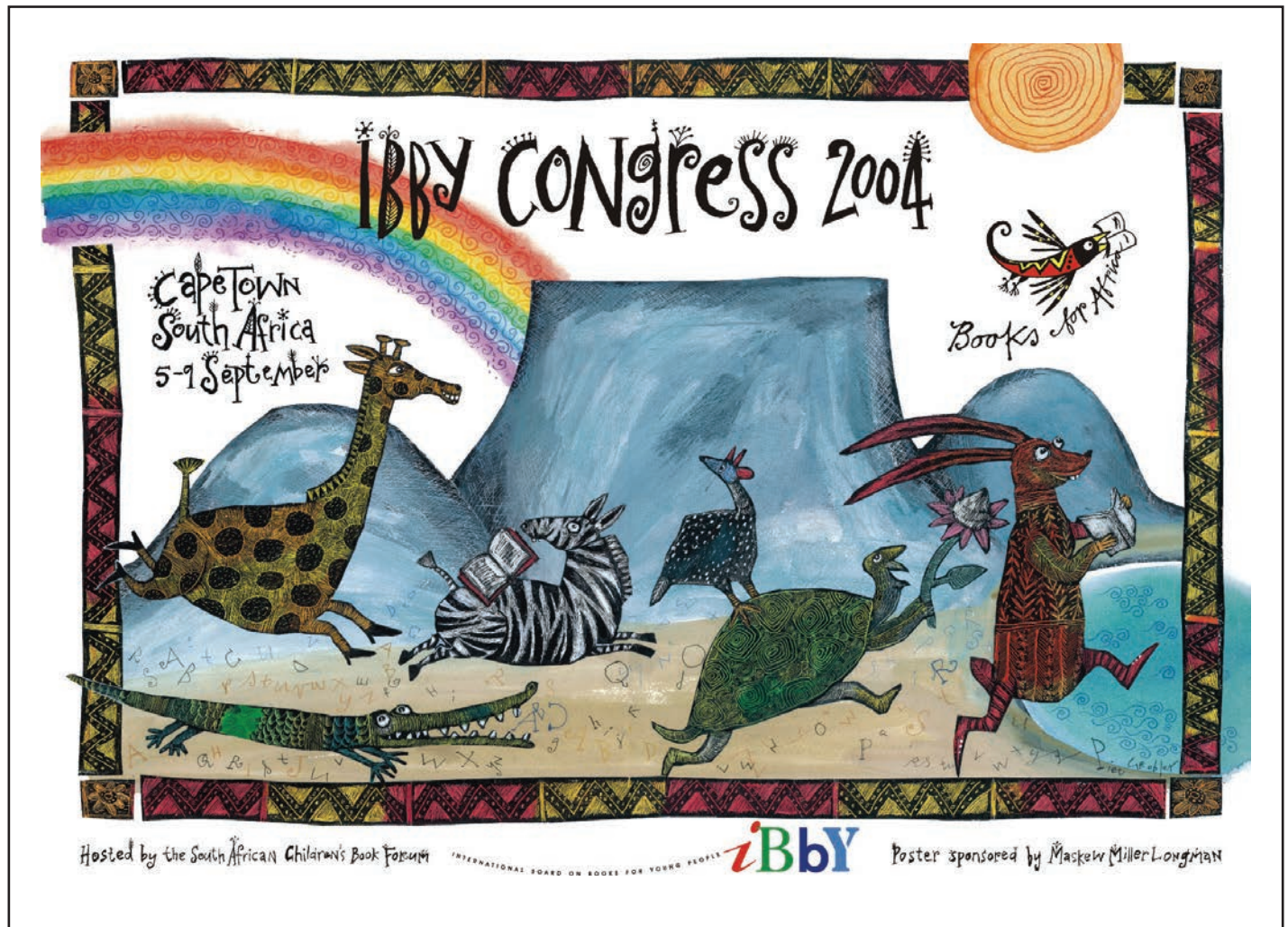


Children & Libraries

the journal of the Association for
Library Service to Children

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Traveling with IBBY to South Africa

A Scientific Look at Lemony Snicket • Storytelling 101 • Notable Children's Books 2005

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The cover image is the official poster of the 29th International Board on Books for Young People (IBBY) Congress, held September 5–9, 2004, in Cape Town, South Africa. The poster was designed by Piet Grobler and is reprinted with the permission of the South African Children's Book Forum.



Year of Chaos? Bring it On!

Sharon Korbeck Verbeten

Since we last met, my life has been a whirlwind of activity. In addition to putting together this magazine, I sold my house, moved to another town, quit my job, started my own business, got married (note the new name!), honeymooned in Aruba, and attended the ALA Midwinter Meeting in Boston . . . not exactly in that order. Whew! But I've always thrived on chaos, so I wouldn't have it any other way.

How about you? When I meet colleagues at the ALA gatherings, I feel like I'm part of Club Chaos! It's such a vibrant, busy whirlwind with not enough time to fit everything in. Somehow, though, both seasoned veterans and excited, curious newcomers find something of value. By the time you get this issue, our plans will be well underway to meet this summer in the city where "fog comes on little cat feet."

I feel especially inspired to begin this season of *Children and Libraries*. I've been infused with the excitement of visiting a new hometown library and meeting new faces.

This is also my third year of editing *CAL*, and I've been especially pleased to make so many acquaintances at the conventions. All of you will never know just how much you've helped me ease my way back into the library world. Now I feel fully back in the fold.

Enjoy this spring issue; we put it together back in the icy winter, but I think you'll find the stories—especially those from the inspiring IBBY Congress in South Africa—especially heartwarming. ☺



A Taste of South Africa

Executive Director's Note

Malore I. Brown

Last fall, when I attended the 29th International Board on Books for Young People (IBBY) World Congress in Cape Town, South Africa, I had all intentions of presenting

my paper and sharing and absorbing the knowledge of other scholars and aficionados of international children's literature. I thought if I heard a few good presentations I would ask the presenters to be contributors to *Children and Libraries*. Well, what you read in this issue is only a taste of what I experienced. I had no idea of what wonderful presentations awaited the attendees in Cape Town.

I want to personally thank IBBY organizer Jay Heale, who graciously gave ALSC the permission to use the official IBBY poster as our cover for this issue and also allowed us to use some of the photographs taken during the Congress for my article.

In addition to bringing you a snapshot of the IBBY Congress, we also explore some best practices through Web sites and great books for middle school children. ☺

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Statement of Purpose

Children and Libraries is the official journal of ALSC, a division of the American Library Association. The journal primarily serves as a vehicle for continuing education of librarians working with children, which showcases current scholarly research and practice in library service to children and spotlights significant activities and programs of the Association. (From the journal's draft "Policies and Procedures" document to be adopted by the ALSC board.)

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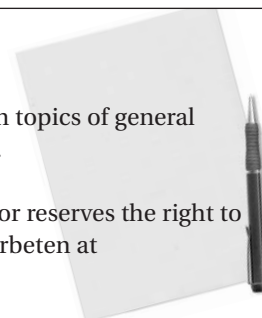
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Letters to the Editor

Letters Guidelines

Children and Libraries welcomes readers to submit letters to the editor on topics of general interest to the profession or as comments on topics covered in our pages.

Letters should be no longer than 350 words and must be signed. The editor reserves the right to edit letters for clarity and space. Send letters to Editor Sharon Korbeck Verbeten at toylady@athenet.net or via mail to 820 Spooner Ct., De Pere, WI 54115.



How Leaders Can Foster New Generations

I was so impressed with the number of new faces I saw at ALA's Midwinter Meeting in Boston.

In recent years, there has been a lot of discussion about the "graying of the profession." Recruitment of new librarians is essential. But don't ignore the future of our professional organizations. For organizations like ALSC to continue their strength and leadership, experienced members must share their knowledge with newcomers.

Each year, there are more retirement celebrations for librarians. How many more will there be in the next ten years? How many of these will be for council members, committee chairs, and leaders? What will happen to our professional organizations if there is no one to step in and assume leadership roles?

Long-standing members need not pass the torches they are carrying just yet, but they should be making an effort to show newer members where the matches are kept and how to use them.

New librarians should take responsibility for their careers and learn to publicize themselves. Here are some tips:

1. **Volunteer or get involved through conference attendance.** If you want to go to a conference, become an active member. This may help in getting permission and funding from your employer. Not only do many employ-

ers offer to defray costs for committee members, but grants and awards are available. Go on the ALSC site and fill out the volunteer form. If you have submitted it in the past, fill it out again and attend open committee meetings if possible. This is a great way to make your name more familiar.

2. For those who must attend on their own dime, **room with colleagues** and stay close to the convention center. Not only is sharing a room economical, bunking with colleagues is a great way to share information about the conference.
3. **Introduce yourself** every chance you get. Meeting people and navigating the conference can be overwhelming. Find out if the New Members Round Table or a similar group is offering conference mentoring.
4. **Sit in on open meetings** in areas that interest you. After the meeting is over, speak with the committee chair or facilitator to see how you can get involved.
5. **Be willing to listen.** You won't start out as an ALA Councilor or on an awards committee. For an organization to function, the foundation needs to be as strong as every other piece. Many people must be there to shoulder that responsibility and support the fabric that holds the organization together.
6. **Let people know what your purchasing power is.** Do you make recommendations to a central purchasing office, or are you responsible for your library's nonfiction or audiovisual budget? Approach vendors; ask if they have anything new or noteworthy.

Have you used their equipment, read their books, listened to their recordings? Let them know this and offer feedback.

Tips for conference veterans:

1. **Reach out to the next generation.** If you will be attending a national or state conference in the next few months, consider inviting a new attendee to join you at a workshop or an open committee meeting.
2. If you receive invitations to events you are unable to attend, **ask if you can send a newcomer in your place.** If possible, RSVP for two and bring that person with you. Introduce them to colleagues, vendors, and authors with whom you have a relationship.
3. **Share stories.** Remember how it felt when you first attended a conference? Who was your first conference roommate? What was your first committee experience?

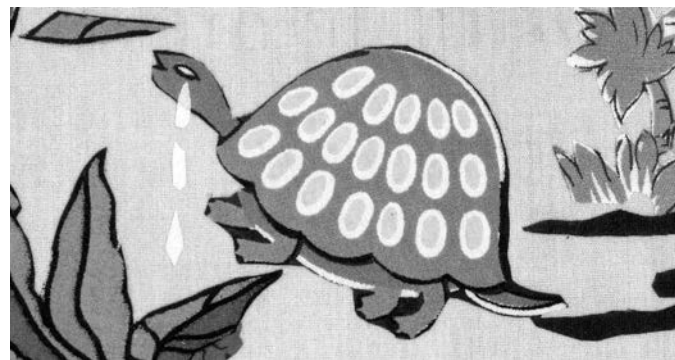
I understand how wonderful the view is from the top, but consider this: who will keep watch when you are gone? Think about the organization you joined, how you achieved your position in it, and what you would like it to be in the future.

I am lucky enough to have been mentored by librarians whose advice, support, and friendship have helped me immeasurably. Could you have this same influence on a new member? Have you already? Even small gestures can have a lasting impact.

*Genevieve Gallagher
Murray Elementary School
Charlottesville, Va.*

IBBY Conference

Cape Town, South Africa



Monope Tunowau
ye:chipö örö:Töpai ye:-

sewu:ka'pö



TUKarau:mü:pe
Tunmukuton pata:popo.



Commencing in Cape Town

The 29th IBBY Congress in South Africa

Malore I. Brown

From September 5–9, 2004, the South African section of the International Board on Books for Young People (IBBY) hosted the 29th IBBY Congress. The theme was “Books for Africa.”

Based in Basel, Switzerland, IBBY is a nonprofit voluntary organization that represents an international network of people committed to bringing children and books together. More than sixty national sections of IBBY operate on regional, national, and international levels. IBBY’s mission statement challenges its members to find ways to promote international understanding through children’s books, give children everywhere access to books with high literary and artistic standards, encourage the publication and distribution of quality children’s books, provide support and training for those involved with children and children’s literature, and stimulate research and scholarly works in children’s literature.

Biennial Congresses bring together members and others involved in children’s books and reading development. The Congresses are excellent occasions to make contacts, exchange ideas, and open horizons. In 2004, sixty-eight countries were represented at the Congress by 593 delegates.

The opening ceremony included several performances, including a choral group of two hundred South African children, a percussion band, and greetings from the mayor of Cape Town, alderman Nomaindia Mfeketo. After the official welcome, the 2004 Hans Christian Andersen Awards were presented to Martin Waddell from Ireland (author award) and Max Velthuijs from the Netherlands (illustrator award). (Sadly, Velthuijs died shortly after the presentation, in January 2005.) United States illustrator award nominee Vera B. Williams was given her diploma, along with other nominees.

In addition to the Hans Christian Andersen Awards, the IBBY honor list was introduced at the conference. Selected every two years, the list—which honors writers, illustrators, and translators—includes outstanding, recently published books from IBBY member countries. The titles are selected by the national sections of IBBY, which nominate books characteristic of their countries and suitable for publication in other languages.

The honor list has become one of the most important activities of IBBY. It offers a wonderful opportunity to member countries to present their best books to an international audience. An accompanying catalog is translated into several languages and is also available through the IBBY Web site (www.ibby.org). Former IBBY executive director Leena Maissen presented diplomas to the honor list authors, illustrators, and translators. American author Virginia Euwer Wolff accepted her diploma for her book *True Believer* (Simon and Schuster, 2001).

The Congress also included more than one hundred speakers and workshops about relevant African issues including folk stories, literacy, and the impact of African books in other countries. The first full day of activities included workshops that high-



This group celebrated at the reception following the opening ceremony of the Congress. Pictured from left to right are Agnes Malewa (workshop presenter from South Africa); Tracie Hall, director of ALA’s Office for Diversity; Junko Yokota, ALSC member; Vera B. Williams, Hans Christian Andersen nominee; Virginia Euwer Wolff, Honor Book author; Helen Kennedy, ALSC member; in front, Malore Brown, ALSC Executive Director. *Photo courtesy of Ginny Moore Kruse.*

lighted retracing oral traditions in the folklore of Africa, Brazil, and other countries. ALSC members Caroline Ward and Joan Atkinson, then an executive board member for the United States Board on Books for Young People (USBBY), presented a workshop on what they thought was missing in American children’s and young adult books portraying Africa. In addition to book talks, Ward and Atkinson administered small group discussions.

