspired them to “use the pleasure and power of rhymes, songs and stories taught and experienced orally in a group setting to nurture the parent-child relationship and to foster family wellness” (2008). Celia Lottridge and Katherine Grier, both storytellers and educators who taught in the original pilot project, recognized the program’s necessity and success and sought funding to ensure its longevity. The first funded Parent-Child Mother Goose Program was offered in 1986 to parents and babies in the Lakeshore area of Etobicoke, Ontario (2008). It spread rapidly throughout diverse neighborhoods; and before long program leaders were training parents who showed an aptitude for teaching the program to other parents (2008). Modeling is the foremost principal and a unique element of the Mother Goose Program, with its central purpose being to teach mothers, fathers and caregivers how to communicate rhymes and stories successfully to their young ones. The program is free of charge and serves all families with varied needs but focuses on families showing vulnerability. This flexible structure allows for the dynamic of modeling by one parent for another to emerge, creating a communal experience of mutual teaching and learning. Parents are encouraged to bring their own stories to share with the group (2008), stimulating the cultural exchange of oral traditions originating from many nations and providing, not only a rich tapestry of language and folklore, but an environment that encourages all voices. As a result of Celia Lottridge’s development of Parent-Child Mother Goose training programs in the 1990’s, this important agent of emergent literacy has spread rapidly throughout Canada, the United States and the United Kingdom. Many family service and community organizations have adopted it, recognizing its ability to assist in the strengthening of communities by providing a secure entry point into other services (2008). P-CMGP is now a multifaceted organization run by a Canadian Board of Governors with national, regional and local offices.

A Close-up of the Parent-Child Mother Goose Program

The structure of the Parent-Child Mother Goose Program takes on various arrangements as it shifts to fit with the needs of communities sharing diverse populations, income levels and social challenges. But programs never compromise the following principal elements, ensuring integrity and consistency, as well as maintaining accreditation with P-CMGP. All programs commit to: 1) inviting parents / caregivers and their young ones into a supportive group environment where they can learn literacy activities, founded in the verse of Mother Goose and other rhymes; 2) instilling the joy of rhymes , songs and stories, while at the same time directing interactive teaching to parents /caregivers, without the use of toys or

props, but through the intimacy of finger plays, tickles and bounces; 3) encouraging parents to use rhyme and song in everyday life, especially during difficult times, transition stages and at naptimes (facilitated by providing colorful, printed handouts of the verses taught during the program); 4) passing on to parents and/ or caregivers the enjoyment of the oral story-telling process that includes inspiring them to tell stories from their own cultures; 5) building an accepting and nurturing environment that brings with it confidence and a sense of community for all participants; 6) using slow and relaxed pacing that leaves time for repetition, as well as room for discussion surrounding potential parenting issues; 7) providing a minimum of two extensively trained teachers who plan each session based on the outcomes of past programs and the changing needs of current groups (assistants are provided for larger groups with 2 – 4 year olds); 8) ensuring groups are small enough to meet the needs of the individual and of the whole (usually through registration); and most importantly, 9) Parent-Child Mother Goose Programs offer support at no cost to all families with any degree of need (P-CMGP, 2008).

During the set portion of the program, parents/caregivers sit in a circle on the floor with their babies or young children on their laps. Often, there is a standard opening and closing song or chant, as well as a special song that introduces each child and caregiver in the group. The leader guides the group in a series of Mother Goose and other rhymes, songs, simple finger plays, bounces, tickles and exercises that are suitable for the developmental stage of each group. Caregivers and babies sing, chant and move along with the rhythm. Each rhyme or song is repeated at least twice or three times; and often many of the songs, rhymes and activities are repeated from session to session, adding new elements as parents learn and become confident with the repertoire (Eclipse, 2008).

Some Mother Goose Programs are followed by an unstructured period, during which developmentally appropriate books and toys are available for adults and babies to share. This free time offers caregivers, who are often isolated at home with their infants, a chance to mingle with fellow parents, to share information, to observe and interact with other children and to foster friendships, while babies play in a safe environment. During this time, the librarian can participate by modeling one-on-one book sharing with the children. The librarian can also use this time to answer caregivers' questions about the library and guide them to resources appropriate to their own family needs (Eclipse, 2008).

Here in British Columbia, the Parent-Child Mother Goose Program was adopted by the Vancouver Public Library (VPL) in 1998, spearheaded by visionary Janice Douglas, Coordinator of Children's Services at VPL (now VPL Librarian Emeritus), who saw a need to bring the program into the heart of early literacy programming and reach out to families in need in the East Side of Vancouver (Cobb, 2003). VPL was the first library in Canada to allocate staff to this unique outreach effort (2003). Jane Cobb was chosen as the first VPL staff member to deliver the P-CMGP and traveled to Toronto in 1998 to receive her training. Now an early language and literacy expert, she coordinates the Mother Goose Program at VPL and teaches numerous workshops to librarians and early childcare workers. In an interview with the *Vancouver Sun* published in September 2007, Jane Cobb

says, “All research points to the [child’s] early years. If you give people the tools they need from the beginning, there is no need to do remedial work later on” (Lullabies Help Babies Learn, 2007, p.D5). What makes the VPL program unique is that it radiates from the home base of the library and concentrates on loaning books to families through the vehicle of outreach in relation with Mother Goose Programming, encouraging parents to share stories with their children at infancy. “Consequently these children love books before they complete their first year of life.... [and] will learn how to read with great facility when they reach school age” (Cobb, 2003, p.2). This is a critical finding from the program when compared to research that shows a child’s brain by age 3 contains more brain cells than an adult’s and that the ability to mend children’s social and developmental problems is significantly reduced after age 6 (2003). It is staggering to think that children who are read to before reaching school will have an 80% better chance of academic achievement than those who are not (2003). The promotion of books through the Parent-Child Mother Goose Program at VPL, then, reflects an intuitive response by the library community to connect oral storytelling with traditional literature and printed matter for benefit of a higher literacy levels among communities that would otherwise have no such opportunity. VPL’s Mother Goose program serves the dual purpose of introducing new parents and caregivers to a vast array of both family and library services that many would otherwise have gone without (2003).

