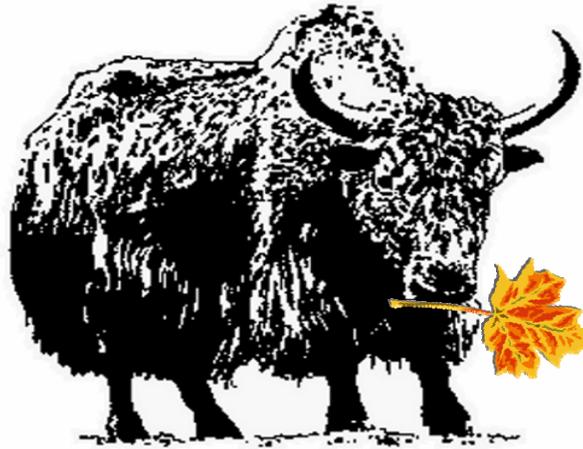


YAACING

The Newsletter of the Young Adult & Children's Services Section of BCLA
Fall 2012



Contents

Message from the Chair	1	<i>Who's on the Felt Board?:</i>	8
Message from the Editors	1	Leaves	
News		<i>By Emily Orr</i>	
SRC 2012 Wrap-Up: Believe It!	2	Features	
Read, Write, Connect...WIN!	2	Fear and Nature in Canadian Children's	11
Red Cedar Award Fundraising	3	Books	
Campaign		<i>By Jamie McCarthy</i>	
Columns		Young Adult Bibliotherapy:	13
<i>Teens Only:</i>	4	Friend or Foe?	
A Teen Programming Success:		<i>By Shannon Mills</i>	
Angry Birds Final Exam Stress Buster		Reviews	17
<i>By Amy Dawley</i>		Call for Submissions	18
Vintage YAACING:	5		
Halloween Storytime Ideas			
<i>By April Ens</i>			

Message from the Chair

Whew! The BC Kids' Summer Reading Club tornado just whirled its way out of libraries across the province - let's all take a big deep breath! Aaaaah...

If summer at your libraries was anything like mine, things were busy, busy, busy, but lots of fun too. This year, as a brand new transplant to northern BC, I had the good fortune to land the job of Summer Reading Club Coordinator at the Terrace Public Library. Only one week after leaving the bustle of the big city, I found myself in Terrace at the helm of the annual SRC ship, experiencing a whole new approach to Summer Reading Club. Let me tell all of you southerners, they really do it up in style in the North! I met so many great kids, and in between making space slime and running pirate relay races, we sang lots of very silly songs and read some wonderful books together. I am looking forward to reading all about your libraries' SRC adventures in this issue, and hearing what you've got in store for Fall.

In YAACS news, work continues on our new communications plan, our Continuing Ed coordinators are busy cooking up interesting workshops for you all to check out, and our new Vice Chair, Saara, will soon be joining in the task of selecting next year's BCLA Conference sessions. This year's conference had a great range of sessions of interest to youth librarians - let's see more of the same in 2013! If you've got an idea percolating away in your brain, there's still time to put pen to paper and submit a session proposal.



I'll sign off with a photo of me and my three-eyed monster pal (I think many of you also know him?), back in the early days of SRC at Terrace PL, before that desk became completely obliterated by the names of all our eager readers!

- Tara Williston
YAACS Chair

Message from the Editors

As I write, leaves begin their magical quick change from summer to autumn. This year they turn quickly from green to yellow, missing autumnal colors, as the warmth of summer still persists at mid-day, playing a discordance for which I am grateful: children singing in school yards on scorched grass left from a hot August. We are not yet ready to wave good-bye to the heat; and yet cool fall nights creep in, ever longer.

This summer as I went for a walk in Dartmouth, Nova Scotia, I came across a library less than 2 years old, built on an old theatre site. Its newness, size and fabulous organization (complete with its impressive light-infused teen space boasting self-sufficiency) were outstanding for a library in such a small community. These elements were second only to a vast and diverse array of programming for children and teens. Countless summer program options included dog fashion shows, sidewalk chalk parties, Dragon Training 101, Board the Titanic, Wonders of Wizardry, Recycled Robots, Yoga and Smoothies for Teens, not to mention a comprehensive Tween program and finally, the most impressive: Pride Week Family Storytime. The Halifax Public Library system (of which this library is a part) has done a miraculous job in capturing and creating innovative programming that tickles the fancy of any age group. So if you are a children's librarian in need of stirring creative juices, go to: <http://www.halifaxpubliclibraries.ca/programs.html?cat=22> for children and <http://www.halifaxpubliclibraries.ca/programs.html?cat=20> for teens and sink your mind into the profound plethora of fall programming! (You can also just click on *Kids@ the library* or *Teens@ the library* to visit their blogs for programming!) - Pam

Meanwhile, we bring you news and ideas from closer to home. Amy Dawley tells us about a stress-busting Angry Birds themed teen program, folks from the Summer Reading Club and Teen Reading Club report on their busy summers, and Emily Orr shares her elegantly simple felt adaptation of David Ezra Stein's *Leaves*. Read on for all this and more!