Page 4, main image: Text and images meld in cloth books made during a Congress program. **Bottom right:** This brilliant book-bearing bird was drawn by Piet Grobler for use on the IBBY Congress poster.

Malore I. Brown is executive director of ALSC.

I gave a presentation on reclaiming the “African” in African children’s stories, which examined the challenges globalization and multiculturalism pose to African children’s literature in a quest to appeal to a mass market. In essence, many of the children’s books published in the Western world tend to be adaptations of authentic African children’s stories that are “watered down” to appeal to a wider audience, thus dispensing with the authentic culture.

ALSC member Dr. Elizabeth Poe moderated and chaired a stellar reader’s theater that included Newbery and Andersen award-winner Katherine Paterson, South African author and storyteller Gcina Mhlophe, playwright and screenwriter David Paterson, and professional actor Ronald Franz.

“As Americans, we need to look outside and beyond our borders in bridging cultural understanding through children’s books.”

Ashley Bryan, 2004 Coretta Scott King Award winner, and ALSC member Kemie Nix gave a presentation on their outreach efforts to build a library and bring clean water to a village in Kenya.

Throughout the Congress, several young people served as speaker escorts. Affectionately called Book Bokkies, these youth earned their role by being one of the best readers in their schools, nominated by their teacher or librarian. The term Book Bokkies is derived from the springbok, an indigenous deer-like animal—as well as the name of a local rugby team!

One thirteen-year-old volunteer said she was amazed that “all these people came from all over the world to talk about children’s books.” I asked her if she thought about being a librarian when she grew up. No such luck; our young reader had her eye on the performance stage!

The book *100 Representative Children’s Books*, created by the South African Children’s Book Forum, was a gift to Congress delegates. The books in the accompanying exhibit were all published in South Africa and in print. There were several books written in English, Afrikaans, IsiNdebele, IsiXhosa, IsiZulu, TshiVenda, and several other languages indigenous to South Africa. Organizers plan to tour the exhibit in public libraries throughout South Africa.

Delegates also heard a presentation given by Jean Williams, executive director of Biblionef South Africa, an organization founded to bring books to South African children and communities. Due to the lack of reading material in their own language, Biblionef South Africa was created to distribute books in all of South Africa’s eleven official languages. Organizations request books, express the need for books in their language, and explain how the donated books would be used in their community. In some rural areas and townships, many schools displayed the books to impress visitors and elected officials.

Biblionef began conducting storytelling, reading, and motivational workshops for teachers and other recipients on how to read to children and use the books. Books are shipped, delivered, or picked up and distributed to libraries, schools, cultural centers, and other organizations. In return, the organizations are required to report on how they have used the books and carry out a “community upliftment project” in which they start a food garden, visit the elderly, or host a community clean-up day. Biblionef believes this will make children aware of the value of books, encourage a sense of responsibility, and help them gain respect for their community and themselves.



These Book Bokkies were happy to help out at the Congress!
Photo courtesy of Jay Heale, IBBY Congress Organizer.

A post-Congress symposium on humor in children’s literature took place at the Centre for the Book and featured numerous presenters including ALSC member Dr. Ellen Greever, who spoke about fractured fairy tales and the parody and humor in literary fairy tales for children.

At the closing ceremony, Jay Heale, IBBY Congress organizer, passed the baton—a South African drum—to the Chinese delegates who will host the 2006 Congress in Beijing. (The baton passed to Heale in 2002 by Leena Maissen in Basel, Switzerland was a Swiss flute. The Swiss flute was played during the closing ceremony at Somerset House School in Cape Town, and Heale gave it to the school as a thank-you.)

After viewing a video of the wonders that await in China and the hopes for the 30th IBBY Congress, attendees felt as if they had been transported to Beijing through the video’s great editing and beautiful soundtrack.

ALSC members, IBBY delegates, and an entire international network of people from all over the world are committed to bringing children and books together. My experience at the IBBY Congress in Cape Town was evidence that as Americans, we need to look outside and beyond our borders in bridging cultural understanding through children’s books. We can also assist other countries in building their libraries by lending our expertise, time, and efforts to their cause. In the end, our work is in vain if the children do not benefit. ☺

Weaving Tales

Making Picture Books in Minority Languages

Anne Pellowski

Before starting the workshops in South Africa, I asked permission to take photographs and use them in publication. However, I failed to ask permission for the use of the full names of the more than sixty participants in Thohoyandou and Polokwane. Therefore, I am using only first names here, except for the names of local organizers and for members of our U.S. group. The professional affiliations of the U.S. group are listed at the end.

In most African languages of the Bantu group, it is common to put prefixes in front of each class of nouns, to indicate special meaning. For example Ba-Venda means the people; Ly-Venda means the language, and so on. For ease of reading by North Americans, I have not included any of these prefixes when referring to the people and languages of South Africa.

Most general reference books state there are about six thousand languages in use around the world today. Of these, about two hundred have more than one million speakers. No firm statistics can be found on children's book publishing in all these languages, but based on my first-hand observation in more than one hundred countries, it is likely that children's books are published regularly in fewer than one hundred languages.

Ever since my work and research at the International Youth Library under Jella Lepman, and my service in the many branches of the New York Public Library under Augusta Baker, I have been a passionate supporter of the idea that all children should have at least a few attractive books in their home languages available to them, preferably picture books that they encounter in their early years.

While doing workshops on contract for a variety of international organizations, particularly those I did for the International Board on Books for Young People (IBBY), I found it was very difficult in places where there were few or no local children's books available for participants to transfer the vibrancy of their oral folklore to the printed page. Time after time, I would hear wonderful stories told with great animation and flair, but the books that came out on paper from these same participants (usually teachers) were often pedantic and very imitative of Western textbook readers. Many authors wanted to write in the international languages they learned in school, rather than in their mother tongues. This is understandable, since they often did not feel at ease in the written forms of their home languages because they

had never learned to read and write in them. In many cases, they had not been allowed to do so by local education authorities.

The comments by Lisa Skifton, one of our United States group, seem particularly apt.

"When visiting Makwarela Primary School in Thohoyandou [South Africa], I was immediately impressed with the pride the third-grade students exuded when showing us their neatly printed English sentences and when reading aloud their written words. I hope they will take the same pride in reading and sharing the books being made in the Venda language in our workshop," she said.

It was not until I saw a collection of the handmade cloth books produced by the members of the Bunko Coordinating Committee for Cloth Picture Books in Tokyo that I was inspired to try using cloth pages and fabric collage in the making of children's picture books. I thought people in traditional cultures might be more expressive in the medium of cloth, which is much closer to them than paper. I owe a deep debt of gratitude to that committee and to the women who have made such beautiful and playful cloth books for children, especially for children with special needs. They were my inspiration in making the switch to cloth, and it has made a tremendous difference in the response of those making their first books for children.

In all, I have worked with people speaking about thirty minority languages and one majority language (Bahasa Indonesia) in which there are very few published picture books. The results have been nothing short of spectacular. There are now at least a few hundred beautiful picture books in these languages. In some cases, the best ones were published in print format. In other cases, participants have gone on to produce picture books in other formats—both cloth and paper.

Perhaps the most unusual and original set of books was produced at a 1994 workshop by a group of Yekuana speakers from southern Venezuela. The transfer of their oral stories and culture to picture book format was simply extraordinary. Each book was a work of art. One example, by Valentina Ramirez and Elvia Tello, recounts a folktale known to the people living near Angel Falls.

In most cases, I work with teachers in the early grades or day care and kindergarten leaders, but occasionally there have been participants who simply had an interest in developing their writing and illustrating talents. There have been few librarians because in most of these areas, there are no libraries for children. In Indonesia, my workshops have been organized by Murti Bunanta, founder of the Society for the Advancement of Children's Literature. The students in her university courses are most often the ones making the books, which are then put into a central collection and used by volunteers who tell stories and read books to children in all types of institutions.

Anne Pellowski is the author of The World of Storytelling (H.W. Wilson, 1990) and Drawing Stories Around the World (Libraries Unlimited, 2005)

I try to go where there is a group keenly interested in having books for their children in their own languages. Many people have asked how I find out what groups want to have such a workshop. In most cases, it is through contacts made at IBBY meetings. Occasionally, it is through personal contact with Peace Corps workers or through other international contacts I have made through the years. While I did many of these workshops on contract, since 1996 I have been doing them on a volunteer basis.

When South Africa's bid to hold an IBBY Congress was accepted several years ago, I spoke informally to Jay Heale, who was in charge of putting the Congress together. He agreed to have some workshops before the Congress, in language-areas of South Africa where there are few local books for children. With the help of Jean Williams of Biblionef, I identified two areas that seemed to be very good candidates and could be combined in relatively easy travel routes: Thohoyandou and Polokwane in the northern Limpopo Province. Thohoyandou's population is almost exclusively Venda, but there is a small group of Lemba who also live in the area. They have been of much interest to scholars in recent years. The Lemba believe they are descended from Jewish origins. Most of them speak Venda. Roslyn Beitler worked with two Lemba women and found a personal connection. "One of these women shares my mother's name, Cecilia. She was so proud and excited to share her finished books with me," she said.

In the Polokwane area, you'll find speakers of Venda, Sotho, Tswana, and Pedi. It is also a much more populous area with considerable industrial development. Of course, in both areas there are speakers of English and Afrikaans, the majority languages.

Usually, I do these workshops alone, but some USBBY members going to the IBBY Congress in Cape Town wanted to experience other aspects of life in South Africa—and the lower airfare a group can command! I made arrangements for myself and twenty others.

Shadrack Tshivhase of the Ubuntu Self Help Educare Resource Centre made our arrangements in Thohoyandou. He gathered forty-three enthusiastic women to make books, entertain us with their lively storytelling and dancing, and share their unique culture. Included in this group were about twenty-five preschool or day care center workers, five women who worked in the toy libraries (play centers) in the area, five primary school teachers, five trainers from the Ubuntu Centre, two people working with youth groups, three who worked in orphanages, and a few who were just interested in learning how to make children's books.

From experience with such groups in other countries, I learned that the most effective method of initiating such workshops was to have each participant make a book following a model. I brought models of thirty-two picture books, seven made by people accompanying me. I made the others. In the presentation, I included:



Ginny Moore Kruse, right, shares at the program.

- traditional riddle books in Venda;
- local folktales such as *Why Animals Have Long or Short Tails* and *The Animals Accuse Each Other*;
- counting books (*Before Going to Market* by Ellen Greever was especially suitable because the women pictured were in African dress);
- four books about going to the clinic or hospital;
- three modeled on the *I Spy* books;
- four in which a small animal on a string goes from page to page (Ginny Moore Kruse's *Frog Goes on Safari* was especially popular);
- tales with traditional African morals at the end such as Tracie Hall's *Brother Bongi and the Bananas*; and
- books for pure fun, such as ALSC executive director Malore Brown's *Hippos on Holiday*.

To complete the books on the first day of the workshop, materials must be prepared and assembled in advance. This means cutting out cloth pages and the fabric pictures that will be used as illustrations, backing up those pictures with fusible web so they can be ironed onto pages, and arranging for translations of the texts into the local language. For all of the former tasks, I enlisted the help of family members and volunteers in my community. For the latter, Shadrack worked in advance with all the participants. Each had to make a few translations, as well as prepare texts of some of their folktales and poems, in the weeks before the workshop.



Making cloth books.

Because the cloth illustrations are colorful, appropriate to the locale, and accompanied by lively, short texts that have almost universal appeal, the first books are often finished at record speed. In fact, most of the participants work so fast they often make mistakes and iron pictures on the wrong pages (something I used to do all the time when I first began designing these books). I am usually hard-pressed to come up with solutions, but I feel it is better for them to get excited about the process and want to do more than to slow the process and risk boredom. As one of the participants put it, "I'm almost glad I made mistakes in my first book. It made my second book much better."

This workshop was much larger than any I had ever conducted. It would not have been successful without the patience of the participants, the wonderful organization and pre-workshop preparation, and the help of all those in our IBBY group—including our wonderful South African bus driver, Gerrie, and the two spouses that accompanied us. We all put aside our personal needs and simply worked at full tilt, all day long. It resulted in a mystical group cohesion that changed all who experienced it.

After the participants make their first books following the models, they make books of their own design. I had hoped they would immediately turn to using the folktale texts they had worked on with Shadrack, but they were all so taken with the models, and many had worked hard on their translations, so most wanted to make another book based on a model. They did get the materials to make a third book utilizing one of their texts, but most of this had to be finished after we left the area. (We

were there for three nights and a bit longer than two days). I also left sufficient material for at least two smaller workshops, in which those who had made the best examples could help more people learn this technique. In all, there will be about 150 new picture books in Venda, circulating throughout the area.

While the U.S. contingent visited a school, a toy library, a women's sewing center, an orphanage, and other local sights, I worked with the local women, discussing how the books could be shared, by making up parcels of five and sending them on a circuit of the day care centers, schools, and other institutions in their area. We stressed the importance of combining these books with oral tales to keep the rich storytelling tradition of their languages alive.

At the closing session, all local participants received certificates, plus a gift packet including appropriate English language picture books donated by members of our group. But the highlight certainly had to be the storytelling and dancing demonstrations put on by a group of the women.

Thanks to a small workshop directed simultaneously by Marilyn Iarusso, a large group of the teachers in Thohoyandan have become more interested in using the local clay to inspire meaningful art projects among their children. In addition to her years of work in the Office of Children's Services of the New York Public Library, Iarusso is an accomplished potter who volunteered at this workshop.

I had previously been exposed to excellent storytelling in several African countries, but for most of our group, this was their first experience, having never enjoyed its musical call and response interludes. It is the best way I know of to show different language groups that their oral tales have as much beauty and power as any printed book, and that they are much appreciated by us in the Western world if we are given the opportunity to hear and see them told as they should be told.