The incredible benefits that Parent-Child Mother Goose Programs present to communities throughout North America are boundless. The launch and development of Toronto’s program has inspired visionaries like Janice Douglas and early literacy experts like Jane Cobb to work hard to ensure that standard literacy levels in marginalized communities are reachable to all children by the time they begin school. Simultaneously, they are proving that libraries have a large role to play in the accessibility of emergent literacy. The originators and leaders of this innovative service have given an abundance of tools to caregivers, infants and young children across North America, while contributing to their futures, their education and their well-being. The once serendipitous entry of Mother Goose into the English language and the world of children’s literature has transformed into an integral presence by becoming the foundation of early childhood literacy.

Our hands say thank you, With a clap, clap, clap;
Our feet say thank you, With a tap, tap, tap.
Clap, clap, clap; Tap, tap, tap.
We roll our hands around, And say, “Good-bye”
(Marino and Houlihan, 1992).

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Kaleidoscope9
Children's Literature Conference, Nov. 6 - 8, 2008

Jennifer Rowan, Children's & Family Literacy Librarian, GVPL

I was fortunate to attend my first Kaleidoscope Conference, in Calgary this month. Sponsored by the Alberta School Library Council, this amazing conference drew more than 900 teacher-librarians, teachers, public librarians and individuals interested in children's literature, from across Canada. Unlike other conferences I've attended, we didn't sign up for the sessions we wanted to see. Variety in the size of the conference rooms and repetition by some of the biggest names, meant it was possible to decide who we wanted to see as the days went on. I found myself being entertained, stimulated, and informed by authors and illustrators, whose work was opened up to me in a much deeper way than I'd ever imagined. I wish I'd had the chance to listen to all thirty presenters, but am grateful for the experience of listening to some of my favourites, as well as being introduced to some new names.

Having two children who are big fans of Melanie Watt, I was fascinated to learn of her start in graphic design in Quebec. She speaks with the hint of a Quebec accent in a way that reveals the humour and playfulness that dominates her writing and illustrating. Her first published work, *Leon the Chameleon*, developed from a school project in French, was later translated into English. She now writes her stories in English, but does her own translating into French to ensure that Quebec humour is present within her stories. *Augustine*, the story of a shy little penguin, could be considered autobiographical, reflecting Melanie's frequent moves across Canada as a child. Scaredy Squirrel has developed a life of his own and will be reappearing next spring in *Scaredy at Night* as well as in his own TV show.

Australian writer and illustrator, Shaun Tan, provided some fascinating insight into his fantastical and complex books. Going into the session, I was only familiar with his haunting illustrations for *The Rabbits*, the award winning picture book written by John Marsden. A childhood spent growing up in the suburbs of Perth, in isolation from extended family and other urban centres, contributed to his interest and skill in writing and illustrating his own books. By the age of 12, Shaun was creating books for his school library. A recurrent theme among his stories is one of the immigrant experience; someone arriving in a new place where communication is a problem and they find they have an ambiguous relationship with the new environment. The absence of mouths or characters that speak, highlight his desire to reflect the experience of being the new person in an environment where language is a barrier.

Shaun admitted to making his stories as weird as possible, with little explanation, so that the reader is forced to find their own meaning in his art. Despite reservations about discussing his books for fear of destroying the story, Shaun delved into *The Arrival*, providing some explanation to the wordless text in which each page of twelve tiny pictures can be considered a story, and where elements of strange happen gradually. These are picture books that deserve lots of quiet time to study and reflect upon.

Having recently heard Richard Van Camp speak about his collaboration with illustrator George Littlechild, it was a pleasure to see the colourful works of Littlechild up close. Using images of his paintings as a backdrop for telling his own life story and his family's experience with the Residential School system, George Littlechild also explained the significance of telling painful stories through simplistic images that combine humour and representations of his own family members. For those familiar with his work, the recurring stars signify the Cree symbol of hope, while the horse represents the spirit guide of the Plains Cree. He was quick to point out that the image of Columbus that appears in his artwork should be identified as Columbus "arriving", rather than "discovering" America.

In front of an audience of over 900, Janet Stevens dazzled us with her own character and those that jump off the pages of her numerous picture books. Janet began by introducing her newest picture book, *Help Me, Mister Mutt! Expert Answers for Dogs with People Problems* while dancing to the music of *Who Let the Dogs Out?* She made us laugh with stories of collaboration with her sister, Susan Stevens Crummel, aka "Miss Prissy Pants". Janet provided us with a glimpse into her real life by showing a short home movie in which she provided an intimate tour of her home, and introduced us to her cat, dogs and art studio while in her pajamas. She brought tears to our eyes when describing the late Coleen Salley, author of the Epossumondas stories and star of *To Market, To Market*. She inspired us and challenged us to take 20 minutes every day to draw or write, and not to put it off for retirement in case that day never comes.