Thanks again to everyone who has contributed, and keep it coming!

- Pamela Fairfield and April Ens
YAACING Editors



SRC 2012 Wrap-Up: Believe It!



There have been many sightings of weird and wonderful “Strange...But True?” events for the 2012 BC Summer Reading Club. At Richmond Public Library kids watched a magic show,

competed in Lego contests and learned “How To Build Your Own Country.” 39 Clues appeared in a scavenger hunt at Vancouver Island Regional Library, along with Christmas in August and Dazzling Illusions. Weird Science and Wii video games ruled at Smithers Public Library, and Surrey kids also played Strange Games. Burnaby Public Library partnered with Burnaby Village Museum to exhibit “Strange But True” mysterious tools from the past (take a peek at www.burnabyvillagemuseum.ca/EN/main/collection/strange-but-true.html), and the biggest, smallest, oldest and grossest animals and plants from Burnaby Nature House. As usual, lots of libraries had fantastic award ceremonies, and about 80,000 kids had a great time reading. If anyone else has an SRC blog or write-up of events, I'd love to see it.

We're starting work on the 2013 SRC program: an announcement of the new theme and illustrator will be coming later this fall.

- Els Kushner
SRC Coordinator

Read, Write, Connect...WIN!

Teens from the Lower Mainland and surrounding areas have been doing just that!

In just 9 weeks, Public Library InterLINK's Teen Reading Club (<http://teenrc.ca>) has had over 260 members creating over 1300 book reviews. Popular dystopian sci-fi was reviewed the most with *Catching Fire* by Suzanne Collins earning the title of “Most-Reviewed Book”. The coolest discovery was learning about the contingent of young Agatha Christie fans in our midst.

Members were also able to meet authors virtually like Marissa Meyer, Cory Doctorow and fan-favourite, Kelley Armstrong. The writers attended by video and answered questions instant-messaged in from their fans. The authors gave us reading suggestions, loads of tips for aspiring writers, and behind the scenes information about some of their most widely read books.

It wouldn't be TeenRC without prizes! TeenRC prize packs and 3 iPods were up for grabs. As the summer winds down TeenRC administrators and librarians are agonizing over whose review will win a fancy iPod and the title of “Librarian's Choice”.

- Justin Unrau & Carolyn Casenas



Red Cedar Award Fundraising Campaign



The Young Reader's Choice Awards Society is pleased to announce a fundraising campaign for the continuation of the Red Cedar Award.

We are calling on all past members and previous board members to reconnect with us; we are keen to re-establish ties with previous sponsors and to share our progress with you all.

We're also looking for people keen to help with our website - www.redcedaraward.ca

If you're interested in supporting the Red Cedar – financially or otherwise please contact the society's treasurer:

Anna Hudson
anna.c.hudson@gmail.com
CELL: 778.580.8017

In May we announced the 2011-2012 Red Cedar award winners and our 2012-2013 nominees (who are listed below). We look forward to the launching of the 2012-2013 Red Cedar season in Mid-November 2013.

2011-2012 Red Cedar Award Winners:

Information Book: *How to Build Your Own Country* by Valerie Wyatt, illustrated by Fred Rix

Fiction: *After the Fire* by Becky Citra

2012-2013 Red Cedar Fiction Nominees

Ice Storm by Penny Draper

Racing Home by Adele Dueck

That Boy Red by Rachna Gilmore

To Stand on My Own: the Polio Epidemic Diary of Noreen Robertson by Barbara Howarth-Attard

Saving Arm Pit by Natalie Hyde

Count Me In by Sara Leach

Exiles From the War: The War Guest Diary of Charlotte

Mary Twiss by Jean Little

The Listening Tree by Celia Barker Lottridge

Dragon Seer's Gift by Janet McNaughton

Amos Daragon: The Mask Wearer by Bryan Perro

Nutz! by Virginia Frances Schwartz

Catboy by Eric Walters

2012-2013 Red Cedar Information Nominees

Mathemagic!: Number Tricks by Lynda Colgan, illustrated by Jane Kurisu

Harness Horses, Bucking Broncos & Pit Ponies: A History of Horse Breeds by Jeff Crosby and Shelley Ann Jackson

Last Airlift: A Vietnamese Orphan's Rescue from War by Marsha Forchuck Skrypuch

Spy, Spy Again: True Tales of Failed Espionage by Tina Holdcroft

Off to Class: Incredible and Unusual Schools Around the World by Susan Hughes

The White Ballets: Swan Lake, Giselle, and La Bayadere by Rajka Kupesic

The Sea Wolves: Living Wild in the Great bear Rainforest by Ian McAllister and Nicholas Read

Emily Included: A True Story by Kathleen McDonnell

Hockey Trailblazers by Nicole Mortillaro

Totally Human: Why We Look and Act the Way We Do by Cynthia Pratt Nicholson, illustrated by Dianne Eastman

Highway of Heroes by Kathy Stinson

Shannen and the Dream for a School by Janet Wilson

Our Earth: How Kids are Saving the Planet by Janet Wilson

Explorers Who Made It...or Died Trying by Frieda Wishinsky



Teens Only

A Teen Programming Success: Angry Birds Final Exam Stress Buster

By Amy Dawley

In the winter 2011 issue of YAACING I wrote an article about having a series of teen services fails. In this issue I'd like to tell you about a teen services success story, and it's one that I couldn't be more excited to share.