I spend tremendous amounts of time and money doing these workshops, but I consider myself well and truly repaid by the vast amount of new knowledge and experience I acquire, especially that related to stories and storytelling in cultures that were previously unknown to me. The members of our group felt the same. Henrietta Smith said, "How enriching, how humbling, how almost spiritual it was to work with ladies who gave so generously of what they had."

Author Virginia Euwer Wolff added, "I'll spend the rest of my life appreciating our workshop. I'm still trying to find the words for the beauty of the women, their language, their stories, their dancing, their warm, cheerful responses to us—a bunch of strangers who showed up from thousands of miles away, carrying scissors. On my dining room table now stands a wonderful, big earthenware pot given to me by my new friend, Reginah T., whose grandmother made it. It's a daily reminiscence of our trip to Thohoyandou."

Helen Kay Kennedy added, "We came with our great appreciation of children's literature; they came with stories in their mother tongue, and together we made beautiful books that they are excited to share with the children in their lives."

Helen felt that "helping the Venda women to create cloth books for their children was one of the most rewarding experiences I have had to date. It really brought home to me the reasons why I became a children's librarian."

On to Polokwane

The workshop in Polokwane followed much the same format except that there were only eighteen local participants and four from the U.S. contingent—myself, Ginny Moore Kruse, Tracie Hall, and Helen Kay Kennedy. Since we are all librarians, we were particularly impressed by our host institution, the Polokwane Public Library, ably led by Magriet Lotz.

"Participating in the book-making workshops made me feel like I was discovering children's books and even library services for youth all over again," Tracie said. "At one point we were having dinner in a restaurant with Magriet Lotz. When she shared the information that as an outreach effort, librarians had taken to the streets of a targeted neighborhood singing a song in Sotho to raise awareness of the library's offerings for children, we cajoled her into writing the song down for us to take home. My excitement took over and I found myself with head tilted back, singing the song at the top of my lungs right there at the table, to the dismay of some of the other diners. I think this whole experience left me changed and also challenged to begin thinking about library services in general in a broader, more global context."

Magriet received her library training at Potchefstroom University in South Africa and studied under the influence of Professor H. Van Rooy, who had trained in the United States. She mentioned how struck she was, back in the 1960s, by his insistence that library service must be for all, under equal conditions. Lotz was extremely preoccupied, busily planning for the program of the annual meeting of their national South African library association. Still, she managed to take us on a tour to many parts of the city.

The workshop participants in Polokwane were culturally and professionally much more diverse. There were three librarians, two people who worked with a center for the physically handicapped, three from the department of education, two Peace Corps volunteers, two

interested parents, and six members of a group called Women and Oral Tales, an informal writing group trying to put local oral tales into written forms.

In this workshop, several participants attempted second books that were based on rather complex local folktales. One that impressed me very much was a tale depicting the python, an animal at the heart of Venda culture with almost sacred connotations. It is also the central figure in a traditional dance involving the domba drum. Thivhu, the organizer of Women and Oral Tales, described the opening scene: "A woman in traditional Venda attire is holding a stick and hitting a huge python from behind. The python is swallowing a baby; only the head is left out of its mouth. The baby is crying. In the background people of all ages and genders are holding sticks but afraid to confront the python."

"Let's Get Started!"

In some groups, it's not uncommon for one or more participants to question my motives for doing such workshops. I mention that if they do not like any part of the workshops, they are free to express their reservations or not participate. I was not aware that anyone had voiced such reservations in either of my South African workshops until Ginny Moore Kruse described a scene on the morning of the first day:

One of the participants, Agnes M., arrived late, mobile phone in hand. She had been unable to leave the demands of her office at the education department, where she is in charge of implementing the relatively new policy requiring that all five official languages in Limpopo province be used in as many ways as possible," she said.

We were well underway at the table where I sat with others. Anne had already introduced the project and explained the procedures and materials. The other participants were busy making their first books. I began explaining the details to Agnes when she stopped me by asking "Who is paying you to do this?"

"No one is paying us. No one is paying Anne. We are all paying for our own expenses," I said.

"What are you selling?" Agnes asked.

I replied, "Nothing. We carried materials here in our suitcases. Anne paid for most of them, and some were donated by her family and friends in the United States. Anne plans to leave materials here so anyone interested can continue making books in their home languages."

Still skeptical, Agnes asked, "What company is behind this workshop?"

"No company. We are all volunteers. This is a workshop similar to one Anne has conducted in other nations over the years. She is committed to assisting people to make first books for local children in their home languages. She understands the power of words and pictures on pages, and that young children need to see their home language in their first books," I said.

After a long pause, Agnes said, "Let's get started. What shall we do first?"

Agnes became one of the workshop participants devoted to learning the process and finding ways to teach it to others in her area.

The book based on this tale, made by one of the participants, was very striking with the green, writhing snakes and the desperate woman. In this version, at least, it ended well.

I came away from these workshops convinced, more than ever, that most of the African folktales we have available in our Western picture books have lost the intensity of meaning at the heart of the tales. And the dynamic melding of song or chant with the oral narrative is very seldom conveyed in the versions of the tales as they have come to us. There have been outstanding exceptions. W. Moses Serwadda's *Songs and Stories from Uganda* (Thomas Y. Crowell, 1974) is the first to come to mind. But we still have a long way to go before we can say that our children's books truly reflect the soul of many of the peoples of Africa. My hope is that these workshops will allow us to do better in bringing this literature alive for all the world's children. ☺

If you would like to do workshops similar to those described in the article, please contact Pellowski at arpell6@aol.com. Join USBBY by contacting the secretariat at usbby@reading.org.

Thanks to all of the American members of the tour: Joan Atkinson, school of library and information science, University of Alabama, and spouse Jon; Roslyn Beitler, retired librarian, Washington, D.C.; Malore Brown, executive director, ALSC; Sister Jeroma Day, B.V.M., former school librarian; Ellen Greever, school of information science, University of Wisconsin-Milwaukee; Tracie Hall, director, office for diversity, ALA; Marilyn Hollinshead, retired children's book store owner, and spouse Warren; Marilyn Iarusso, retired assistant coordinator, office of children's services, New York Public Library; Donna Kamann, R.N., Gunderson Lutheran Medical Center; Helen Kay Kennedy, manager, Spencer Township branch, Kent District Library, Gowen, Michigan.; Ginny Moore Kruse, director emeritus, cooperative children's book center, University of Wisconsin-Madison; Joanna Long, retired children's book critic, and her spouse, Norwood; Lisa Skifton, school psychologist, Winona, Minnesota; Henrietta Smith, retired school librarian and part-time teacher of children's literature, Fort Lauderdale, Florida; Elaine Thomas, retired children's librarian, New York Public Library; Ruey Timberg, American educator living in South Africa; Vera Williams, illustrator; and Virginia Euwer Wolff, author. Also thanks to Harold Scheub of the University of Wisconsin-Madison for providing excellent materials on the Venda language so we could prepare for the workshops.

What is Biblionef?

Biblionef was founded by a Dutch diplomat and is organized as a foundation in France, the Netherlands, South Africa, and Surinam. Its goal is to find ways of making books available to children in their own languages. In South Africa, Jean Williams is the very skilled local director of Biblionef. She summarizes the organization's work: "To date the Biblionef office in South Africa has donated more than 190,000 books in African languages to 1,028 children's organizations, giving over one million children access to books. These book donations include Large Print and Braille books."

In some of the minority languages, such as Venda, the six books printed and distributed by Biblionef are virtually the only published books available to children in that language. To find out more about Biblionef in South Africa, or to contribute to their valuable work, contact them at bibsa@iafrica.com.

What are IBBY and USBBY?

The International Board on Books for Young People (IBBY) was founded in 1952 by Jella Lepman. It is an international organization composed of sixty-five national sections plus individual and corporate members. Its aims are:

- To promote international understanding through children's books.
- To give children everywhere the opportunity to have access to books with high literary and artistic standards.
- To encourage the publication and distribution of quality children's books, especially in less developed countries.
- To provide support and training for those involved with children and children's literature.
- To stimulate research and scholarly works in the field of children's literature.

More information is available at the Web site, www.ibby.org.

USBby is the United States chapter of IBBY. Its membership includes librarians, teachers, writers, illustrators, editors, and anyone interested in the aims of IBBY. Visit its Web site at www.usbby.org.

Human Wrongs Into Human Rights

Encouraging Understanding through Story

Beverley Naidoo

A version of this article previously appeared in the British IBBYlink newsletter.

I have a photo of a mural in South Africa painted after its first democratic elections with the bold words: Human Wrongs Into Human Rights. This was the vision behind the Truth and Reconciliation Commission (TRC), alongside the belief that it is both necessary and possible for human beings to change. This spirit was embodied in the TRC's chairman, Archbishop Desmond Tutu. He wrote the following in his introduction to my collection of South African short stories *Out of Bounds* (HarperCollins, 2003):

"There is a beast in each of us and none of us can ever say we would never be guilty of such evil. We must acknowledge that it [apartheid] happened. But most importantly we should, after reading these quite disturbing stories, renew our commitment to the new democracy and its new culture of respect for fundamental human rights and say for ourselves and our descendants, 'Never again will we want to treat fellow human beings in this fashion.' And I hope and pray that others in other lands may commit themselves to ensure that such evil will never be tolerated and that they will not be guilty of perpetrating it."

Archbishop Tutu (a rare hero to this agnostic writer!) is more direct about his hopes than I can ever be. He has the prerogative of the preacher. My role as a fiction writer precludes me from preaching. But as a good preacher knows, there is nothing more powerful than a good story that invites us to imagine. Through story we can enter another time, another place, another person. Story works through the power of "if." If that were me . . . if I were there . . . That little word "if" can be the key to understanding how life might be in someone else's shoes. We won't get an exact fit, but at least we can begin to ask new questions as we try to look at the world through a different set of eyes.

Of course, stories can also be used to control, to promote insularity and xenophobia. People can tell stories that promote tribal loyalty by constantly reminding members of the tribe about injustices suffered by their ancestors, while blinding them to injustices they are currently meting out to others. I hope the stories I tell, on the other hand, encourage readers to cross boundaries. In *Out of Bounds*, each story is set in a different

decade across the apartheid era and into "post-apartheid." My characters, drawn from South Africa's "rainbow" people, are faced with choices in a society that meant them to be confined within racial boundaries. They are expected to accept or, at the very least, avert their eyes from injustice.

In the first story, a white "townie" is desperate to be part of a gang of white farm children who give her a dare. While carrying it out, she witnesses the brutal beating of a young black farm worker. Her response suggests how easy it is for violence to be normalized. "The Dare" is set in 1948, the year in which the apartheid government came to power. The setting is specific but the story is deliberately timeless. Abuse of human rights had a long history in South Africa prior to apartheid laws.

In "The Playground," set in 1995 after the first democratic elections, a black mother insists that her daughter, Rosa, be admitted to a school that has previously been reserved for white children. The law has changed, but many of the white parents are still resistant. Rosa is justifiably scared. But her mother tells her that someone has to be first. She repeats to Rosa an old Zulu saying that translates into, "People are people through one another." A pivotal choice in this story has to be made by the white boy, Hennie, who has had Rosa's mother looking after him and his family since he was a baby. As in life, my characters reveal themselves in the way they behave to each other.

One of apartheid's greatest crimes was the breaking up of black families. This underlies *Journey to Jo'burg* (HarperCollins, 1988) with Naledi and Tiro making an extraordinary journey to find their mother and to bring her home to save their baby sister. The same crime underlies *No Turning Back* (HarperCollins, 1999) where twelve-year-old Sipho inherits the legacy of apartheid and a broken, violent home. He runs away to the streets of Jo'burg, where street children try to reconstitute themselves into a family. He meets Judy, who is white, well-off, and desperately keen to bridge the fractures of racism. The novel is an exploration of possibilities.

Behind each of my stories lies a complex of human wrongs. As a species, we seem to have an enormous predisposition towards them. Yet as Susan Sontag writes in "The Power of Principle," *"At the centre of our moral life are the great stories of those who have said: No. No. I will not serve."*¹ She is referring to real life and real people.



Born in South Africa, **Beverley Naidoo** joined the resistance to apartheid as a student, leading to detention without trial and exile in England in 1965. Her many awards include the Carnegie Medal for *The Other Side of Truth* and most recently the Jane Addams 2004 Book Award and the African Studies Association 2004 Children's Africana Book Award for *Out of Bounds*.

She was a keynote speaker at the IBBY Congress in South Africa. Author photo by Linda Brownlee.

I seek to create fictional people faced with choices as in real life. Apart from *The Other Side of Truth* (HarperCollins, 2000), which takes place largely in London, my South African settings may, at first, seem rather remote to British and American readers. But as they are drawn into the world of the fiction, I hope they inspire readers to imagine connections. The implications of these stories are universal. My second hope is that they will always pro-

voke questions. Wherever there are human wrongs, there will always be the idea of human rights. ☺

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Preparing a Best Practices Piece for *Children and Libraries*

ROSANNE CERNY

Whenever children's librarians get together, the conversation usually turns to either discussions of favorite books, new or old, or some new service (a program, a grant, or a new idea that really worked well in an old setting). Sometimes we laugh about the things that we thought were going to be sure-fire hits that bombed, but that sharing of information and ideas is always useful.

When it's suggested that someone turn that information into an article for the professional media, often the response is "Who me?" "I can't write," or "I don't have the time."

The *Children and Libraries* Advisory Board is here to tell you, "Yes you can!" We're looking for short articles of two hundred to five hundred words (one or two typed pages) to share your successes, your improvements on old ideas, or even good ideas that needed some adjusting before they found their audience. Sometimes the things that flopped can spark ideas in other people!

If you have programs or services to share with your colleagues, but think it's impossible to get them written up and published, here are a few tips:

- If you had to write up a summary report for your supervisors or for the grant funder, you already have the meat of the article written.

- Have a friend or colleague who finds it easier to write? Share the idea and compose the article together—you'll both see your names in print.
- Can't edit your copy? No worries. CAL editor Sharon Korbeck Verbeten will work with you to craft your article into a useable format.
- Photos really enhance an article. If you have pictures you would like to include, please be sure that you have release forms from the parents or guardians of any children pictured.
- Share your success. If you can outline the idea in a logical, linear fashion when you talk to someone about it, capture those words on paper.
- Because we only publish three issues a year, it may take six to eight months to get your article in print, but your colleagues really like "best practices" pieces, so help develop our professional literature by sharing through us.