As the author of more than 100 books for children and Britain's Children's Laureate from 2003-2005, Michael Morpurgo is one of the finest storytellers alive. He's also not afraid to ask that conference halls set up for 300 participants be completely reorganized at the last minute, to create a better sense of intimacy for interacting with his audience. After our chairs were reoriented, Michael began with a reading from *Singing for Mrs Pettigrew*, a collection of his short stories and essays. We heard about his retelling of *Hansel & Gretel* and his extended stay at London's Savoy while serving as a writer-in-residence for Britain's Hay Festival before he opened the floor to questions. Those questions resulted in Michael holding us spellbound for more than hour with stories about his characters, his life and the source of his inspiration. We learned about his "Farms for City Children" that he and his wife have operated since the mid 1970s, in order to provide urban children the chance to experience life in the country while contributing to a working farm. He told us that he loves illustrated books, especially the illustrations by Michael Foreman, and he left us with news that the theatrical production of *War Horse* will be touring in Canada next year.

I left Kaleidoscope with a very long list of books to read, as well as feeling incredibly lucky to work in a field that celebrates children's literature. I hope that many of you will have the opportunity to participate in Kaleidoscope 10, which will be happening in 2012.



Kaleidoscope Children's Literature Conference, 2009

Notes

D'Arcy Stainton, Children's Librarian, Vancouver Public Library

Day 1 Plenary Session: Jack Zipes

"Once upon *our* time, truth vanished from the globe..."

Main points:

- Storytelling knows no boundaries, and pervades all cultures.
- Children in our culture are not reading, nor holding books in reverence.
- As long as our governments spend money on obscenities and atrocities, then we as citizens have no right to lament our children's lack of literacy and reading.
- Junk literature (like the Gossip Girls) has no virtue.
- The American government holds the keys to a "master narrative" that define the stories that permeate our lives.
- The question we need to ask is: "Has storytelling been used to change the world so that we behave and function in accordance with the needs of globalized capitalism?"
- Children today are bombarded with stories that are designed to make them good consumers. In America, storytelling promotes corporations and logos.
- On the other side of the coin, the same technologies that are being used to disseminate these stories are allowing thousands to create their own storytelling networks, and to fight back for social justice.
- Consequently, there is a resistance to the master narrators that are trying to rule our lives.
- We cannot use stories to build bridges until we are introspective and reflective about our own motives. We need to know where we stand before we can reach out to help children.
- We must listen more earnestly to children. Otherwise, we will not succeed in building bridges between generations and cultures.

Shaun Tan

"You're not drawing a *thing*, you're drawing its *thingness*."

Summary:

Illustrator extraordinaire and probably the star of Kaleidoscope (his wordless book *The Arrival* sold out almost instantly at the conference bookstore). Shaun's talk focused on the recurring themes in his work of alienation and yearning to belong, and how his art is an attempt to evoke a childlike feeling of seeing things for the first time.

Main points:

- Shaun's talk focused on *The Arrival* and the overarching theme to all his work of belonging.
- The past is a kind of alternate reality – for Shaun, inspiration comes from old photographs.
- A stranger coming to a new place represents a rupture in reality that allows a story to emerge.
- What follows as a picture book is, for the artist, a sustained meditation on the theme.
- *The Arrival* represents five years of work. Initially, the story was to have accompanying text – but it worked better without.
- The immigrant experience is akin to being a child – everything is about learning from observation.
- Photos are memory triggers for us. The intent of the illustrations is to make us feel that memories are being brought up, as if we are looking at an album.
- Each row of three pictures is intended as a paragraph – each page is a story in itself.
- Large images are used to slow the pace of the book, and provide space for reflection.
- In his research, Shaun interviewed immigrants, including his father (who immigrated to Australia). The main themes of immigration, he discovered, are regret, loss, alienation, and separation.
- His work is intended to evoke a childlike feeling of seeing something for the first time.
- Things in the images are meant to be confusing, so that we experience a frustration akin to newcomers trying to decode the strange place in which they've landed.
- (If anyone was wondering, the creature in the book is named "Diggy" after Shaun's parrot, Diego).

Sneed B. Collard III

"We should be doing more teaching of reading with works of non-fiction. Very few children will go on to write fiction in their lives, but all of them will at some point have to know how to read and write non-fiction."

Summary:

Sneed gave an overview of his life's work, showing how his early works of science books for children gave rise to picture books with scientific themes, and eventually novels. He lamented the scarcity of good non-fiction, as more and more in America science education has given way to a focus on reading and writing so that schools can pass standardized tests.

Main points:

- Sneed's parents were both biologists. Surrounded by science, it was almost inevitable that he took a degree in biology and an advanced degree in scientific instrumentation.
- In 1994, after writing some articles for children's magazines, he traveled to Monteverde to observe and interview the scientists that worked in the Costa Rican cloud forest. This led to other assignments – Lizard Island in 1998 in the Great Barrier Reef, and exploring the ocean floor in a submersible in 2001 off the coast of the Bahamas.
- Out of these books came inspiration for non-fiction picture books like *One Night in a Coral Sea*, *Animal Fathers*, *A Platypus, Probably*, and many more.
- His two recent favourite works are on prairie reclamation and invasive species.
- Out of his non-fiction have grown works of fiction – notably *Flash Point*, about the love/hate relationship we have with fire.