I was reading one of my new favourite teen services blogs called Teen Librarian's Toolbox (www.teenlibrariantoolbox.com/) and saw a post where a savvy teen librarian held a life-sized angry birds program for youth at her library. It was current, active, and budget-friendly—all the things I look for in a great teen program. I was on the look-out for a new idea for the twice-yearly exam-related program I do for older high school students. Previously, I've always held an "Exam Cram" study session at the library, with post-secondary students acting as tutors to help junior and high school students understand concepts and study for upcoming exams. I wanted to try something a little different this year, and that's how the life-sized Angry Birds got started.

Wait, what's Angry Birds?

It's a super-popular cell phone game. The bad guys, green pigs, have stolen the birds' eggs and the birds are, well, angry. You have to launch these little birds via a slingshot into the structures the pigs have built to protect themselves, knocking the structures over to "pop" the pigs.

Translating Angry Birds into a teen program

What you need:

- A collection of a bunch of different sizes of cardboard boxes, all taped shut. These boxes become gigantic building blocks used to make the structure.
- Flat pieces of cardboard or light-weight wood to act as platforms
- Green balloons – We purchased these from the dollar store and I used a sharpie felt marker to draw the pig faces on the balloons. See the resources section below for a link to a pig face template

- Red, yellow, blue playground balls – I found 8" playground balls at Superstore that worked great, but any dodgeball-like ball will work nicely. I printed out the Angry Birds faces from a template online (see below), cut them out, and taped them on the balls to make them into Angry Birds.
- Some masking or duct tape to tape a line on the floor that the teens have to stand behind while throwing the Angry Birds.
- An alternative craft or activity for teens to do while they're waiting to play: I am a big fan of paper crafts because they're simple, fun, and budget friendly. I found a link online that had paper craft Angry Birds, printed a few in colour, and made them available with scissors and glue. The teens had fun making a collection of all the characters. See below for the link.



How it works:

- Split the group into a “building” team and a “destroying” team. This worked fairly naturally at my program as groups of friends came together. It ended up being one group of friends vs. another group.
- The building team has time to construct their pig-protecting structure and put their pigs in and amongst the boxes
- The “destroying “ team positions themselves behind the throwing line and launches angry birds at the structure until all the pigs hit the floor.
- Anyone who is not building or destroying is hanging out making Angry Bird paper crafts

Why it worked so well

1. One word: destruction! I held this program right smack in the middle of exam week and teens appreciated the opportunity to release some stress and anxiety by being destructive.
2. Pop culture caché: giving teens the chance to play a life-sized version of one of their favourite digital games was, they said, really cool. I got a huge response from the marketing we did for this program.
3. Activity: giving teens the opportunity to use their bodies and move around and build something with their hands is in contrast to most of what consumes them during exam period: studying! They loved being able to take their minds off of this for a while and do something active like building and throwing.

And above all: it was unexpected! A program like this one isn't “normally” our roster of regularly offered teen programs. I saw a whole group of teens who hadn't set foot in the library since they were children coming with their elementary school classes. It was a great way to promote the library as a fun space for teens to hang out together. It worked so well that I'm looking forward to offering another Angry Birds final exam stress buster in January 2013!

Resources I used

Original Angry Birds post on Teen Librarian's Toolbox
www.teenlibrariantoolbox.com/2012/02/tpib-live-angry-birds-by-heather-booth.html

Face templates

www.thepartyanimal-blog.org/angry-birds-balloons-free-templates/

Angry Birds paper craft

<http://littleplasticman.blogspot.ca/2011/03/dont-mess-with-these-birds.html>

Do you have any teen programming success stories? I'd love to hear about them! E-mail me at adawley@lib.pg.bc.ca or pick up the good old fashioned telephone: 250-563-9251 ext. 158. Happy fall everyone!

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

Vintage YAACING**Halloween Storytime Ideas**

By April Ens

I love a good storytime, whether I'm presenting them to a pack of eager under-fives, or surreptitiously observing my talented colleagues. And there are so many places to learn new ideas these days. I have my own favourite YouTube channels, Pinterest users, and storytime blogs, but new isn't everything. Skimming old storytimes can unearth long-forgotten rhymes and storytelling ideas ripe for reuse.

This gem from the Prince George Public Library dates back to 1987, and features some invitingly interactive action rhymes and stories to tell. Happy Halloween!

April Ens is the Children's Librarian at the Kitsilano Branch of the Vancouver Public Library



IDEA-SHARING

Patterning for a theme

At Hallowe'en, Christmas, Valentines and Easter etc. it is often difficult to find stories on hand to include in programs. At Prince George Public we like to pattern familiar stories and songs to fit our theme.