Rosanne Cerny, Queens Borough (N.Y.) Public Library, is a member of the CAL Advisory Board.

Send story ideas and completed manuscripts to CAL editor Sharon Korbeck Verbeten at 820 Spooner Ct., De Pere, WI 54115 or via e-mail at toylady@athenet.net.

Call for Referees

To make *Children and Libraries* a truly interactive publication, we're looking for ALSC members to serve as volunteer referees for journal articles. Unsolicited articles and those of a scholarly nature must be submitted to at least two referees to judge the submissions on accuracy, style, impact, importance, and interest. Specialists in particular genres (such as technology, literature, intellectual freedom, programming, and so on) are especially needed.

Referees make recommendations to the editor on whether or not manuscripts should be accepted for publication. Interested librarians should contact *Children and Libraries* Editor Sharon Korbeck Verbeten at toylady@athenet.net for more information on the referee process.

Finding a Place in the Sun

The Immigrant Experience in Caribbean Youth Literature

Cherrell Shelley-Robinson

This paper was presented at the IBBY Congress 2004 in Cape Town, South Africa.

The Caribbean is an archipelago of islands, as well as two mainland countries, between North America and South America. Stretching in a curve of about twenty-five hundred miles from Florida to Venezuela, this string of countries separates the Atlantic Ocean in the east from the Caribbean Sea in the west. The area was originally called the West Indies because Columbus mistakenly believed he had reached India by sailing west, but much later the region was re-named the Caribbean after the Caribs, one of its earliest groups of inhabitants. Today, both terms—the Caribbean and the West Indies—are used interchangeably to refer to approximately the same area.

From the fifteenth century when Columbus entered the region, its story has been one of continuous migration, starting with the Europeans, who were themselves newcomers. Their poor treatment of the original Taino population caused the latter's rapid demise, after which these colonizers turned to Africa as a source of cheap labor for the vast, lucrative sugar plantations they had established on the islands. For the next three hundred years, millions of Africans were forcibly imported into the Caribbean as slaves and thus became part of the black diaspora in the New World.

After emancipation in the nineteenth century, the former slaves abandoned the plantations and, in order to fill the labor gap, the colonists imported indentured servants from India. Much later came the Chinese, as well as Middle Easterners including Jews, Syrians, and Lebanese. The result of all this cultural cross-fertilization is a rich, multiethnic, multiracial population in each country, with the majority being of African descent, except in Trinidad and Guyana. There, the mix of the East Indian and black population is almost equally balanced.

A further relic of Europe's invasion of the Caribbean is its four major languages—Spanish, English, Dutch, and French—whose adoption resulted from a sheer accident of history, depending on which of the colonial powers eventually gained supremacy in their struggle for each country in the region. Consequently, the countries are sometimes classified linguistically as the Spanish, English, French, and Dutch Caribbean. However, despite these

and other differences, all these countries are bound together by a common history of colonization, slavery, emancipation, and the struggle for independence and self-determination.

While initially most of the population came to the region as immigrants, there has also been a reverse trend of migration to other countries since the late nineteenth century. First, this was within the Caribbean itself to places like Cuba, then it spread to neighboring Latin American countries like Costa Rica and later to Panama to help build the canal.

The pattern changed after World War II in the wake of the liberalization of the immigration laws in Britain, when waves of Caribbean migrants poured into the "Mother Country." They expected Britain to welcome them as loyal citizens of the Commonwealth, as they were schooled to believe. Much to their shock and disappointment, this proved not to be the reality. Much later in the 1960s and ever since, there has been a steady stream of immigrants to the United States and, to a lesser extent, Canada. The popularity of America came about mainly from its proximity to the region, its political importance, and the better economic opportunities it presented.

The most cited reason for the continued migration of Caribbean people is that of economic gains and social advancement, since many of these small island states are poor, life there is hard, and the opportunities for social mobility are few. Therefore, immigration has become one of the main ways of improving one's economic lot.

Nevertheless, social scientists like Wolseley Anderson, in an attempt to find a more deep-seated reason for this migratory tendency among Caribbean people, expresses the belief that since the base population in the Caribbean was uprooted from their native countries, whether as slaves or indentured servants, and treated so harshly, it was hardly to be expected that such an experience would breed any deep sense of psycho-social belonging within them. Rather, he feels it would more likely create a predisposition to flee the locus of oppression, and since they have no homeland to which they may readily return, wanderlust may well ensue and so migratory tendencies become characteristic.¹

Whatever the psychological or pragmatic reasons for this predilection, immigration has become an integral feature of Caribbean life. This makes acculturation into a new society a constant experience with the only difference each time being that of the locale. Central to the process of acculturation lies the matter of establishing an identity, which Erik Erikson describes as a sense of psychological well-being, a feeling of being at home in one's body, a sense of knowing where one is going, and an inner openness to anticipated recognition from those who count.² This being the case, no matter what one's race, color, or

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creed, adjusting to a new society, especially one that contrasts sharply with one's own, is bound to be traumatic.

For West Indians, adjusting to life in their newly found societies carries additional challenges mainly for two reasons. The first relates to ethnicity, so closely bound up with one's identity, that it poses a difficulty in Britain and North America, where West Indians are regarded as belonging to a minority ethnic group. The second reason is historical and has to do with the fact that whether living in their own countries or as immigrants elsewhere, Caribbean people have always faced identity issues due largely to the peculiarities of their past. Horace Lashley, in his comments on the effects of slavery on post-emancipation Caribbean societies, stated that:

. . . As a consequence of slavery, the West Indies have inherited a legacy of cultural confusion. The slaves were stripped of cultural dignity and pride, as well as their African mother tongue. In their place they were acculturised in the virtues and 'superiority' of European cultures and languages The common experience of ancestral African deculturation and European acculturation undermined the cultural self of the West Indian, producing a cultural amalgam under conditions not willingly subscribed to This cutting off from their African roots and being forced to adapt to the ways of the colonizers has only helped to create a dilemma of identity that still leaves Caribbean people uncertain of what it means to be really a West Indian. . . .³

What this means is that even while living in their own countries when the question of "Who am I?" arises, Caribbean people, the majority of whom are of African descent, are faced with a variety of possibilities. Should one describe oneself in terms of being African, West Indian, Caribbean, African-Caribbean, African-Jamaican, Jamaican, or Trinidadian? And even if a person is one or all of these, what does it really mean? This sense of not knowing springs largely from the lack of any coherent connection to their cultural roots because of the nature of their arrival in the Caribbean and subsequent dehumanization by the Europeans. This historical factor further compounds the search for an identity when, as immigrants, Caribbean people find themselves in countries where they are regarded as second-class citizens and must struggle even harder to find a place of belonging.

Given the significance of the search for an identity in the lives of Caribbean people and its close connection to the immigrant experience, it is not surprising to find that search as a recurrent theme in many early works from outstanding Caribbean authors of adult fiction. While books for young people are fewer in numbers, this same theme also appears in their literature, providing valuable insights into how young Caribbean people cope with the many challenges relating to finding a place in the sun in a new and strange society.

This, then, is the focus of the paper. However, it is important to explain certain parameters. My discussion is confined to the literature describing the experiences of persons belonging to the English-speaking or Commonwealth Caribbean countries, some of which were former British colonies while others are still

dependencies. This decision is based on the fact that, besides the English language, Spanish, French, and Dutch are also spoken in the Caribbean, and the literature in these other languages remains largely inaccessible to the writer. Another limitation is that the immigrant experience relates only to Britain and North America because prior to the 1970s, for historical reasons, England was the choice destination; however, since then, for geographical as well as political reasons, the pendulum has swung towards the United States and, to a lesser extent, Canada. A final rationalization for this restriction is the nature of the literature itself, since most of what has been written emanates from either Britain or North America.

The immigration experience for the young

Before a discussion of the literature, a brief overview of the immigration process relative to the Caribbean experience, especially for children and young adults, should provide a better understanding of the authors' works. For young people, the immigrant experience can be seen as having several different phases, all of which have the potential of being very traumatic. Regrettably, the experience involves social displacement at a critical time when a child needs a sense of security and belonging.

The first step in the process is usually the departure of one or both parents to prepare the way for the later arrival of the children because a whole family can rarely afford to migrate together. This is usually followed by a period of waiting until proper financial and domestic provisions have been made to allow the rest of the family to join them. This hiatus can be short or long, usually the latter, and it is a time of emotional upheaval. Children miss their parents, some cannot understand why they had to be left behind, and others face the ambivalence that comes from facing the unknown. During this time, many children are left behind with relatives who might not always treat them kindly. However, very often, when the caregivers are the grandparents, a very strong bond develops, which makes leaving even harder.

After some time—months or often years—the long-awaited moment arrives when the children are summoned to join the parents. While this move is expected to make them happy, it also creates further turmoil. They are torn between feelings of elation and excitement about rejoining their parents and starting a new life, yet at the same time, they experience sadness at having to leave the present comfort of relatives. Along with this fear of the unknown comes the sense of powerlessness because children are subject to the decisions of their parents. Whatever the state of the children, which often seems not fully understood or regarded by adults, the transition is made and the process is far from over since they now have to adjust to the new social environment in which they find themselves.

Adaptation must take place at several levels and almost simultaneously. Such a situation can leave a young child in a state of disorientation, which, if prolonged, can generate further problems including the undermining of a sense of identity and self-worth, as well as the overall ability to cope. Some of the

adjustments to be made include reacquainting themselves with parents and siblings from whom they might have been separated for a long time and to whom they are almost like strangers; meeting new siblings and step-parents for the first time; getting acclimated to extremely cold temperatures in contrast to the tropical heat of their homeland; entering and successfully mastering the school system, which often includes dealing with hostile authority figures and peers; linguistic barriers; encountering and learning to handle overt racism; and generally learning and accepting social norms of behavior peculiar to their adopted country. All these factors present a challenge for the many Caribbean children who are caught between two cultures during the formative years so crucial for establishing their sense of self and identity. The pervasiveness and impact of the immigrant experience on the lives of Caribbean people have motivated many authors to write picture books and full-length novels about the nature of this experience from a variety of perspectives. The article will explore some of these.

Picture Books

Due to its brevity in catering to the developmental stage of the intended reader, a single picture book is only able to focus on one or two aspects of the immigrant experience of young children. Regina Hanson's *The Tangerine Tree* (Clarion Books, 1993) begins with a father, assisted by his wife, packing a suitcase for a trip to America that will separate him from his family for an unknown period of time. His young daughter, Ida, thinking her father is going on one of his regular short trips from home, asks a barrage of questions aimed at finding out the time of his return. Will he be coming back soon? At Christmas? For her birthday? Next week? Not one of her childhood indicators for judging time elicits the right response, and Ida becomes more frantic as she realizes this is not going to be a normal trip. Observing her daughter's growing agitation from a lack of understanding, Mama tries to comfort her by trying to explain why father has to migrate: "Mama said, 'We want you children to have a better life than us, and good education too. . . .'"

Economic and social advancement are two of the strongest motivating factors for immigration, but to a small child, these justifications are meaningless, so Ida is emotionally devastated. The impressionistic illustrations eloquently depict the bewilderment and desperation that she experiences when the truth sinks in that her father is going abroad, and there is no set time for his return. Overwhelmed by this knowledge, a distraught looking Ida seeks solace in her favorite place—the tangerine tree—to which she tightly clings as a symbol of stability in a world suddenly turned upside down. The illustrator appropriately uses a mix of blue, pink, and orange to reflect the swirl of tumultuous emotions Ida experiences as she weeps at the upcoming separation from her dad. The emotional tautness of the situation is further indicated by the application of somber colors, as well as the flow of the lines that communicate the sadness of the occasion, especially through the body language of the family members. This is particularly striking in the procession of the whole family towards the bus that will take him to the airport. The slump of the shoulders and the plodding walk both suggest the emotional

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burden being felt by all, and the separateness of each member as they walk in single file seems to indicate that although they are together, each is isolated, locked in his or her own world of thoughts about the imminent departure. Ida, in her deep sorrow, brings up the rear, emphasizing even more her loneliness and sense of disconnection from her dad. While the story closes on a reassuring note, showing Ida trying to come to terms with the impending separation, we know that this fragmentation of the family is painful for all.

This same poignancy of loss and longing is captured by Alex Godard in *Mama, Across the Sea* (Holt, 2000), a story about little Cecile who gazes at the sea every day expecting her mother to return from abroad even for a brief visit. The picture of this tiny little girl looking out over the vast expanse of the sea heightens the sense of isolation. As she looks expectantly at a boat appearing on the horizon, thinking that her mother is returning (but she is not), we hear her disappointment powerfully communicated in her plaintive cry of "Mama!" Unquestionably, separation from parents brings pain and anxiety to children of all ages; but it is a common occurrence in the Caribbean. Children have to develop different strategies to cope, some more successfully than others. Cecile does this by writing letters to her mother in which she encloses bits of shells, some sand, and a drawing of the sun—all reminders of the Caribbean—in the hope that these things will not only cheer up her mother but also encourage her to return home.

Being left behind when parents migrate is indeed a stressful event for young children, as is their own trip in the future, where they find themselves missing home with little chance of returning. To remember their roots, these children often rely on memory (their

and others) to sustain them. A few picture books have been written with a strong nostalgic tone aimed at helping Caribbean children living abroad recall the way of life in their country. One such book is *Emerald Blue* by Anne Marie Linden (Heinemann, 1994), written in language richly evocative of time and place and with illustrations that heighten the nostalgic mood of the text. The author reminisces about the simple pleasures of the life she left behind as a child in Barbados. These include such things as relaxing on the veranda in the cool of the evening, milking cows in the field, and having her hair combed while nestled against the warmth of her grandmother's lap. The warm, solid presence of relatives, especially grandmothers, is featured frequently in these stories because grandmothers play an important role in the upbringing of children in the Caribbean. Often, they are the ones with whom the children are left when the parents migrate.