Bill Slavin

"I illustrate *my* books, written by other people."

Summary:

The role of pictures in storytelling is not well comprehended, or valued, in Western culture. Many of us lose our ability to "read" visually, and as such, do not recognize the significance of illustration the way that children do. Children today are more visually literate than ever, being bombarded with a plethora of visual media.

Main points:

- Pre-literate children use pictures to understand narrative.
- When people start naming objects, they stop seeing things as they really are (e.g. when you think of "chair" you think of a symbolic, generic representation of a chair, not about many different chairs).
- Our need to articulate our experience can take away from our ability to see.
- We need to re-learn how to see properly.
- Children today are becoming more and more visual, as they are surrounded more than ever by visual media.
- There seems to be a new emphasis in libraries on "graphic novels," as if they are the last hope to re-invigorating literature for children.
- Why attach the word "novel?" Why should graphic novels be viewed as a stepping stone to proper literature? Why can't they be an artistic and valued end in their own right?
- In Europe, comic books are well-respected.
- Comic book art is probably the purest form of graphic storytelling – the art is generally pure, beautiful linework, reminiscent of great masters – (a "cartoon" was a drawing prepared by a painter before applying colour on top – Leonardo Da Vinci, for example, would draw a cartoon that would be applied to a wall, then he would paint a fresco over top).

- One must spend a lot of time “reading” the pictures in a graphic novel to understand the story.
- In English speaking cultures, there is a bias towards words.
- Reviewers often lack the artistic vocabulary to describe what they see – also, they are writers, and have a bias towards commentary on the literary aspects of works.
- There is a misconception that the writer is intimately involved with the illustrative concepts of picture books. This is not true.
- Instead, the illustrator takes a manuscript and has to translate the intent of the story.
- The primary responsibility of the illustrator is to the story, not the author.
- Editors tend to keep the illustrators and authors separated – both creative partners need their space – and the illustrator especially needs to be able to take the story where it needs to go visually.

Day 2 Plenary Session: Janet Stevens

“You don’t have to be *good* at something to do it for a living. If you *like* it, *work* at it.”

Summary:

This talk was the perfect antidote to the dire warnings of Jack Zipes’ plenary the previous day. Janet showed, through multimedia presentation and vivacious examples, how she surrounds herself with inspirational personalities, animals and objects in her everyday life – basks in and soaks up the sheer joy it brings her – then lets it flow into her art.

Main Points:

- Janet earned B’s in grade school in art, but knew that she wanted to be an artist, regardless.
- She draws from life – in her studio at home, she has pairs of shoes, hats, etc. that appear in her books. Her dear friend Coleen Salley (who passed away this year) was her model for *To Market, To Market, Epossumondas*, and others.
- Everything in Janet’s life seems to end up in her work – her pets, her clothes, the people she knows, her children, even her appliances.

Werner Zimmerman

“I don’t always know the names of my colours, but I know how they make me feel.”

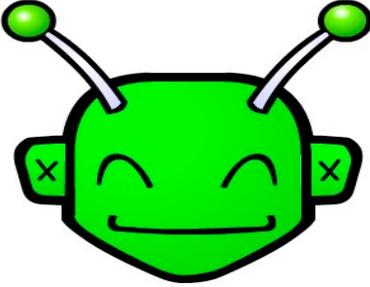
Summary:

Werner is the consummate academic artist. His talk was about the craft behind his art – the endless hours of practice, making sketches from life, studying anatomy, and experimenting with colour and light. His frustrations emanate from being boxed in creatively by Canadian publishers that are increasingly editing his work by committee, and who are afraid to let him take risks.

Main points:

- Werner keeps three studios in Guelph where he lives – one is entirely empty, where he goes to think.
- He does meticulous research, and loves spending time sketching animals – even spending a whole day once in a chicken coop observing chicken behaviour.
- His time working as a printmaking advisor in the arctic gave him an appreciation for wilderness and light.
- He wishes that Canadian publishers would take more risks like Australian publishers. He pitched a wordless picture book, for example, and was told that “nobody in Canada would publish a picture book without words.”
- He is dedicated to a traditional approach to creating visual art, and many of his students have gone on to successful careers at Disney, Pixar, etc.
- Publishers, now, are so scared to take risks that everything is becoming more and more generic.
- Werner is hopeful that in the future picture book artists will be allowed more creative freedom in Canada.

**Story is universal –
transforming thoughts,
Shifting perspectives,
building bridges.**

<p>“Aliens in Space!” Stories, Poems and Fun... For a Grade One class</p> <p>Natalie Porter and Emily Sobool SLAIS, Libr 527</p>		
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1. Introduction: (Intro. music arranged by DJ Socool)

“Greetings Earthlings!”

- Countdown to blastoff and outerspace! 5-4-3-2-1 using large cue cards.

2. Feature Book Presentations:

Bugs in Space by David A. Carter

- A pop-up book about the adventures of Captain Bug Rogers and his helper Robobug in outer space, and the aliens he meets.
First Graders from Mars Episode 1: Horus’s Horrible Day story by Shana Corey, illustrated by Mark Teague
- The first in a series of fun books. Episode One is about Horus, a space alien, on his way to first grade, longing for the “good old days of martiangarten.” A great read with silly pictures, enjoyed by caregiver and child.