The story of The Enormous Turnip can become the enormous pumpkin at Hallowe'en; the enormous Christmas tree at that season; the enormous Valentine; the enormous shamrock; the enormous Easter egg etc. The possibilities are unlimited. There is a single illustrated version of the story by Kathy Parkinson which is still in print. Helen Oxenburg has included this story in her collection entitled The Helen Oxenburg Nursery Story Book.

After telling the story of the enormous pumpkin we take young children (who are often afraid of witches, ghosts, or monsters) on a pumpkin hunt. This is based on the National bear hunt action verse found in the picture book Bear Hunt by Kathleen Savage. My version of the Pumpkin hunt follows.

Pumpkin Hunt

Let's go on a pumpkin hunt (walk in place)
 Okay here we go
 Oh Oh I see a bridge (hands above eyes)
 Can't go under it (make motion with arms)
 Can't go around it (make motion with arms)
 Have to go across it

Oh Oh here's a river
 Can't go under it
 Can't go over it
 Have to swim across it

Oh Oh (yuck) here's a swamp
 Can't go over it
 Can't go under it
 Have to go through it

Oh Oh a field of tall grass
 Can't go over it
 Can't go under it
 Have to go through it

Oh look there's some beautiful big pumpkins on
 the other side of the fence
 The fence - Oh dear
 Can't go under it
 Can't go around it
 Have to climb over it
 Made it



IDEA-SHARING

O.K. Grab a pumpkin and pull - pull oh they're big - I've got one!!!

Oh Oh I hear something oh dear Oh No a witch! Quick head for home - don't drop the pumpkin.

Climb over the fence
 Push through the tall grass
 and yuck through the swamp
 swim across the river
 walk across the bridge
 and home! Slam the door.

The story Santa Makes a Change by Sol Chaneles can be altered for Hallowe'en. It would be "Witch Makes a Change". When I told this last Hallowe'en, I was dressed as a witch and tried on different hats and invited the children to help me choose my new hat.

For older children who thrive on the 'gross' I pattern the Peanut Butter Sandwich song. My version of Witches Sandwich follows.

Witches Sandwich

Witches, witches sandwich... Yuck (chorus)

First you take some eye balls and you poke them
 (repeat) (action of poking eyeballs)

Chorus

Then you take some juicy slugs and squish them
 (repeat with action of squishing with foot)

Chorus

Then you take some dragon's blood and spread it
 (repeat)

Chorus

then you take the sandwich and you eat it
 (repeat) (with mouth full of eyeballs)

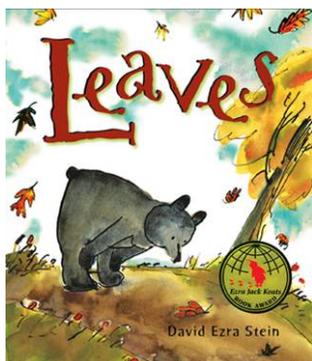
Y U C K or Y E C H ! ! !

Originally published in YAACING
 Volume 3 Issue 3: Summer/Fall
 1987. Pages 10-11

Barb Dean
 Prince George Public Library



Who's on the Felt Board?



Leaves

Original Book by David Ezra Stein

Felt by Emily Orr

This felt board is an interpretation of David Ezra Stein's *Leaves*, in which a young bear encounters the changing seasons for the first time – and falling leaves in particular. He is amazed by the colours and shocked by falling leaves, which he futilely tries to attach back onto the tree. Giving up, he gets tired and goes to sleep in his snow-covered den until spring, when he awakes to find green buds on his beloved trees and the sun shining.

This story lends itself well to the felt board/oral telling format because the text is easy to remember and there's a good amount of manageable interactivity with moving elements. Depending on your storytime group size or number of felt pieces you make, kids could all take a turn adding green buds to the tree or trying to re-attach the fall leaves. You can make as many leaves and buds as you have time and energy for.

Emily Orr is an MLIS student at the School of Library Archival and Information Studies at the University of British Columbia.







Fear and Nature in Canadian Children's Books

By Jamie McCarthy

Introduction to Theme:

Many of the earliest children's adventure stories set in Canada were about surviving in the nation's dangerous wilderness or isolated Arctic North. Although Canadian children's publishing has greatly changed since, stories about fear and nature are still popular with Canadian authors, especially in the self-discovery and historical fiction genres. The books featured in this bibliography largely fall into three variations on this theme: books which aim to help children overcome their fear of animals, books which explore fears of the environment or weather, and books that use nature to help children overcome other fears. In most of the stories, the protagonist develops courage after a harrowing event or by discussing their problems with family and friends. Although the majority of these books focus on childhood ambivalence towards nature, these books can also be used to teach children about understanding and overcoming any form of fear.

Bourgeois, Paulette. *Franklin in the Dark*. Illustrated by Brenda Clark. Toronto: Kids Can Press, 2000.