Linden, although she no doubt loved the grandmother who took care of her in her mother's absence, recalls the excitement she experienced when her mother arrived from America to collect her and her brother. At first they were reluctant to leave their beloved grandmother, but they soon changed their minds as their mother wooed them with fabulous stories about how wonderful life was in America. Soon, fascinated by the glowing reports of this magical place and believing that the trip would be just for a short while, the children were only too happy to bid farewell to their grandmother. Unknown to them, the parting was final as they never saw her alive again—as so often happens. In a similar vein to Linden, Charlotte Pomerantz uses a less sentimental tone to recall her childhood in Jamaica to her daughter who is sick in bed in her book *The Chalk Doll* (Lippincott, 1984). Both authors communicate the sense of longing and even loss that many migrant children undergo.

Ninja's Carnival by Ramabai Espinet (Sister Vision Press, 1993), another picture book, shows a young boy using his imagination to cope with separation from his Caribbean culture. Ninja is sad because it is the day before Carnival in sunny Trinidad, and he is ten floors up in an apartment building on a snowy day in a Canadian city. The contrast in the weather highlights the geographical and cultural divide experienced by a child powerless to change his circumstances. But, unwilling to miss the color, music, and excitement of Carnival, Ninja resorts to the world of imagination where he conjures up memories from past Carnivals to compensate for his physical absence from his island home. As a result, he enjoys a riotous celebration, if only in his mind.

Adults in Caribbean immigrant communities can and do play an important role in preserving and transmitting their cultural heritage to the young; memories are at best only second hand. Although helpful, very often this mediated knowledge can hardly compensate for firsthand experience because it might not fully satisfy children's innate need for a concrete sense of where they came from. This might be particularly applicable to children who are unable to recall their Caribbean heritage either because they were too small when they emigrated or were born abroad. Thus they might feel deprived of their cultural roots or their true sense of identity. The gap in their primary knowledge can be painful at times, especially when older siblings assume a

certain superiority because they have memories of their former way of life in the Caribbean.

This ache of not knowing is fully brought out in *Babylon* by Jill Paton Walsh (Arrow Books, Ltd., 1985), in which Dulcie becomes very disturbed and sad when her brothers can talk about Jamaica from firsthand knowledge and she cannot. It's up to her mother to help Dulcie deal with her feelings of cultural inadequacy. Although the story ends on a positive note, we are well aware that the problem is much more serious than can be resolved in a short picture book.

Not all the stories paint a negative picture of the immigrant experience. Other writers portray some of these children adapting more or less successfully to life in their new country. For example, Errol Lloyd shows West Indians joyfully celebrating their cultural heritage despite the change of locale. *Nini at Carnival* (Bodley Head, 1978) is a simple story that begins with the young heroine attending a Caribbean carnival in London. At first she is left out of the revelry because she does not have a costume, but things soon change, for next we see her enjoying the festivities as she ends up being chosen Queen of the Carnival. Lloyd's soft crayon drawings capture the joy and spontaneity of this Caribbean event and the characters are presented here as well as in the sequel, *Nini on Time* (Random House, 1981) as bold and self-confident, walking the streets of London in their adopted country. Furthermore, the illustrations in these two books deliberately show a multiethnic Britain with whites, Asians, and persons of African descent going about their everyday lives in ways that convey a sense of belonging by all. Such a positive portrayal of a racially integrated Britain is characteristic of this Jamaican artist's picture books about Caribbean people who, like himself, live there.

In *Grandpa's Visit* by Richardo Keens-Douglas (Annick Press, 1996), we see a successful Caribbean family living in Canada. Their young son is so engrossed with the latest computer games that when his grandfather visits from the islands and presents him with a ball, he has no idea what to do with it. While such a reaction might be a bit exaggerated, the author uses this situation as a metaphor for the family's absorption with work and technology to the loss of interpersonal relationships and the simple pleasures of life. From the illustrations as well as the text, it is obvious that they are a fairly well adjusted immigrant family. However, Grandfather's arrival from the islands and his opportunely bringing them back to their senses about the joys of the simple life provides a symbolic reminder of some of the good things left behind in the Caribbean, where life is much less sophisticated and slower-paced, a place where family relations are strong.

Books for Older Children

Restricted in length due to the age of the audience, picture books can only hint at the nature of the real situation regarding the immigrant experience for Caribbean young people. For a fuller treatment of the topic, we must turn to the novels for older readers.

One of the common problems faced by young immigrants-in-waiting is the mixed feelings they experience about the upcoming event. The source of this distress is usually having to leave the known for the unknown, trading the warmth and certainty of present relationships for the uncertainty of estranged family and new acquaintances. This would be upsetting to an adult, but this can be more so for the young, even though they are considered to be more resilient.

Floella Benjamin shares some of the pleasant and familiar experiences that children are reluctant to trade for the unknown. Her book, *Coming to England* (HarperCollins, 1995), is fairly autobiographical, providing an account of her experiences as a young immigrant to England. The first four chapters describe her almost idyllic life in Trinidad. Although her family was not regarded as rich, she was happy with a child's uncritical acceptance of her circumstances. In her case, her sense of well-being came mainly from the close-knit warmth of the extended family as can be seen in her description of a typical Sunday at home:

Sunday was a special day in Trinidad. It was one time of the week when we all got together, which gave me a happy feeling of belonging and a sense of occasion. The realization that the family unit was special took place during that time. We ate lavishly in the sitting room. The crisp starched white table cloth would be spread out over the mahogany table, and the best glasses—frosted and coloured ones—and plates were used. Then the table was laden with dishes of food. It was like a feast . . . (13)

Although the book is written from the perspective of an adult recalling her childhood, the author nevertheless effectively conveys the child's sense of belonging and well-being that springs from this Sunday ritual, the highlight of which is a sumptuous feast that nourishes body and soul. The same sense of family solidarity and well-being is communicated in the early chapters by the author's emphasis on scenes of warm domesticity, pleasurable childhood routines, and the bold beauty of the Caribbean landscape. Prior to her departure for England, the general image of the author that emerges is that of a child confident in her culture and identity. As mentioned before, the picture might be a bit idealized since the author is writing from memory years after the experience. Concomitantly, her objectives for writing the book were to give young people, both black and white, an insight into the circumstances that brought a whole generation of West Indians to Britain, as well as to help second generation Caribbean immigrants "to find their identity, to discover where they came from and to feel proud of themselves." (94) However, while her account might seem real but somewhat exaggerated, other writers have given credence to the nature of the experiences she describes throughout her book.

Cyril Dabydeen's novel *Sometimes Hard* (Longman, 1994) revolves around the life of eleven-year-old Leroy as he waits for the processing of his immigration papers to join his aunt in New York. In the interim, he has time to ponder how his upcoming departure might affect his future. He watches the steel band players in his homeland, who stir within him the desire to stay

with the familiar, yet simultaneously he is also tempted to embrace the exciting possibilities of the unknown.

And Leroy wondered if there'd be such events in New York, and how much he'd miss the fun if he were to leave the island. And suddenly, well, he didn't want to go any more. Yet also, he wanted to go . . . because of what his ma said—about big schools, houses called skyscrapers . . . many new things to do. Things you saw on TV too, no? (6)

An inner struggle is going on as the eleven-year-old experiences the ambivalence so common in this situation. Parents, like his mother, tend to present life abroad in almost utopian terms where everything is larger than life, and the chance to live there is a golden opportunity not to be missed. Very often, the adults know the picture is an exaggerated one; nevertheless, they still see it as a better way of life because of the chance for self-improvement and social advancement. Yet, as with Leroy, children have their own private fears and doubts that adults tend to ignore or minimize. For Leroy, going is inevitable, since he is only a child and the decision is not his to make, but the period between waiting and leaving is filled with conflicting emotions as he tries to come to terms with having to leave behind all that is familiar to start a new life in a strange land. Up to the very last moment, as he boards the plane, the hero has mixed feelings about leaving, about this "wonderful" new life painted in such glowing terms by adults and peers. The author conveys this turmoil partly through Leroy's fascination with steel bands and his fear of not being able to hear or play this kind of music again. The steel band music becomes a metaphor for the way of life Leroy is about to leave behind and, at the moment, this kind of music exerts such a powerful pull upon him that its refrains form the backdrop to his thinking, even at the emotionally tumultuous moment of departure:

Tears came to his eyes, though right through them he thought of steel band music, happy sounds . . . which he would carry with him always; carrying really the entire island in sound—dogs barking, cocks crowing early in the morning, a donkey's bray, men playing dominoes, clapping cards, laughing loudly—all the way to . . . America! Leroy waved again, in his mind hearing the familiar tune of "Miss Lady Done Elope." (192)

Fortunately for Leroy, his search for his father prior to leaving Trinidad ends on a happy note as his estranged parents resume their marriage. Finding and bonding with his father should contribute positively to Leroy's sense of identity and, as such, furnish some of the inner strength he will need to deal with the challenges of selfhood that life as an immigrant in America is likely to impose.

In *Many Rivers to Cross* by Errol Lloyd (Methuen, 1995), Sandra experiences the same mixed emotions when, after six years of separation, her parents finally send for her to join them in England. Lloyd takes us inside Sandra's innermost thoughts to witness her great apprehension at having to leave behind the familiar world of her grandmother to go into a strange new society. For some children the implication of leaving their homeland takes some time to be absorbed.

For example, at first Joy (in *Surprising Joy* by Valerie Bloom [Macmillan, 2003]) is elated and can barely conceal her pleasure at leaving, until much later when the awful truth eventually sinks in. This happens as she shares the wonder of newborn pups with her best friend, Nadine, and then asks her for one as a pet.

"But Joy, you going to England in December. You can't take puppy with you." The sky was sparkling hurt-your-eye blue. The sun was blazing down like it was in a competition. The red earth at my feet was baked hard till it cracked and the grass was brown as parched corn. Even the sugar cane leaves were curling brown in the heat. But I felt cold. (44).

Bloom's choice of syntax and images registers the sudden shock of realization dawning on Joy. The author uses images of the outstanding features of the tropical landscape that would be strikingly absent from Joy's new world, and all the sentences are long except for the last which is short and abrupt, contrasting in length and content with the others. This helps to convey the emotional impact of this knowledge on the protagonist, as the heat of the Caribbean sun is evident in every line but the last, which is suddenly as chilling as a glass of cold water being poured over someone—somewhat like the British weather. Only then does Joy acknowledge to herself that all the time she was thinking about going to England, she had never thought about leaving Jamaica. Reeling from the shock brought on by this stark reality as she ponders the many things she would no longer be able to do, Joy quietly asks to be excused and hurries home.

Even as young people adjust to and prepare for their impending departure, one is inclined to inquire of their expectations of the new country and their impressions of the place. Such an inquiry is not unreasonable because the level of one's expectations in a given situation is in direct proportion to one's future satisfaction with the realities encountered. Also, some of those expectations are based on what is already known or perceived to be true about the situation. Furthermore, an understanding of what these children expect should provide some insights into the nature of their feelings and behavior, and help us to judge how successful they are in adapting to their new social environment. A person's perceptions and expectations are usually formed on the basis of information received from a variety of sources, with that from significant others usually being given greater credibility. Adults and peers have considerable influence in shaping the thoughts, attitudes, and expectations of young people. In the case of emigration, everyone from the Caribbean, overtly and subliminally, communicates the idea that immigration is extremely desirable because of the social and personal benefits that will accrue.

Therefore, it is not surprising that the would-be immigrant has extremely high expectations for their new life. Cecil Foster, a Barbadian who migrated to Canada, describes in his book *A Place Called Heaven* (Harper and Row, 1996) how as a child, immigration conferred a special status on the soon-to-be immigrant. It gave the child airs, allowing him to boldly challenge teachers in class, stop doing homework, and take on the more worldly pose of those plucked from among the wretched for good things. Peers grew envious and the older people doled out their blessings . . . admonishing them to grab all the opportuni-

ties that were bound to come their way.⁴ The person was regarded as privileged, highly favored by the gods and treated accordingly. The child basked in this new found glory, despite any inner misgivings. This is exactly how Bloom portrays Joy, who is given the royal treatment by the whole community of family and friends who turn out to celebrate her good fortune of being the chosen one. Similarly, Leroy is strongly advised by his mother and others to seize this golden opportunity.

This same positive attitude prevails today. Getting a chance to migrate is seen by the community as a good thing, maybe the best thing that could happen to a child. This is particularly the view of older people who continue to see it as a golden opportunity to improve one's social standing, a prospect they would have liked to have taken but never got the chance. So it becomes incumbent upon them to ensure that their offspring do not suffer the same fate. For this reason, and to reassure the child, they often paint an exaggerated picture of life in the host country—where success is guaranteed, endless opportunities abound, and it is one sure-fire way to escape from the ordinariness and poverty of present conditions.

According to Benjamin, the picture created in the mind of the prospective immigrant was one of fantastic stories of how life was wonderful, how plenty of money could be made, and how people could better themselves overnight. To a child, such descriptions translated into something more like a fairy tale where she is transported to a city with streets paved with gold. Quite appropriately, Benjamin describes herself as traveling like a princess and being dressed like one on the day her boat arrives on the shore of Britain, the fairyland she had dreamed about so much (*Coming to England*, 35, 55).

With family members and other adults conferring such high status on immigration and with the new country described in such glowing terms, one can now understand the tumultuous emotions of the child or adolescent as he tries to resolve conflicting emotions. For most, this feeling lasts until the day of departure when, no matter how happy the child felt before, the tears flow copiously at having to say farewell to the well-known. Trish Cooke's *The Diary of a Young West Indian Immigrant* (Franklin Watts, 2001) captures the disconsolate tone of a typical moment of farewell even as the imminence of departure sharpens the young girl's vision and invests the ordinary with a certain richness and color that went previously unobserved:

As I waved goodbye to Grannie and Marcia from the big ship,
I said goodbye to all the beautiful things I know as home.
Goodbye to the beautiful river that flows through the centre of
my small town; goodbye to the hills that I have run up and run
down; goodbye to the parrot . . . goats that stroll . . . crickets
that scream and fireflies that light up the night . . . Goodbye
music that makes my body bend; fruits that makes my mouth
water . . . Goodbye Marcia. Goodbye, Grannie (22–3)

The listing of favorite people and things is reminiscent of a small child saying goodnight to all she holds dear, hoping they will still be there when she awakens the next day. By assuming this tone, the writer strengthens the pathos of the scene, as we all know

the child will not be seeing her beloved people, places, and things for a very long time—or even never again. Leaving is a sad occasion for all, even when the child anticipates the joy of being reunited with long absent family members in the new country.