3. Sing-a-long:

“A spaceship landed” from *SINGuini: Noodling Around with Silly Songs*.
Lyrics by Cheryl Miller Thurston, arranged by Heather Stenner, and a modified chorus by Emily and Natalie. Based on the standard, “Oh, you can’t get to heaven.”

First verse:

Oh, a spaceship landed (echo response), in my backyard (echo response).
It came in fast (echo response). It landed hard (echo response).
(Together) Oh, a spaceship landed in my backyard.
It came in fast and landed hard.
I’ve never had (clap! clap! clap! clap!) such fun before.

Chorus:

I’ve never had such fun before. (Three times!)

Second verse:

Oh, the top popped open. They all came out.
They had green ears and purple snouts.
Oh, the top popped open. They all came out.
They had green ears and purple snouts.
I’ve never had such fun before (Chorus)

Final verse:

Oh, they waved their arms. They had sixteen.
They looked dressed up for Halloween.
They waved their arms. They had sixteen.
They looked dressed up for Halloween.
I’ve never had such fun before (Chorus)

4. Craft:

“Space alien head-band” for dress-up and Halloween.

Headband – with adult supervision use coloured card paper to be cut with scissors in long strips, approx. 8 cm wide. Fit the headband around head using a stapler, cover staples in tape for added adhesion and protection. Add sparkles, stickers, googly eyes, and drawings for decoration.

Alien feelers – attach two or more colourful pipe cleaners to headband with tape. Can be spiraled, and have pom-poms added.

Alien face – green make-up or green stockings. Make-up may be the preferred option, if stockings over the head cause concern.

5. Poetry:

“The Comet” and “Mars,” from *Comets, Stars, the Moon and Mars* by Douglas Florian.

6. Book Summaries:

Ben’s Bunny Trouble by Daniel Wakeman and Dirk van Stralen

- A boy named Ben takes his toy bunnies into outerspace to find the perfect planet for them to live. A vivid graphic story without words, ideal for an imaginative child who cannot read.

I Want to be an Astronaut By Byron Barton

- A story book with clear images and solid next for a new reader, about becoming an astronaut.

Hazel Nutt, Alien Hunter by David Elliott, illustrated by True Kelley

- A wild adventure with Hazel Nutt, as she explores outerspace in search of aliens. An excellent story, featuring a determined girl, to provide some gender balance.

7. Thank you and goodbye!

“We go in peace!”



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Fast and Slow, How Does it Go?: Animal Locomotion

An Outreach Preschool/Kindergarten Storytime for 3-5 Year Olds
 Patricia Scott: SLAIS LIBR 527: Services for Children, 2008

1. Welcoming Song

The Hello Library Song

As we gather together let's imagine ourselves going to the library!

2. Introduction of Hortis the Library Tortoise

3. Oral Story

The Hare and the Tortoise-La Fontaine's adaptation of Aesop's Fable

Do you know what a *fable* is? Let's listen to a fable and look at a bunch of books that tell the same story in different ways with different pictures.

4. Read-aloud Book #1

"Slowly, Slowly, Slowly," said the Sloth-Written and Illustrated by Eric Carle.

5. Read-aloud Book #2 with Large Motor Movement Activity

Animals Can Be So Speedy-Written by Diane Swanson.

Can we dash, spring, soar and zoom like some off the speedy animals in this book?

6. Finger Play Activity

The Snail and the Mouse.

7. Feltboard

Uwungelema

Let's hear (and see!) a Xhosa folktale from South Africa about a swift hare, a quick eland, and another clever, patient and very slow tortoise.

8. Goodbye to Hortis the Library Turtle

9. Goodbye Song

Goodbye Library Song

Let's imagine we are leaving the library, and will come again another day.

Hello Library Song

Lyrics created by Patricia Scott.

Sung to: "London Bridge"

Let's go to the library, library, library.

Let's go to the library, and get a card for you and me.

Let's go choose a book to read, book to read, book to read.

Let's go choose a book to read, you can borrow it you see.

The Snail and the Mouse (Finger-play)

Traditional Material adapted by K. Guilmartin, L. Levinowitz, *et al.* Music Together, DRUM Song Collection.

(Inching index finger across opposite arm held horizontal)

Slowly, slowly, very slowly creeps the garden snail,

(Inching index finger up opposite arm held vertical)

Slowly, slowly, very slowly up the wooden rail

(Tickling with fingers along opposite vertical arm from hand to elbow)

Quickly, quickly, very quickly runs the little mouse,

(Tickling with fingers along opposite vertical arm up into closed hand on "house")

Quickly, quickly, very quickly in his little house.

(Repeat "Should we try that again...")

Goodbye Library Song

Lyrics created by Patricia Scott

Sung to: "London Bridge"

Let's close our books, and say goodbye, say goodbye, say goodbye.

Let's close our books and say goodbye, until we meet another day.

Now we'll leave the library, library, library.

Now we'll leave the library. Let's come again another day.