Like most small children, Franklin, a young turtle, is afraid of the dark. Surprisingly, it is the darkness of his own shell that frightens him the most. In order to overcome his fears, Franklin speaks to several animals only to discover that they too are afraid of one of their defining traits, such as lion who is frightened by his roar. Bourgeois' story suggests to children that everyone has something they are afraid of and that they may rely on something as simple as a nightlight to build up their courage. By having Franklin seek advice, Bourgeois also encourages children to talk about their fears in social situations. Clark's bright illustrations brilliantly showcase the relatable emotions Franklin faces on his voyage of self discovery from anxiety to contentment. Although Franklin is not afraid of an element of nature per se, Bourgeois' book could be used to help a child overcome any type of fear. This picture book is best suited for preschool students and is the first book in the popular Franklin series.

Downie, Mary Alice. *Scared Sarah*. Illustrated by Muriel Wood. Markham, Ont.: Fitzhenry & Whiteside, 2002.

Set in a log cabin in Upper Canada in 1836, *Scared Sarah* is about a young girl who is frightened by everything in her environment, especially a "witch tree," and is teased by her siblings over her fears. Sarah's

greatest desire is to be brave like her friend Bright Fire, the son of the Ojibwa chief, whom she helps at the end of the story. By having Sarah bravely travel through the dark and dangerous woods, Downie encourages children to face their fears of nature. Furthermore, Downie's work plays on the historical pioneer survival narrative, including descriptions of the dangerous Canadian wilderness, in a modern way. By the end of the story, Sarah's tale transforms into an action and adventure story. This illustrated chapter book is recommended for children ages nine through twelve. Wood's illustrations are well researched and her paintings match the traditional narrative and genre. The resources in the back of the book make it useful for social studies lessons.

Gay, Marie-Louise. *Stella, Fairy of the Forest*. Toronto: Douglas & McIntyre, 2002.

Siblings Stella and Sam are fairly different. Sam is afraid of bears, sheep, bees, snakes, climbing trees, and getting his feet wet. Stella, on the other hand, is confident and encourages her brother to explore nature and his surroundings. Eventually Stella and Sam have so much fun in the forest that they almost forget their original intention of finding hidden fairies. Although Stella and Sam's adventures don't always go according to plan, Gay encourages her readers to ask questions about the environment. Her illustrations of the forest are lush, green and delightful, contrasting the spooky and dangerous depictions of the wilderness in other books in this bibliography such as *Scared Sarah*. Each illustration is a double spread and images of birds and branches expand beyond the work's borders, suggesting there are no limits to the imagination. Like *Scaredy Squirrel* and *Franklin*, the *Stella* series is aimed towards preschool/early elementary school students and has been turned into a television series. It is recommended to read to children with brothers or sisters to foster caring relations between siblings.

Kusugak, Michael. *Arctic Stories*. Illustrated by Vladyana Langer Krykorka. Toronto: Annick Press, 1998.

Set in 1958 in the Canadian Arctic, *Arctic Stories* tells three events in ten-year-old Agatha's life that develop her sense of bravery and acceptance. In the beginning of the first and last tales, Agatha is frightened of her environment. In the first, she is afraid of a threatening black object that looms ahead of Repulse Bay and in the last she does not trust the ice that others cheerfully skate on. By the end of each tale, she develops courage and becomes a hero by saving both her community from the mysterious object and a priest from thin ice. Kusugak's thrilling prose promotes acceptance of others



and depicts neither stereotypical nor political images of the Canadian Arctic and its residents. Krykorka's illustrations are vivid and beautifully capture the movement and colours of the arctic scenery. This picture book of short stories is aimed toward children ages seven to ten. As the stories are loosely based on Kusugak's own life, it is a book that can also be used as a historical account of Inuit life in Canada.

Lemieux, Michèle. *Stormy Night*. Toronto: Kids Can Press, 1999.

Lemieux's existential story and illustrations for *Stormy Night* cleverly mixes the common childhood fear of thunder with the questions everyone has regarding their sense of belonging in the world. As the storm outside the protagonist's window gets worse her thoughts and questions are deeper and become equally frightening. Furthermore, at the same time, images of nature increase in these turbulent moments of the storm. Through the positive yet open ending, Lemieux's book proposes that although storms and questions can both be scary, all storms must end and the mysteries of life can sometimes allow for happier thoughts. Lemieux's illustrations are smart and humorous, lightening up a potentially dark subject matter. She also cleverly mixes different cartoonish styles throughout the story, capturing the protagonist's vibrant imagination. Although this picture book is marketed towards elementary school students, its illustrations and themes mimic a graphic novel format, making it an enjoyable book for any child, teen or adult.

Pendziwol, Jean. *Marja's Skis*. Illustrated by Jirina Marton. Toronto: Groundwood Books, 2007.

Marja is a brave young girl who desires to ski, but is deemed too young to partake in the possibly dangerous activity. After her father dies in a logging accident and when she turns seven, Marja is finally allowed to ski to school. Her courage is put to the test when she must save a neighbour who fell through thin ice. By contrasting the use of warm tones in Marja's home with cool blues in the outdoor scenes, Marton's illustrations highlight the terror of this situation and change in events. By using the common fear of thin ice in Canadian literature, Pendziwol teaches her reader that there are reasons to be afraid of the environment, yet courage and ingenuity can overcome such fears. This picture book is best for early elementary school students. In addition to being used to teach children about dealing with emotions, such as grief and fear, it can also be used to educate students about Canada's nineteenth-century logging environment and the immigrant workers that made it thrive as an important industry.