A brand new chapter unfolds in the young person's life as she arrives, filled with high expectations, in her newly adopted country. There are certain common experiences, some immediate, some delayed. Young people experience culture shock in many ways; the weather is usually the first one, especially if, like Joy, they arrive in winter. On her first day in Britain she felt as if somebody had just emptied a bucket of icy water over her. In shock, she ran back into the airport where she mused over her discovery of "cold sunshine" (*Suprising Joy*, 71). Overall, her first impression of England is one of coldness, unrelenting gray, and dead trees. For Benjamin, England was as cold as an iceberg, and this made her tremble even more than her anxiety and fear. The physical landscape contrasted sharply with that of the Caribbean where she remembers her "small front garden full of exotic, sweet-smelling flowers and shrubs such as beautiful flame-red hibiscus which seemed to attract swarms of exquisite butterflies and hovering hummingbirds." (*Coming to England*, 9).

Although the description appears somewhat self-conscious and contrived, it underscores the sharp difference between the two places.

The process of adjusting to the new country includes the huge size of buildings, transportation systems, and modern infrastructures, some of which the new immigrant is unaccustomed to. While initially the average child might be somewhat disoriented and a little intimidated, sooner or later he will adjust. What is more challenging is trying to find one's self and a place of belonging within the new society. This is no easy task.

Transporting children from a familiar world across the sea and depositing them in an environment physically and socially different is bound to cause problems. The process, including the attempt to find an identity, is further compounded when the child differs in race and culture from the dominant group in the new country. The nature of the problem is stated with clarity by Marlene Nourbese Philip, a Caribbean immigrant and scholar living in Canada, one of the Caribbean's leading writers for adults and young people. In discussing the need for African Caribbean people to have a sense of belonging in their new land, she points out that this will not happen solely by having the immigrant adopt the dress, religion, and language of the host nation. It requires much more, including a significant attitudinal change on the part of the host country:

The perceptions and attitudes of the dominant society, however, must also be taken into account in the dynamics of belonging and becoming. And there is nothing in either English or Canadian society that suggests that African people are particularly welcome by the host society.⁵

As she sees it, ethnicity is one of the most contentious issues for immigrants of a darker hue. For them to really feel at home, the host society must also be hospitable and extend itself in meaningful ways to reduce the feeling of "otherness," because as long as the dominant society continues to regard immigrants as "alien, different, and other," they cannot truly belong. Unfortunately, the latter situation is still the case and based mainly on the difficulties blacks experience with social services

Immigration conferred a special status on the soon-to-be immigrant. It gave the child airs—allowing him to boldly challenge teachers in class, to stop doing homework, and to take on the more worldly pose of those plucked from among the wretched for good things.

such as education, policing, housing, and employment. Philip is forced to conclude that both the British and Canadian societies are hostile to black immigrants.

One can therefore understand the nature of the challenges faced by Caribbean youths when they arrive in these countries with very high expectations, albeit with some trepidation, only to find themselves treated not only as outsiders, but also as second class citizens. They stand in double jeopardy. Like other immigrants, they find it necessary to adopt new lifestyles, but they also have to deal with discrimination based on skin color. This is quite unlike anything that they are accustomed to in the Caribbean; due to the multiracial nature of these societies, race is not given such prominence, and blacks can aspire to and achieve their fullest potential. Since identity is so closely bound up with one's ethnic heritage, African Caribbean persons will find it difficult to establish a real sense of belonging in their new societies. Some people may argue that children are capable of adapting to new situations more easily than adults and so the young immigrants will eventually make a successful transition. However true this might seem, this view must be tempered by the fact that children are at a very tender stage of development and lack the capacity to fully comprehend the sociological and psychological dynamics of this experience. Gray Paterson reminds us that children do not make the journey to the new country of residence of their own volition, but within the context of their parents' choice of place and occupation. Hence, children evaluate their own lives not as grown-ups do, but in the shadow or sunshine of their own imperfect understanding of the culture in which they come to consciousness.⁶ The experience, therefore, can be very traumatic, even if the child eventually adjusts.

Immigration continues to be an integral part of the fabric of Caribbean life and, as observed, the immigrant experience encompasses a wide variety of challenges, especially for young people caught between the two worlds—the place called home and the newly adopted country. In choosing to write about these experiences, Caribbean authors validate their significance in the lives of the people. At the same time, they furnish valuable

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Photography in the Arts

Elaine E. Thomas

The following was designed as a workshop for teachers, daycare workers, and other caregivers to use with groups of children. Some venues may have cameras for each child, or a few for each group, or even one camera per school. A darkroom is not needed. Each exercise should be done in the workshop so that each person is comfortable with and familiar with the ideas.

Writing and Art

1. Story. Show a photo taken by a student or a teacher and ask each student to write the first lines of a story or a poem, based on the photo. For example, the photo used here with the overturned boat could spark a story.

Who left this boat overturned? A photo can be an excellent entry point to creating stories.



Or the whole class could write a story about the events in the photo, a line or a paragraph per student.

2. Illustration. The class could draw other events in the story they wrote, or suggest other photographs to be taken to illustrate the rest of the story.

3. Emotional impact. It may be considered inappropriate in some cultures for children to show emotion. But, at times, the knowledge of how to portray such emotions, or call them forth, can be helpful. Photographs can show emotions, and photos can inspire emotions in the viewer. What would your students photograph to show:

joy: balloons? birds in flight? butterflies?

gloom: cloudy skies?

peace: a slow river? A sunny glade? [picture of placid Lake Como, mountains and flowers]

fear: a small animal running?

What other emotions can your students think of, and how would they photograph something to show it? If they photograph people (with their permission), would showing emotion be easier or harder?

Could a child use a picture of this seagull to depict an emotion such as anger?



What is happening in this picture? What's the story of the lighthouse?



A picture of a placid lake, mighty mountain range, and subtle flowers can help relay emotion.

Elaine E. Thomas is a retired children's librarian. She worked at the New York Public Library from 1969 to 2002.

Why? How would they try to express anger, happiness, sadness, calmness? What objects could they use?

After you have gotten a variety of photos showing different emotions, ask the students to arrange them in order to make up a story, and then write it down.

4. Spice it up! After you or your students have taken some black-and-white photographs, or made black-and-white prints of color photographs, use markers to hand color the prints. (Tip: matte paper is easier to color, so keep that in mind when buying supplies.) Younger students could color the prints taken by older students. Photos taken for hand coloring should focus on many light-colored objects, or have large amounts of light and white space in them. Otherwise, the hand-applied color will be difficult to see.

5. Concept photos. Photographs can illustrate words and concepts: rough–smooth, rough–scratchy, light–dark, light–bright light, close–far away, far away–very far away, over–under, large–small, large–gigantic, wet–dry, dry–dusty. Ask students to find objects to photograph in the town or bring the objects to class to photograph that illustrate similarities or differences.

Science, math and art

1. Counting fun. Have a photographic counting hunt. Ask the students to photograph a list of items you give them: one green leaf, two blue doors, three yellow shirts, four white sheep, five brown shoes, and so on. The objects or animals chosen can be found at school or in town. Send older students and teachers out to photograph items on the list, then place the prints



These sheep would work perfectly in a counting book or story.

around the class so younger children could look within the room to find them. Other photographic hunts could be for objects of a similar shape (circles, triangles, and so on).

2. Sensible progression. Progressions can be shown in photos by a print of one slice of pizza (or cake or melon)—up to the whole pizza or cake or melon. The colors in the rainbow can be illustrated with objects arranged in the proper order. Transition from a very small thing to a very large object with something to tie them together: a drop of water to a ball, to a wheel, to the moon for circles and spheres.

3. Clever deception. Photographs that look like one thing may actually be something else, shown through clever use of shadows, close-ups, and reflections. For example, show the students photos taken by other students or teachers. Ask them to try to identify what the object is and where it was photographed. Show a wavy picture of a car in the reflection of a window or a wavy tree in lake water. Hold the photograph upside down, so that the reflection is on top—this will make the reflection the most important part of the photograph. If it is possible, photograph only the reflection of some objects for this class. Also, teachers or older students could photograph objects in extreme close-up; have the others try to guess what the object it. This can be harder than you might imagine. Photographs of the shadows of objects can sometimes look like something completely



Can you tell what this is? Turn the picture sideways to see a swan—and learn how photography can tease the eye.

different. Ask students to experiment with the shadows at different times of the day. Photograph only the shadow and ask the other students to identify the subject.

4. Fresh perspectives. Photographs can show students different perspectives, allowing familiar objects to be looked at in a new light. Teachers or students can take photos from the roof of a building or from the top of a tree (with caution!), pointing down



Perspective and shadow are used well in this photo taken from above.

at the ground or the street. On the other hand, lying on the ground and shooting up at a tree or building or shooting at eye level from the ground—to capture a munching caterpillar, for example—will produce a very different result.

Social studies, geography, and art

1. Inside out. On a class trip, try to photograph rooms in a museum (get the museum's permission first, of course). In the classroom, ask students to use the photographs to make a map of where they went. Draw the path followed on the museum plan, and put the photos of items in each room in the proper place.

2. Walkabout. Take students on a walk around your town or to tour another town or city, and photograph its buildings. Make a map of the town, draw the path you followed along the town's streets, and put photos of the buildings where they stand.

Using photos in reports

1. Enhancing reports. Photography can be effectively used for reports about school activities. When students in math are working with objects, take photos of them at work. Objects like money—used to learn how to handle money or teach percentages—or dice—used to learn probabilities—would photograph well. When students are arranging the photos from the “counting” or “objects of similar shape” hunts in the classroom, document their experience by taking more photographs.

2. Remembering experiments. Photographs should also be taken when students conduct science or math experiments. Mount the photos on display boards with a summary under each one. Put the boards up in front of the class while students give oral presentations. Those presentations with the display boards will make an excellent photo for a report.

3. Making books. Photos can be taken in writing classes when students are writing a story based on a photograph or while making a book. Oral presentations of the poems and stories written (based on the photos taken in class) would also make interesting viewing.

4. The joy of art. Photographs of art work such as mosaics or collages, both the finished work and the students working on them, or any other art project done by the students should also be included in reports. ↻

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The lighthouse photograph was taken by Dann Kenefick. All other photographs by Elaine Thomas.

Snapshots Sought

When you pick up a magazine on the newsstand, what's the first thing you look for? Pictures, right? We feel the same way.

Since we can't be everywhere, we'd love to have you share photos with our readers. Are you planning a special program? Hosting a party? Author guest? Dress-up day? Great new library building expansion? Pets at the library day? Wacky story-time? We'd love to run some photos from libraries across the nation. It's easy to submit; just follow these simple steps.

1. We can use prints, slides, or high-resolution digital images. Please note that the latter MUST be 300 dpi. Digital images should be saved and mailed on a compact disc.
2. Please send captions typed on a sheet of paper. Captions should provide identifying information about the photo and event, and include the names of people pictured.
3. We especially love pictures with children, but if you photograph a child at your library, we must have a signed permission slip from a parent or guardian. Otherwise, we cannot publish the photo in *Children and Libraries*.
4. Send photos, captions, and your contact information to editor Sharon Korbeck Verbeten at 820 Spooner Ct., De Pere, WI 54115. Questions can be e-mailed to toylady@athenet.net.

Schools of Thought

What to Include on your School Library Web Site

Odin Jurkowski

One of the best ways of determining what to include in your own school library Web site is to see what other people are doing. In this study, 278 school librarians completed a Web-based survey of 54 questions. The responses provide a detailed analysis of what features appear more commonly on their Web sites than others, what software is used to develop those sites, who maintains the site, and what types of categories are used for hyperlinks. It was also discovered that there is a significant Pearson correlation (a measure of the relationship between two variables, where a value of 0 would indicate no relationship) between having the librarian, instead of someone else, maintain the site and the likelihood that certain Web site features are utilized. Although many survey respondents noted they do not have the time or support to do more with their sites, they all seem aware of what they would like to do. The survey results can then be used as a checklist for items to work on next.

While there are still some school libraries that do not have Web sites, it is becoming rarer with each passing day. Rather than asking whether the library should have a site or not, the issues today have turned to questions about how to organize the existing sites, what features to include and add on, and how to find the time to keep it updated considering all of the other important tasks the average librarian must handle day-to-day.

The literature in this respect has been limited when focused on school libraries. If you look to a broader scope, you can find quite a lot of information about Web sites in general: technical issues, design, organization, color, usability, and so on. When it comes to specifics of school libraries, much of the literature tends to turn back to those general issues. There is, however, some good information published that speaks specifically about issues that school librarians primarily would be concerned about, and some that go into a bit more depth about what features to include.

For instance, Caro explains that a

school library Web site should be based around a way to provide current information to our students from numerous sources through hyperlinks to other Web sites and databases with full-text articles.¹ Furthermore, school library Web sites can also be used as a way to enable communication between students, librarians, and teachers.

With the audience selected, one must be aware that different school libraries have different aims and purposes in mind as they develop their Web sites. This reflects the individuals using the site (students, teachers, parents, library staff, parents of prospective students, and people outside the school).²

Minkel takes this a step further and provides some specific ideas about what to include on a school library Web site.³ These suggestions range from lists of recommended links to specific teacher assignments and bibliographic aids, to the library catalog, databases, your name, how people can contact you, and links to local institutions (museums, zoos, parks, historic sites). However, Minkel also cautions that simply providing a list of links is not enough. In this sense, "Librarians often don't act like librarians."⁴ Many Web sites are disorganized, lack sufficient information, and are not much more than just a list of links.

A common way to make decisions about your own Web site is by looking at other sites. You can gain not only technical knowledge and ideas about design and organization, but also information about categories and features to include. Since a single person can only realistically browse a few sites, the developer may not be getting the full picture. That is where this paper comes into play. We can now have a current view of what other school librarians are doing with their Web sites. These results can be used as a guide to see how your site fits in with everyone else, show you areas where you may be lacking, give you ideas for something you may not have thought of, or even reaffirm for you and your administrators that you're already on the right track. Regardless of the state of your Web site, there are a lot of ways to use this data.