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Public Library Services for Youth: Video Games for Fun and Learning

Emily Anne Sobool: SLAIS Libr. 527, Services to Children

An increasingly popular phenomenon in public library services for youth is the provision of video game related programming and collection development. Video game culture represents a valuable tool for reaching out to the often underserved youth population, which may be then exposed to the rich variety of services offered by the library. In addition to functioning as outreach, gaming services in libraries provide the opportunity to explore a new form of interactive learning environment, which research has indicated serves to enhance the development of skills such as strategic thinking, communication, group decision-making, and more (Reed, 2008, p. 67). Nevertheless, there exists a strong opposition to the provision of gaming services in libraries, based largely upon concern regarding the violent nature of some video games and the impact that it has on youth. In addition, some librarians are uneasy with the adoption of philosophies that emphasize circulation numbers of multimedia materials over the development of programs and collections with "meaningful" content meant to enhance literacy and education (Grosso, 2008, p. 34). The following discussion of gaming in libraries will present relevant research and trends supporting both sides of the debate, with recommendations for best practices which bridge the differing perspectives.

The foremost concern regarding the provision of gaming services in libraries is focused on the tendency of popular games to portray violence. Research into the effects of violent video games continues to indicate that exposure results in increased relational and physical aggressive behavior (Anderson, 2004; Anderson et al., 2007; Buchanan et al., 2002; Grossman & DeGaetano, 1999; Wallenius et al., 2007). Given that the average gamer is 33 years old (Oakley, 2008, p. 30), this need not be considered particularly problematic, especially when viewed in tandem with the violence portrayed in many popular films and television shows created for adult audiences. And much like the rating system that guides film audiences towards appropriate materials based on maturity levels, the video game industry has developed a similar system of ratings governed by the Entertainment Software Ratings Board (ESRB), from E (Everyone) to AO (Adults Only). The majority of games that depict realistic violence are rated M (Mature). Oakley (2008) recounts

the development of Guilderland Public Library's video game collection, stating that library administration and trustees financed the project with the caveat that all games must be rated from E to T (Teen), and that no games rated M or higher were to be purchased. In this case, the collection was developed specifically for the library's youth population, effectively addressing the concerns raised over the provision of potentially video games in libraries.

Once the issue of violence in gaming has been addressed, it becomes possible to emphasize the impact gaming has on developing learning skills. Numerous studies have shown that video game environments enhance player's critical thinking and information literacy skills, and improve spatial memory and visual awareness (Kearney & Pivec, 2007, p. 498; Levine, 2008a, p. 31). Further, Kearney and Pivec note that games that have been criticized for their violence and sexual content are increasingly being adapted for use in game-based learning initiatives (Ibid). The development of the technology for games with questionable content goes on to benefit the creation of video game environments designed to enhance learning. For example, the technology developed for violent first-person-shooter games is now used in a widely adopted educational product in the UK called Thinking Worlds (Ibid, p. 499). Educational games are becoming increasingly popular, and according to the recent study of youth and gaming conducted by the Pew Internet and American Life Project, they now encompass a significant portion of the video game market (Lenhart et al., 2008). The learning opportunities presented in such games combine traditional knowledge delivery and retention with powerful motivational incentives, and most importantly bring a sense of fun and play to the learning process. In addition, many librarians are discovering that video games are a particularly effective tool for facilitating the development of improved technology skills for library users (ALA, 2008).

Nevertheless, there exists a tension in discussions regarding the purpose of public libraries between notions of providing materials based on what users desire versus what would be best for them. Some librarians lament the decreased emphasis on literature and traditional educational materials in favour of the provision of popular multimedia such as games, movies and music (Neiburger, 2007). This negative response to gaming in libraries is based upon skepticism regarding the legitimacy of gaming as a form of entertainment, and is characterized by representations of librarians eager to bend over backwards in a desperate attempt to "lure people through their doors" regardless of how low they must stoop (Nicholson, 2008, p. 50). From the perspective of resource allocation, clearly libraries must continue to work within designated collection development budgets, finding a balance between educational and recreational materials in an effort to serve the various needs of all users. The development of a video game collection need not necessarily occur to the detriment of the library's print collections, and could instead share the resources allocated to the library's entertainment media

budget. In addition, many gaming programs at public libraries have secured funding through technology grants (Reed, 2008; Saxton, 2007).

As for the perceived lack of legitimacy of video games, it may be useful to respond to such concerns with a discussion of the effects of gaming on reading levels and access. In his argument that public libraries have a responsibility to address the downward spiral of reading and literacy rates, Grosso states that there are no studies that support the "counterintuitive theory" that increased gaming will result in increased reading (2008, p. 34). However, a number of research reports and case studies exist which do in fact support this theory (Aronson, 2007, p. 39; Levine, 2008a, p. 26; Oakley, 2008, p. 32; Reed, 2008; Scordato, 2008, p. 70; Smith, 2007; Ward-Crixell, 2007, p. 37). For example, according to Oakley, the introduction of a circulating game collection to the Guilderland Public Library resulted in a 20% increase in the number of books borrowed by teens (2008, p. 32). In addition, proponents of gaming in libraries would be well served to remind nay-sayers that libraries have been supporting games throughout much of their existence, although instead of high-tech video games, they took the form of board games and traditional games like chess and checkers (Levine, 2008b). It just happens that video games represent a fresh style of gaming that is currently particularly exciting for young audiences and thus has the ability to draw new users to the library.