Reynolds, Marilyn. *The Prairie Fire*. Illustrated by Don Kilby. Victoria, BC: Orca Book Publishers, 1999.

The prairie environment Percy has grown up in is difficult and when he spots a fire racing towards his home he is terrified. Percy finds he must be strong and help his parents save their farm. Like many other authors of Canadian children's picture books, Reynolds showcases the extremes of the Canadian environment and the hard work required to survive the elements. Kilby's realistic pencil crayon drawings accurately show the often vast, dry and isolated landscape of the prairies. As with other stories in this bibliography, most notably *Marja's Skis* and *Arctic Stories*, Reynolds shows children that although they are small and not yet adults, they too can be brave. This historical picture book is best suited for students ages seven through ten and can be used to teach children about the Westward expansion in a history lesson or in an ecology or social studies class about the prairies.

Stewart, Shannon. *Sea Crow*. Illustrated by Liz Milkau. Victoria, BC: Orca Book Publishers, 2004.

Jessica's brother and friend are afraid of spiders, crabs, thunderstorms and wild bears. Jessica, on the other hand, embraces nature and has difficulty revealing her fear of starting at a new school and fitting in. With the help of her brother and friend, Jessica builds a Sea Crow made from shells and seaweed. The Sea Crow's purpose is not to frighten like a scarecrow, but rather to encourage bravery and happiness. Stewart's story is heartfelt and original with a surprising ending. Milkau's watercolour illustrations take on a loose and serene style, which perfectly match the descriptions of Jessica's favourite calming beach. This picture book is recommended for elementary school students under nine years old. Children who are afraid of nature, those who may be nervous in new social situations, and/or those with physical disabilities can learn from this charming story of self discovery.

Stranaghan, Crystal J. *Vernon and the Snake*. Illustrated by Eleanor Rosenberg. Vancouver: Gumboot Books, 2007.

Stranaghan and Rosenberg's story, *Vernon and the Snake*, takes a delightful spin on the saying "they are more afraid of you than you are of them." This story about the common childhood phobia of snakes is told twice, once from Vernon's perspective and once from the snake's view. The formats of the two tales parallel each other, with subtle and humorous changes in the illustrations to show one character as being scarier than they were in their own version of events. Rosenberg's illustrations are colourful, playful, and expressive. The



dual perspectives teach children to see their environment in different ways and that bravery does not need to come from anger, but rather understanding. It also encourages children to look at any social situation from the perspective of others. This very amusing picture book is aimed towards preschool and early elementary school students.

Watt, Mélanie. *Scaredy Squirrel Makes a Friend*. Toronto: Kids Can Press, 2007.

In this instalment of the wildly popular *Scaredy Squirrel* series, Scaredy has no friends as he is afraid of other animals, including bunnies and beavers, because they are dangerous and may bite. As with the other books in the series, Scaredy makes a plan, which goes humorously awry making him accidentally brave. Through a hilariously predictable mishap involving a “germy” but friendly dog, Scaredy realises that other animals are not bad even though they could bite. Watt’s entertaining and lively illustrations teamed with her inventive layout will make children laugh at their own fears. Rather than building courage through a harrowing event, as in other picture books, Watt’s books suggest that children can overcome fears through experience and by trying something new. Furthermore, it teaches that looks can be deceptive and nobody is perfect - not even a goldfish. This picture book is particularly recommended for early elementary school children who are afraid of dogs and other animals.

Jamie McCarthy is a dual MAS/MLIS student at the School of Library Archival and Information Studies at the University of British Columbia. This article was originally written for the class LIBR 523: Canadian Literature and Other Materials for Children.

Young Adult Bibliotherapy: Friend or Foe?

By Shannon Mills

Bibliotherapy was first defined in a 1916 issue of *Atlantic Monthly* by Samuel Crothers as a technique of “prescribing books to patients who needed help understanding their problems” (qtd. in Myracle). Teachers, librarians, therapists, and nurses have used bibliotherapeutic techniques with students, patrons, and patients into the 21st century; however, there has been little consensus on what bibliotherapy is and if librarians should engage with it. Perhaps the most concise definition of bibliotherapy is “healing through literature” (Smith in Vare and Norton 190). Others have defined bibliotherapy as “a strategy that uses literature to help the reader develop empathy and an understanding of diversity” (Gavigan and Kurtts 11) or the “use of reading to produce affective change and promote personality growth and development” (Lenkowsky in Hebert).

Within the library world, bibliotherapy as an endorsed practice has remained on the profession’s periphery. Teaching bibliotherapy techniques in MLIS programs is rare. The University of North Carolina at Greensboro and the University of South Carolina are two universities that do incorporate bibliotherapy training into their professional MLIS and teaching programs (Gavigan and Kurtts 11). Despite the fact that most librarians believe in the power of words to heal, they are understandably nervous about using the word “therapy” in connection with their work (Jones 24). Librarians are not counselors, social workers, or parents and they need to exercise caution when acting as an advisor or guide. A librarian’s “word for therapy is referral” (Sturm 177). One of the most essential aspects of a librarian’s job is referring patrons to professionals who can give them the care that they need.