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Method

The study consisted of a Web-based fifty-four question survey (see appendix) placed on the researchers' own Web site. The Web site features listed in the survey were developed by the author during a prior smaller pilot study in which several school libraries were individually analyzed. A message was placed on the LM_NET electronic discussion list requesting that participants visit the author's site (http://faculty.cmsu.edu/jurkowski/library_survey.htm) and complete the survey. During December 2003, 278 participants successfully filled out the form and submitted their responses electronically to the researcher. The data was then collected into an SPSS file for statistical analysis. As with any type of survey there is, of course, the possibility that some of the respondents may not have submitted entirely accurate information; however, the overall trend in data collected with such a large response rate should still give a good representation.

Results

The first part of the survey consisted of nine background questions about the schools, librarians, and the situation at that specific school library (see table 1).

The first question simply asked if the library even had a Web site. It was used as a way for participants who did not have a library Web site to exit the survey. It showed that 87 percent of LM_NET respondents did have an existing library Web site.

The second question asked who maintained the Web site. According to Clyde, the school library Web site can be:

- created in-house by school library staff (most common scenario)
- created and managed by someone from outside the school
- created by outside source but maintained inside
- created as part of an integrated school Web site

Table 1. Background Information

Question	Response	Percentage
Does your library have a Web site?	Yes	87
	No	13
Who maintains the Web site?	LMS	76
	Other	24
Software used	Microsoft FrontPage	46
	Macromedia Dreamweaver	26
	Adobe GoLive	5
	Netscape Composer	5
	Other	18
Number of years as an LMS	4 or fewer	26
	5-9	20
	10-20	32
	21 or more	22
Type of library	Elementary	24
	Middle	19
	High	42
	Combination	15
Location of school	Suburban	48
	Rural	28
	City	24
FTE library media specialists	1 or fewer	88
	2 to 3	12
FTE paid support staff	1 or fewer	82
	2 to 3	16

- created centrally at the district level
- created and maintained by students.⁵

The results of this survey show that 76 percent of the librarians maintain their own sites. Of the 24 percent that do not, the following other people were listed in order from most common to least common: technology technician, another teacher, student(s), library aide, school Web master, district office personnel, principal or administrator, and parent volunteers.

The survey inquired what software was used for site creation and maintenance. Microsoft FrontPage led the way at 46 percent; Macromedia Dreamweaver had a substantial share at 26 percent. Beyond that, Adobe GoLive had 5 percent, and the free Netscape Composer had another 5 percent. That still left a significant 19 percent among various other products and online options. Among those listed more than once included Claris HomePage, IBM Learning Village, School-

Center, Teacherweb, Manila, Blackboard, Microsoft Word, and simple hand-coded HTML. There were about a dozen other products used by only a single school.

Another question asked about the experience level of the librarian; that would be used to determine if librarians' experience had any impact in decisions. Results were spread out among the categories, with 26 percent having 4 or fewer years of experience, 20 percent with 5 to 9, 32 percent with 10 to 20, and 22 percent with 21 years or more. Types of libraries were also all represented with 25 percent being elementary, 19 percent middle school, 42 percent high school, and the final 15 percent a combination of the others. In terms of location, 28 percent of the schools were in rural areas, 48 percent suburban, and 24 percent city. Thirty-four states and Canada were represented. Staffing was also what one would expect, with 88 percent reporting that they had one full-time equivalent (FTE) or fewer librarians for their school, and 82 percent reporting they had one FTE or fewer paid support staff.

The next section of the survey asked about basic features generally found on these types of Web sites, regardless of their specific purpose (see table 2). This was meant to give an indication about the commonality of school librarians in following good Web protocol. From an information literacy viewpoint, these features are often what we tell our students to look for while determining if a Web site should be considered when doing their own research. Overall, most school library Web sites did a good job, as reflected by the high percentages. The most-recorded feature was an e-mail address (90 percent) and the least-recorded was "date last updated" (69 percent).

The next section asked about features more specific to school library Web sites (see table 3). Some of them were found at the majority of sites (class resources, databases, policies, mission statements, and library news), while other features that are popular were not listed as often (calendars, OPAC, award sites, new acquisitions, equipment available for use, and print journal lists).

Since many Web sites are meant to collect, organize, and share links to other sites, the survey posed questions about different categories (see table 4). The first question asked if the site contained a list of links, and 82 percent said it did. The most popular category of links was a list of search engines (78 percent). Other categories on a majority of sites included reference—a general list by subject, research guides, homework help, news sites, teacher sites, and government. Those found at fewer than half included online magazines, fun sites, librarian links, health information, career and college information, and weather.

In the next section of the survey, I listed some of the more interesting school library Web site features that I came across. I knew from preliminary analysis of school library Web sites that they were popular ideas, but I wanted to see exactly how prevalent these features were. These ranged from the highest responses with bibliography help and instructional materials, to others such as library events, author pages, copyright information, Web quests, accelerated reader, pathfinders, book clubs or fairs,

and parent volunteer information (see table 5).

The survey concluded with two open-ended questions so respondents could address issues a rigid survey cannot cover or might have missed. The first asked about other notable features of their Web sites. This list provides great ideas that may have been hard to either classify with other categories, items that might need to stand on their own, or simply neat ideas that others may want to consider. These included:

- Ethnic groups pages
- Book reviews
- Lunch menu and sports scores ("Helps draw kids to the site, and kids then make our site their startup page")
- Public libraries in the area
- Computer lab schedule
- Earthquake alerts (from a respondent in California)
- Intellectual freedom
- Virtual library tour
- State standards
- Web forms for comments
- Tutoring opportunities
- Reading lists
- Pictures
- Parents section
- Collaborative lesson plans.

What features had librarians wanted to implement but have not? Two of the most common features librarians wanted but did not already have are Web-accessible OPACs and a larger collection of current and quality links. Other items mentioned included interactive surveys, Web site counters, and Web-based request forms. Time and money were the primary setbacks for not implementing these items. Respondents' comments included:

- "We just have a hard time maintaining our Web site since I'm the only library employee."
- "I would like to have more info and links but simply do not have enough time to keep it up-to-date."

Table 2. Basic Features

Feature	Percentage Found
Email address	90
Employees listed	79
Webmaster contact information	79
Phone number	76
Mailing address	73
Hours open/closed	72
Date Web site last updated	69

Table 3. Library Specific Web Site Features

Feature	Percentage Found
Class resources	74
Databases	70
Policies	57
Mission	53
Library news	51
Calendar / schedule	44
Award Sites	39
OPAC	39
New acquisitions	24
Equipment available	21
Print journal list	17

Table 4. Links Most Often Included

Feature	Percentage Found
Simple list of links	82
Search engines	78
Reference	70
Web sites by subject	67
Research guides	66
Homework help	58
News and newspapers	57
Teacher sites	56
Government	50
Online magazines	49
Fun sites	47
Librarian specific links	46
Health	44
Career and college	37
Weather	25

Table 5. Additional Content

Feature	Percentage Found
Bibliography help	63
Instructional materials	54
Special library events	43
Author pages	34
Copyright information	32
Webquests	30
Accelerated reader	28
Pathfinders	26
Book clubs and fairs	23
Parent volunteer info	15

- "I would like to include my book catalog, but the tech powers say it can't be done."

Discussion

With any analysis done at this level, there are always questions about correlations

between responses and groups of respondents. I initially wondered if the number of years of experience, location, type of school, or amount of staffing would make an impact. While there were some connections, overall my initial thoughts did not prove true. Most of the respondents had the same experiences and ideas. There were, however, some significant

statistical Pearson correlations that came up with the question of who maintains the site.

When the school librarian was listed as the primary webmaster, the site was more likely to include instructional materials than if someone else was placed in charge of the site (Pearson

Appendix

School Library Web Site Survey

This survey is being conducted to get a better understanding of the types of features that school library media centers include in their Web sites. My name is Dr. Odin Jurkowski, and I teach in the library science program at Central Missouri State University. The findings from this research will benefit my students as we talk about Web site development and technology in school libraries. If later accepted and published somewhere it will be informative for all school library media specialists in the country.

In order to better plan our own sites, to better teach new library media specialists about Web development, and to show the current state of affairs, we need data. A pilot study was earlier conducted with a smaller set of Web sites to properly prepare for this larger study. The survey below consists of 54 questions and should only take a few minutes to complete. Please make sure that if you are working in a larger library media center that only one library media specialist fills this out so we do not get duplicate responses. All information provided will be kept anonymous and confidential. Please refer to the consent form before completing the survey. Thank you.

Background Information (Nine questions)

- Does your library have a Web site?
☐ Yes
☐ No. If no, please check and then click here to jump down to the survey Submit button.
- Who maintains the Web site?
☐ Library Media Specialist
☐ Other

- Number of years you have spent as a library media specialist
☐ 4 or fewer
☐ 5 – 9
☐ 10 – 20
☐ 21 or more
- Software used to maintain your Web site
☐ Macromedia Dreamweaver
☐ Microsoft FrontPage
☐ Adobe GoLive
☐ Other
- Type of library (check all that apply)
☐ Elementary
☐ Middle
☐ High
- Location of your school
☐ Rural
☐ Suburban
☐ City
- State (or country if not U.S.) _____
- FTE Library Media Specialists
☐ 1 or fewer
☐ 2–3
☐ 4 or more
- FTE Paid Support Staff
☐ 1 or fewer
☐ 2–3
☐ 4 or more

Basic Features (Seven questions)—Please indicate if your Web site contains the following:

- Mailing address ☐ Yes ☐ No
- E-mail address ☐ Yes ☐ No
- Phone number ☐ Yes ☐ No
- Employees listed ☐ Yes ☐ No
- Hours open/closed ☐ Yes ☐ No
- Webmaster contact info ☐ Yes ☐ No
- Date Web site last updated ☐ Yes ☐ No

Library Specific Web site Features (Eleven questions)—Please indicate if your Web site contains the following:

- Mission ☐ Yes ☐ No
- Library news ☐ Yes ☐ No
- Policies ☐ Yes ☐ No
- Calendar/schedule ☐ Yes ☐ No
- New acquisitions ☐ Yes ☐ No
- Equipment available (digital cameras . . .) ☐ Yes ☐ No
- Journal list (print journals subscribed to) ☐ Yes ☐ No
- OPAC ☐ Yes ☐ No
- Databases (paid subscription full-text) ☐ Yes ☐ No
- Award sites (Caldecott, etc.) ☐ Yes ☐ No

- Class resources (for specific teachers or classes) ☐ Yes ☐ No

Links School Library Web sites Often Contain (Fifteen Questions)—Please indicate if your Web site contains the following:

- Simple list of Web site links ☐ Yes ☐ No
- Web sites by subject ☐ Yes ☐ No
- Search engines ☐ Yes ☐ No
- Career/college ☐ Yes ☐ No
- Fun sites ☐ Yes ☐ No
- Government ☐ Yes ☐ No
- Health ☐ Yes ☐ No
- Homework help ☐ Yes ☐ No
- News/newspapers ☐ Yes ☐ No
- Online magazines ☐ Yes ☐ No
- Reference ☐ Yes ☐ No
- Research guides or information ☐ Yes ☐ No
- Weather ☐ Yes ☐ No
- Teacher sites by discipline, topic, and/or grade ☐ Yes ☐ No
- Librarian specific links ☐ Yes ☐ No

Additional Content Often Found (Ten questions)—Please indicate if your Web site contains the following:

- Accelerated reader (or similar alternative) ☐ Yes ☐ No
- Author pages ☐ Yes ☐ No
- Bibliography help ☐ Yes ☐ No
- Book club/book fairs ☐ Yes ☐ No
- Copyright information ☐ Yes ☐ No
- Instructional or informational materials ☐ Yes ☐ No
- Parent volunteer information ☐ Yes ☐ No
- Pathfinders ☐ Yes ☐ No
- Library events ☐ Yes ☐ No
- Web quests ☐ Yes ☐ No

Please answer the following questions with short answers:

53. Are there any additional features your library Web site includes that you could tell me about?

54. Are there features you would like to include but cannot because of time, technical, or cost constraints? Any additional comments?

Now just click the Submit button below.
Thank you.

correlation coefficient of .244), to include class resources (.182), to list the webmaster (.173), to include Web sites by subject (.173), to include Web quests (.182), to include author pages (.182), and to include Web sites such as government (.243) and news (.168).

In terms of significant Pearson correlations that would support the validity of the survey, there was a noted relationship between the number of librarians and the number of support staff (.190). Incidentally, it also showed that the type of library has an impact on staffing as well, as high schools tend to have more librarians and support staff (.217). The greater the number of librarians a school had, the greater the chance that the Web site would list new acquisitions (.218) and provide a print journal list (.230). It would seem that if more help is available, the more time the school librarian will have to add additional features.

The type of library also had some different results for certain features. These results have to be taken into consideration, as age levels will affect whether some features may be viewed as important. Some of the features that reflected varying numbers based on type of library included library news, databases, career and college information, fun sites, news, online magazines, research information, accelerated readers, author pages, bibliography help, book clubs, parent volunteers, and special library events.

Finally, it was not too surprising that Microsoft FrontPage or Macromedia Dreamweaver have such wide usage; they currently dominate the overall Web design market. However, it is interesting to note that the free Netscape Composer is being used by 5 percent of school librarians. For those schools who simply do not have the money, and for those school librarians that need a less complicated program, Composer has found a niche.

Conclusion

This study shows that much progress has been made in building school library Web sites. It is amazing how quickly school librarians, regardless of age, have learned new skills, adopted use of the Web, and

expanded their services. They are all quite aware of what they want to do next, and research like this can help to guide the development of future redesign and additions to current sites. It's apparent that there are issues of time, money, and internal control. For now, school librarians can see what others are doing and make a better case to their administrators about the resources they need.