The provision of gaming services opens up a strong opportunity to attract youth to public libraries, which is particularly valuable given the traditionally underserved nature of this population (Helmrich & Neiburger, 2007; Reed, 2008; Saxton, 2007; Scordato, 2008). Scordato notes that programming that appeals to youth is often a challenge to develop, especially given practical considerations such as staff and funding constraints (2008). She highlights the advantages of video game programming, from the ability to reuse equipment repeatedly after the initial investment, to the minimal preparation time required. The proven popularity of gaming programs is cited, in addition to several anecdotes relating the gaming-inspired improvements to the behaviour of youth previously prone to problematic conduct at the library. Many of the youth of today have access to increasing amounts of information and entertainment on the internet, and gaming is a useful tool to attract them into libraries, where they can then become aware of the myriad of services relevant to their needs. Reed proposes that video games can draw youth into libraries, acting synonymously to the retail concept of a loss leader, which he justifies with the claim that libraries "need to help this generation to appreciate the library, not loath it as a useless, boring place" (2008, p. 70). And given that the youth of today will be the taxpayers of tomorrow, it is clearly in the best interests of libraries to reach this population, which is in fact broader than one might think: With respect to gender, although gaming is generally conceived as having a particular appeal for males, recent surveys have indicated that gamers are actually well spread across genders (Helmrich & Neiburger, 2005; Lenhart et al., 2008; Neiburger, 2007). An additional benefit that has been discovered by many libraries involved with the provision of gaming services is that game-oriented programming works for many age groups from children to seniors, including mixed

age groups that increase the social value of such events through contribution to community-building connections (Helmrich & Neilburger, 2007).

Gaming services in libraries include a broad range of potential activities, from the organization of events in the library to collection development of games and game-related materials such as strategy guides and gaming career education (Levine, 2008a, p. 24). The best way to ensure youth are engaged in library services is to include their input in all aspects of planning and implementation, so efforts to incorporate gaming into libraries should contain a strong youth advisory component (Helmrich & Neiburger, 2007; Saxton, 2007). There is also an opportunity to encourage youth participation through the sharing of game reviews and game concept design contests (Levine, 2008a, p. 25). Gaming sessions in the library represent a significant opportunity for youth to engage in social interaction. Although gaming is often characterized as an anti-social activity, the Pew Internet and American Life Project recently conducted the first large-scale quantitative research project into the subject of gaming by youth, discovering that game playing is virtually universal among teens and that the majority of youth play games with others at least some of the time (Lenhart et al., 2008). The ability to interact effectively with others is increasingly valuable in today's society, thus the organization of gaming sessions in libraries can have a lasting impact on important facets of youth development.

Many libraries have already embraced the provision of video game related services, as evidenced by the American Library Association's first annual National Gaming Day on November 15, 2008, which featured the participation of hundreds of libraries (ALA, 2008). Ultimately, the question of whether to support gaming in public libraries will depend on the specifics of each library, from size and existing services to community needs and expectations. This paper has outlined some of the central topics that inform current discussion regarding gaming services in libraries, highlighting the benefits of supporting video game culture and making a case for the balanced provision of services which address concerns regarding certain aspects of gaming.

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I Love Animals / W_ ài Animals

Jane Gao and Karl Thang: Submission for SLAIS Libr 527

An English and Mandarin program for Children, ages 2-5



Program Procedures:

1. Opening song: How are you / N_ h_ o ma
2. Story 1: Cock- A- Moo-Moo
3. Fingerplay 1: Two Tigers / Liang Zhi Lao Hu
4. Story 2: Shark in the Park! / Sha Yu in the Park!
5. Fingerplay 2: If You're Happy and You Know It
6. Story 3: I Love Animals / Wo Ai Animals
7. Fingerplay 3: Mary Had a Little Lamb / Mary Had a Xiao Yang Gao
8. Story 4: The Very Hungry Caterpillar / The Very Hungry Máo Máo Chóng
9. Closing song: Goodbye, My Friends / Zài Jiàn, W_ de Péng-you

Hello song: How are you/ N_ h_ o ma

Hello everybody, how d'you do?
How d'you do? How d'you do?

Replace “everybody” with “to the girls”.
Replace “everybody” with “to the boys”.

Replace “how are you” with “N_ h_ o ma”
Hello everybody, n_ h_ o ma?
N_ h_ o ma? N_ h_ o ma?
Hello everybody, n_ h_ o ma?
Today n_ h_ o ma?

Story 1: Cock-A-Moo-Moo

By Juliet Dallas-Conte, Alison Bartlett, Illustrated by Alison Bartlett.

The Chinese words we learn in this story are:

English	Pinyin Chinese (<i>approx. phonetic in brackets</i>)
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rooster	g_ ng j_ (<i>gong-jee</i>)
Cow	m_ niú. (<i>moo- new</i>)
duck	y_ (<i>ya</i>)
Pig	ah_ (<i>a-hoo</i>)
sheep	yang (<i>yang</i>)
Fox	hú li (<i>hoo-lee</i>)
"Cock-A-Doodle- Doo!"	"Woo- Woo- Woo!" (<i>woo-woo-woo</i>)

Fingerplay 1: Two Tigers / Liang zhi Lao Hu

(Traditional Chinese children's song)

<http://www.youtube.com/watch?v=m9ZOz2CuH3E>

These two tigers, these two tigers
 Run so fast, run so fast,
 But that one has no ears (ee-yers)
 And that one has no tail (taa-yul)
 Isn't that strange, isn't that strange

In Chinese:

li_ ng zh_ l_ o h_ , li_ ng zh_ l_ o h_ (*liang-zee-lao-hoo, liang-zee-lao-hoo*)
 p_ o de kuài , p_ o de kuài (*pow-de-kuei, pow-de-kuei*)
 y_ zh_ méi y_ u _r duo (*yee-zee-may-you-er-tuo*)
 y_ zh_ méi y_ u w_ i ba (*yee-zee-may-you-way-ba*)
 zh_ n qí guài , zh_ n qí guài (*zeng-chee-kuai, zeng-chee-kuai*)



Story 2: Shark in the Park! / Sha Yu in the Park!