Despite this stigma around bibliotherapy, many librarians feel that their role does expand beyond providing access to knowledge, and should incorporate the use of literature to assist particularly children and teens in their development. School librarians may act as role models or as sources of support and guidance for young people (Baruchson-Arbib 104). Amy Cheney, a librarian at Alameda County Juvenile Justice Centre, considers books a catalyst for the larger goal of supporting the youth “in enhancing their lives” and showing them “they have options in life” (Richards Bodart 38). Studies on youth participation show youth are often more likely to be engaged members of society with the assistance of an adult ally (Checkoway). Young adult librarians have an opportunity to have a significantly positive role in the lives of the teens they serve. They may act as friend, mentor, and role model, and as a conduit towards the



literature that has the power to affect young adults in a positive way.

Much of the practitioner literature has divided bibliotherapy into clinical therapy and developmental therapy in an effort to delineate the limits of a librarian's responsibility. While clinical bibliotherapy is strictly the domain of trained medical professionals, developmental bibliotherapy focuses on issues every teenager may face while growing up (Baruchson Arbib 103), whether it be family dynamics, changing goals, or the formations of friendships. The librarian's role is to connect the teen with literature that may resonate with them, promote growth or fulfill a need. Shifra Baruchson-Arbib suggests replacing the term bibliotherapy with "supportive knowledge" in order to eliminate the stigma associated with the connotations of "therapy" (104). Providing "supportive knowledge" would give young adults the resources they need to face the challenges of growing up, whether through access to literature or to supportive community associations.

It is important to assess the practitioner research to find examples of the successful use of bibliotherapy in library and school settings. Bibliotherapy has been used in the following ways with positive results:

- Librarians and teachers most commonly use bibliotherapy to provide readers with a vicarious reading experience, through which the reader learns from a character going through similar life circumstances. The reader often undergoes a cycle of identification, insight, catharsis and growth (Sturm 175).
- School librarians in Israel built self-help sections in two libraries that provided access to materials on controversial issues like sexual identity, drugs, and self esteem. As a result, more reading and discussion occurred around otherwise taboo subjects, and the library witnessed a significant rise in reading, particularly among boys (Baruchson-Arbib 108).
- Books that feature gifted protagonists have been used extensively with gifted children who often have more trouble finding meaningful friendships, higher incidences of depression, and higher expectations placed on them (Fisher).
- Reading books that feature disabled characters can foster empathy and understanding among students and create an inclusive classroom environment (Gavigan and Kurtts).

- Featuring books that have LGBT characters can provide youth with a glimpse into lifestyles that are rarely represented in mainstream literature or textbook selections (Vare and Norton).
- Reading books with protagonists similar to themselves gave readers a chance to develop their self-identities and reflect on their decision making abilities at both a school for pregnant and parenting teens (Hallman 18) and at a juvenile detention centre (Richards Bodart 36).
- Storytelling and read aloud sessions were effective ways to reach out and break the isolation of vulnerable populations, especially children living with HIV/AIDS, at the Nkosi's Haven Library in Johannesburg, South Africa (Tukhareli).

Researchers and practitioners of bibliotherapy have also articulated reasons for exercising caution when using these techniques. While reader's advisory practices tend to focus on finding what the patron wants, bibliotherapy makes the assumption that the librarian knows what the patron *needs* (Sturm 174). Assuming the librarian knows best can be a dangerous practice. In addition, young adults may not be ready or willing to face their problems through reading about them (Sturm 175). Pushing problems below our conscious mind is a legitimate coping mechanism; librarians do not want to do more harm by forcing young adults to face issues prematurely. There is also the risk that adolescents will interpret the librarian's use of books as a refusal to talk openly about issues (Vare and Norton 191). Every individual has unique needs and will react to literature differently. Assuming certain books will affect every individual facing similar issues in the same way is dangerous (Pehrsson et al. 412). Furthermore, using bibliotherapy with young adults requires a substantial amount of knowledge about developmental needs (Pehrsson et al. 411) that young adult librarians may not be equipped with. Few methodological research studies exist that prove bibliotherapy is a definitively effective treatment. The positive results associated with most anecdotal incidents of bibliotherapy practices could be correlated with other factors (Vare and Norton 190-191). The long-term use of bibliotherapy in clinical and educational contexts and the vast amount of positive practitioner testimony, however, does attest to an overall positive effect on growth and development.

Based on the above discussion of the research, I propose a best practices guide for young adult librarians that advocates the use of bibliotherapy with certain cautions and limits in mind:



- Young adult librarians should strive to build a relationship of trust with their patrons, and listen to the unique needs of each individual teen.
- Librarians should acknowledge that bibliotherapy should be used in conjunction with other treatments for those young adults who need the attention of a therapist or a counselor; librarians should be prepared to refer patrons experiencing emotional distress to professionals.
- Librarians should work closely with community partners in order to understand local young adult needs and should provide booklists and relevant resources on pertinent subjects.
- Young adults should be given as much choice as possible when choosing books to meet their needs. Booklists, displays, links to online resources, and other formats that provide a wide array of choices are key.
- Librarians need to remember they are part of a larger organization and their actions need to be aligned with the interests and missions of the library they work for.
- Clinical studies show that bibliotherapy is most effective with patients who are self motivated (Jones 25); librarians should provide access to resources and let young adults take the lead in their own learning and growth process.
- Librarians should be open to partnering with mental health professionals to provide booklists or relevant passages on certain health or social issues for use with patients (Jones 26).
- Librarians should present themselves as neutral, objective, open and non-judgmental, while remaining caring and supportive.
- Bibliotherapy can be used in programming for book clubs that focus on a certain issue (violence, peer pressure, or friendship) or cater to a specific population (pregnant or parenting teens, homeless teens). Programming can extend beyond the book to include such activities as reflective writing, role playing, problem solving, and the incorporation of media, music and art (Hebert).
- Consider your stakeholders when recommending books to teens or using books for a book club discussion. Librarians at a juvenile detention centre, for example, limit access to books that contain senseless and graphic violence (Richards Bodart 36).
- Librarians should acknowledge that their intervention is not always needed. Young adults can undergo a journey of discovery and growth independently. The focus should be on the teen and the literature, not on the librarian's conception of their own expertise.

Jami L. Jones in her article "A Closer Look at Bibliotherapy" argues "anytime a book is read by someone who needs its message to solve a problem or reflect on a challenge, bibliotherapy has occurred" (26). If we accept this definition of bibliotherapy, it becomes clear that young adult librarians are involved with bibliotherapy on a regular basis. Librarians are continually striving to partner information needs with relevant resources. Often a young adult's information need is also a social need, and a developmental need. Bibliotherapy consists of anything from recommending a book with a relatable protagonist, to creating a self-help section in your library on controversial issues, to facilitating book discussions, to creating booklists on topics teens care about. Rather than avoiding bibliotherapy, young adult librarians should acknowledge that it is an essential aspect of their work. Teen librarians have the chance to facilitate the use of literature as a powerful tool in lives of young adults. It is time to embrace this privilege!

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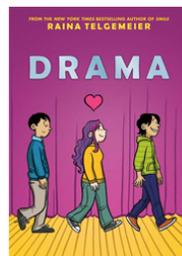
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Reviews



Drama by Raina Telgemeier
Graphix, 2012
Audience: Intermediate Grades

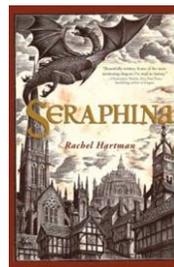
Drama is right. From the author of *Smile*, comes a middle school story full of drama, on stage and off.

Callie is a total theatre buff. Since she was six years old she's been dreaming of putting on stage productions. Now she's in Grade 7 and excited as she can get about designing the stage for her school's production of *Moon over Mississippi*, including, if she gets her way, a working cannon on stage.

Meanwhile, her crush acts like he likes her and then ignores her, her best guy friend is acting really grumpy, and she meets these two super-cute boys with amazing singing voices. Further drama ensues. Who will win the lead role? Will the cannon fizzle out or mark Callie's crowning glory as a stagehand? And will anyone invite her to the 8th grade final dance?

Drama is a great story of friendship, crushes, and the love of the stage that is sure to be a big winner this year.

- April Ens, Vancouver Public Library



Seraphina by Rachel Hartman
Doubleday Canada, 2012
Audience: Teen

This is a novel for those who like their fantasy pure, or who want something different than all that paranormal romance and urban fantasy that's been dominating the shelves. *Seraphina* is set in a semi-medieval world where neighbouring human and dragon civilizations share a tenuous peace.

Seraphina, our protagonist, is intelligent, strong-willed, a musical genius, and very very lonely. She also happens to be a half-breed, part human and part dragon, and would likely be killed if she were discovered. Relationships like her parents had are completely illegal in her society, considered monstrous and disgusting by both humans and dragons. At sixteen, Seraphina leaves the isolation of her father's house to work in the palace, but must fiercely guard her secret and keep her profile low.



Meanwhile, the kingdom of Goredd is preparing to celebrate the 40th anniversary of a treaty between the two races, and as the date approaches, tensions are high. A prince is murdered in very suspicious circumstances, and a dragon is suspected. Seraphina becomes wrapped up in court intrigue and rebellion on both sides of the species divide.

How can she keep herself and her secret safe, while ensuring justice is served, and the peace is preserved? And what will she do about the Captain of the Guard, who is far-too-perspective, and just a little dashing?

Seraphina is a smart, well-written book. The story is new, the twists aren't obvious, and the culture and society are unique and well developed. It's a fantastic first novel for Vancouver-based author, Rachel Hartman. Expect to see *Seraphina* on the award shortlists in the near future.

- April Ens, Vancouver Public Library



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

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

The deadline for the Winter 2012/2013 issue of YAACING is **November 15, 2012**. Email your submissions to the editors at YAACING@gmail.com