By Nick Sharratt.

Play with telescopes using rolls of coloured paper. Guide kids to look in the same directions that Timothy Pope looks

The Chinese words we learn in this story are:

English	Pinyin Chinese (<i>approx. phonetic in brackets</i>)
Shark	sh_ yú (<i>sha-you</i>)
Cat	m_ o (<i>mao</i>)

Crow	w_ y_ (woo-ya)
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Fingerplay 2: If You're Happy and You Know It

If you're happy and you know it, clap your hands!
 If you're happy and you know it, stamp your feet!

If you're happy and you know it, P_i p_i sh_u! (*pai-pai-show*)
 If you're happy and you know it, Duò duò ji_o! (*tuo-tuo-jiau*)

Story 3: I Love Animals / W_ ài Animals

Written and illustrated by Flora McDonnell.

The Chinese words we learn in this story are:

English	Pinyin Chinese (<i>approx. phonetic in brackets</i>)
I love	w_ ài (<i>woh-ai</i>)
love me	ài w_ .” (<i>ai-woh</i>)
dog	g_ u (<i>gooh</i>)
hen	m_ j_ (<i>moo-jee</i>)
goat	sh_ n yang (<i>shan-yang</i>)
donkey	l_ zi (<i>loo-chee</i>)
pony	xi_ o m_ (<i>siau-ma</i>)
turkey	hu_ j_ (<i>hoo-jee</i>)
“woof, woof”	“wong, wong” (<i>wong-wong</i>)

Fingerplay 3: Mary Had a Little Lamb / Mary Had a Xiao Yang Gao

Replace “a little lamb” with “xi_o yáng g_o” (*siao-yang-gow*)

Mary had a xi_o yáng g_o,
 Xi_o yáng g_o, xi_o yáng g_o,
 Mary had a xi_o yáng g_o,
 Its fleece was white as snow

The Chinese words we will learn from these songs and finger-plays are:

English	Pinyin Chinese (<i>approx. phonetic in brackets</i>)
how are you	n_ h_ o ma (<i>nee-how-ma</i>)
goodbye	zài jiàn (<i>zai-jian</i>)
my friends	w_ de péng you (<i>who-de-peng-you</i>)
clap your hands	p_i p_i sh_u (<i>pai-pai-show</i>)
stamp your feet	duò duò ji_o (<i>tuo-tuo-jiau</i>)
little Lamb	xi_o yáng g_o (<i>siao-yang-gow</i>)
tiger	l_ o h_ (<i>lau-hoo</i>)



Story 4: The Very Hungry Caterpillar / The Very Hungry Máo Máo Chóng
Felt board presentation.

The Chinese words we learn in this story are:

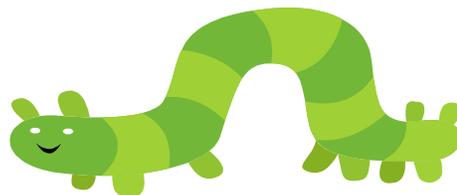
English	Pinyin Chinese (<i>approx. phonetic in brackets</i>)
caterpillar	máo máo chóng (<i>mao-mao-chong</i>)
one	y_ / yi ge (<i>yee / yee-kuh</i>)
two	er / liang ge (<i>er / liang-kuh</i>)
three	s_n / san ge (<i>san / san-kuh</i>)
four	sì / si ge (<i>si / si-kuh</i>)
five	w_ / wu ge (<i>woo / woo-kuh</i>)
butterfly	hú dié (<i>hoo-dee</i>)

* Note: The “ge” suffix is applied to a number if it precedes a noun. “Yi”, which means “one”, becomes “yi ge” when referring to “one apple”.

Closing Song: Goodbye, My Friends / Zài Jiàn, W_ de Péng-you
(To the tune of “Twinkle, twinkle little star”)

Now is the time to say goodbye.
My how fast the time did fly.
Our day is done, so we must say,
"Goodbye, goodbye, for today."
Goodbye my friends, goodbye friends,
Goodbye my friends, goodbye friends.

Repeat and replace “Goodbye my friends” with “zài jiàn, w_ de péng you”
Zài jiàn, zài jiàn, w_ de péng you. (Repeat throughout)



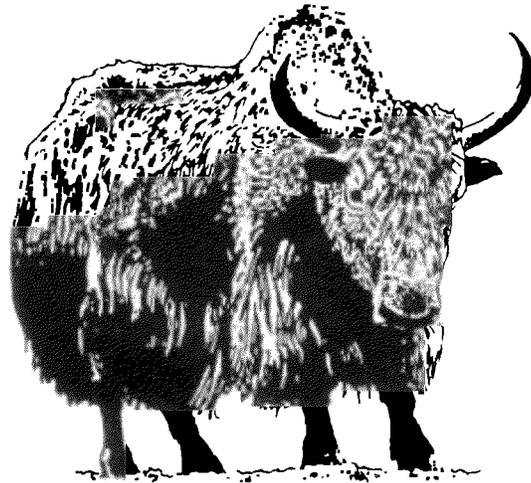
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