Finally, the survey showed the supportive nature of school librarians today. The number of responses was higher than expected, and quite a few stated that they really appreciated the survey and plan on using it as a checklist as they update their own Web sites. The features listed clearly show that some were more common than others. While each library is different, a librarian wondering where to start may want to make sure that some of the more basic and common features are included first before moving onto some of the lesser common ideas. Regardless, it is hoped that improvements to school library Web sites will benefit those who use them most: the children. ☺

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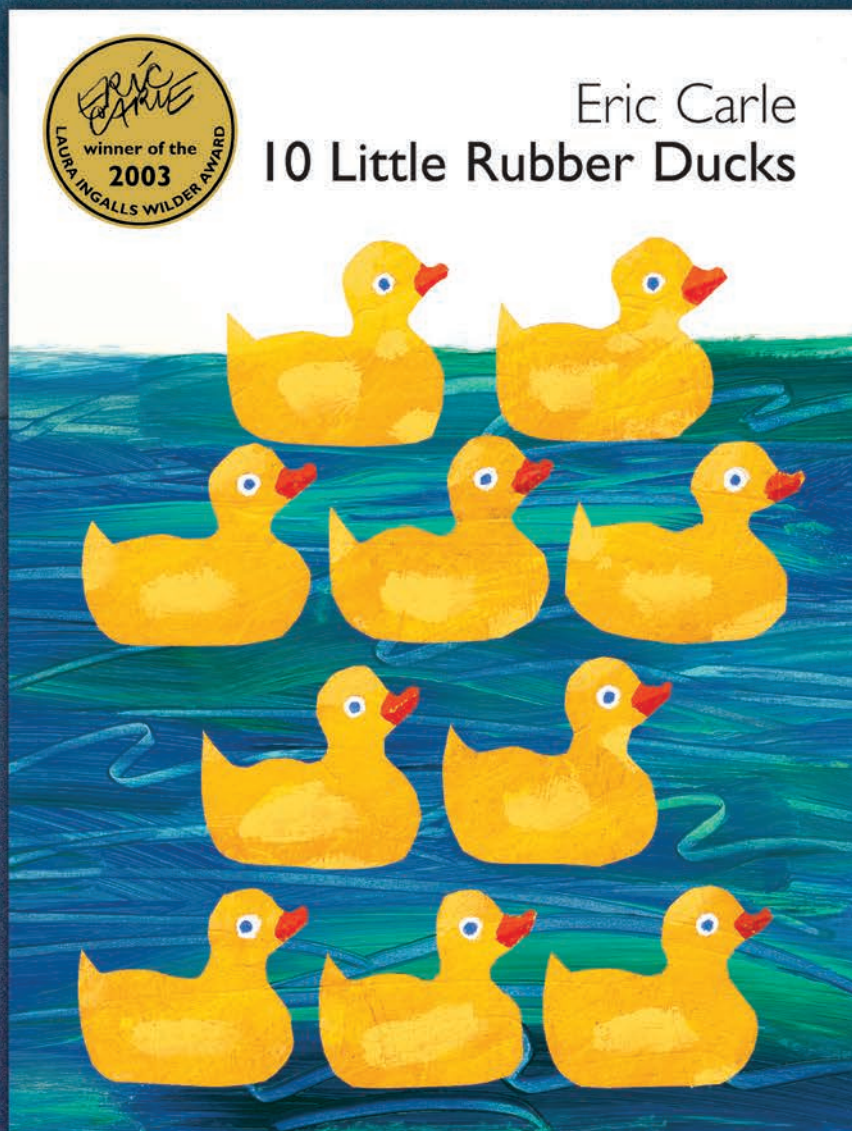
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Money Magic

The Long and Short of ALSC Endowments

Malore I. Brown

Most ALSC members and children's librarians are familiar with the words "Arbuthnot," "Belpré," and "Wilder," and the honors corresponding to those names.

But do you know how some of these honors, awards, and distinctions are funded? Like many other ALA divisions, ALSC has several long-term investments, previously called endowments.

ALSC's nine endowments include Arbuthnot, Belpré, Carnegie Video, Children's, Distinguished Service, Rollins, Melcher, William C. Morris, and Wilder. Each long-term investment has its own restrictions, usually designated by the donor, on how the funds should be used. Here's a closer look at these endowments.

The **ALSC Distinguished Service Award** endowment was founded in 1986, and the initial donor was the Antonio Mayorgas Estate. This endowment funds the \$1,000 award and pin given to the ALSC Distinguished Service Award recipient. ALSC honors an individual member of the association who has made significant contributions to, and an impact on, library services to children and ALSC.

Founded in 2002, the **Arbuthnot** endowment was created to support the annual Arbuthnot lecture. The recipient of the award, named at the ALA Midwinter Meeting and announced as soon as that person has accepted the appointment, may be an author, critic, librarian, historian, or teacher of children's literature, of any country, who shall prepare a paper considered to be a significant contribution to the field of children's literature. Children's book publisher Scott Foresman established the lecture series in 1969. The Arbuthnot endowment funds the speaker's \$1,000 honorarium, as well as travel and lodging for the speaking engagement.

The **Belpré Award** endowment was founded in 1997 to fund the medals and citations given to award-winning authors and illustrators. The Pura Belpré Award, established in 1996, is presented to a Latino or Latina writer and illustrator whose work best portrays, affirms, and celebrates the Latino cultural experience in an outstanding work of literature for children and youth. The Belpré award is co-sponsored by ALSC and the National Association to Promote Library and Information Services to Latinos and the Spanish-Speaking (REFORMA), an ALA affiliate. Within the last year, a strong fundraising effort to build the Belpré Award endowment has been spearheaded by ALSC past president Caroline Ward and REFORMA member Carmen Rivera. Many publishers, ALSC members, and REFORMA members continue to support the endowment through donations.

The **Carnegie Video** endowment was founded in 1989, and the initial donor was the Carnegie Corporation of New York as part of the Carnegie Video for Youth grant. The monies fund the Carnegie Medal, presented annually to an American producer for the most outstanding video production for children released in the United States in the previous calendar year.

The **Children's Library Services** endowment, formerly the Helen Knight Memorial Fund, was founded in 1982. The initial donation was at the bequest of Helen L. Knight, to be utilized at ALSC's discretion. This bequest had no restrictions. At that time, the ALSC Board determined the proceeds would support long- and short-range programs of the division. Committee chairs may file an application for funding up to \$1,000 in a given year. In 1992, the ALSC Board renamed the fund the "Children's Library Services Endowment."

Various initial donors founded the **Charlemae Rollins Fund** in 1982. The income is restricted to the support of ALSC's annual President's Program at the ALA Annual Conference.

The **Frederic G. Melcher Fund**, established in 1955, raises funds for scholarships for graduate library students in children's services. The money funds two \$6,000 scholarships for two graduate students intending to pursue an MLS degree and plan to work in children's librarianship. Every year, the publishers of that year's Newbery and Caldecott award-winning books donate funds to support the endowment.

The **William C. Morris Endowment Fund** was established in 2000 and activated in 2003 upon the death of Morris, former vice president and director of library promotions at HarperCollins Children's Books, ALSC member, friend, and recipient of the first ALSC Distinguished Service Award. Morris remembered ALSC in his will. Several years before his death, he worked with the ALA Development Office to establish the restricted endowment. Morris wanted the money to fund programs, publications, events, or awards in promotion of children's literature. The ALSC

Board will determine how to use the interest income to fund ALSC programs, publications, and events.

To support the Wilder award in perpetuity, the **Wilder Award** endowment was established in 1999. The Laura Ingalls Wilder Award was first given to its namesake in 1954. The award, a bronze medal, honors an author or illustrator whose books, published in the United States, have made, over a period of years, a substantial and lasting contribution to literature for children.

Between 1960 and 1980, the Wilder Award was given every five years. From 1980 to 2001, it was awarded every three years.

ALA's Endowment Policies

According to ALA's policy for endowments, only the interest income of the endowments can be spent, as long as the expenditures are within the guidelines of the restrictions. Fees that impact individual endowment funds include bank fees and administrative fees deducted from the interest income. Bank fees are determined by a proportional percentage of fees incurred by the entire ALA endowment portfolio. Generally, the funding will come from interest income and dividends generated throughout the year.

For projection purposes, ALA uses a conservative 3 percent to 4 percent rate of return for interest. Historically the endowment's overall return, a combination of interest and dividends, and capital appreciation or growth, has been 8 percent to 9 percent. For the past two years, interest rates have declined, but they are beginning to rise again, as evidenced by the Federal Reserve's first rate increase in eighteen months during the second quarter of calendar year 2004.

ALA policy 8.5.1 (refer to ALA Handbook) outlines the parameters. The definition of an endowment fund is "an established fund of cash, securities, or other assets to provide income for the maintenance of a not-for-profit organization. The use of the assets of the fund may be permanently restricted, temporarily restricted, or unrestricted. Endowment funds generally are established to provide a permanent endowment, which is to provide a permanent source of income. The principal of a permanent endowment must be maintained permanently and not used up, expended, or otherwise exhausted—and is classified as permanently restricted net assets." The endowment fund is comprised of fifty-seven separate endowments, scholarships, and awards. For investment efficiency, all funds are commingled with separate internal reporting for each fund. Protecting and maintaining the principle via growth is a high priority followed closely by the generation of interest and dividends.

The ALA endowment trustees review the portfolio's performance monthly. Trustees employ a strategy that provides for target ranges within each asset to adjust to market conditions. Additionally, to minimize risk, the trustees employ eight portfolio managers with different investing styles.

Beginning in 2001, it has been awarded every two years. The interest income pays for the casting and engraving of the medal.

Occasionally, ALSC transfers operating funds to specific endowments to bolster the long-term investments, per the recommendations of the ALSC Planning and Budget Committee and the approval of the ALSC Board of Directors.

ALSC also accepts donations to build the endowments. Members can send a check to ALSC and stipulate to which endowment the contribution is earmarked. ☞

WATCH OUT FOR UNFORTUNATE EVENTS



READ EVERYTHING—JUST IN CASE

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Möbius Strips, Klein Bottles, and Dedications

The Mathematics of A Series of Unfortunate Events

JILL S. RATZAN AND LEE RATZAN

This paper presents evidence of three mathematical concepts in Lemony Snicket's children's book series, *A Series of Unfortunate Events*. Using simple explanations and examples taken from the books, we demonstrate the interplay between mathematics and literature in this series.

As any fan of Lemony Snicket's delightfully gloomy *A Series of Unfortunate Events* (HarperCollins) knows, the evil Count Olaf is often in disguise. But many devoted readers may not realize that these popular children's books are really *math* in disguise! While several authors have written about the literary qualities of this series (see sidebar for further reading), the books' hidden mathematical qualities have not yet been explored. We present this paper for three purposes: enriching librarians' appreciation of these books, showing that math and children's literature complement each other, and combating the "math phobia" too often experienced by our patrons and colleagues.

Topology

Topology is the study of shapes. Lines and curves form common shapes, but shapes really become interesting when they are folded onto themselves. One such shape, a Möbius strip, can be made by giving a belt a half-twist, then closing its buckle. An object moving along this shape travels from the front of the belt to the back, without ever seeming to cross from one side to the other. A similar shape, called a Klein bottle, is an object with no inside or outside, which bizarrely pours into itself. These two topologically interesting shapes are shown in figures 1 and 2.

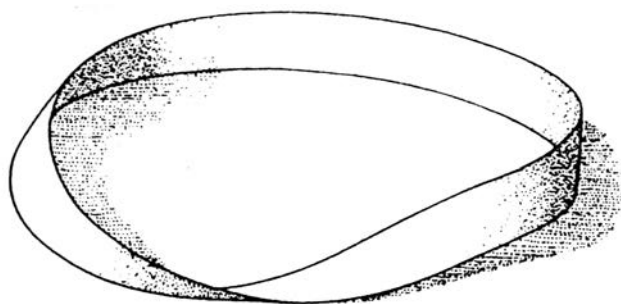


Figure 1. A Möbius strip

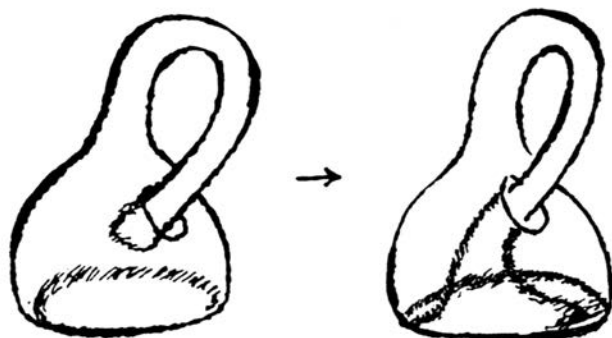


Figure 2. A Klein bottle

Like Möbius strips and Klein bottles, Snicket's books confound the distinction between inside and outside. In most works of fiction, printed matter is divided into text *outside* the story (that which is found on the title page, verso, dedication page, and any back pages) and text *inside* the story (anything between the words "Chapter One" and "The End," or their equivalents). Not so here. All books except *Lemony Snicket: The Unauthorized Autobiography* (2002) contain gloomy dedications to "Beatrice," the author's departed beloved (the dedication to *The Reptile Room* (1997) reads "For Beatrice—My love for you shall live forever. You, however, did not"). The amusingly topological problem is that Snicket is actually a fictional character within the story . . . and so is the object of his affection. The result is a set of dedications (a part of the books that should be *outside* the story) to a fictional character *inside* the story. The inside and outside of the tale are confused, much like in a Klein bottle.

Although it does not have a dedication, *Lemony Snicket: The Unauthorized Autobiography* mixes insides with outsides in other ways. On the verso, the publisher's disclaimer begins predictably ("No portion of this book may be . . . reproduced"), but rapidly becomes part of the story (" . . . or eaten"), a topological conflict in itself. Later in this unusually long disclaimer, we learn that "the author has been called many things, including "a magnetic field." However, it is Daniel Handler, Snicket's so-called "representative," who is the magnetic field; Handler occasionally plays accordion in a musical group of this name. The lead singer and songwriter of the Magnetic Fields, using the name the Gothic Archies, records accompanying music for the series' audiobooks, sometimes in the persona of Snicket—for example, *Gone, Gone, Gone*, the song accompanying *The Miserable Mill* (Harper Children's Audio, 2001), laments Snicket's lost love as "my Beatrice". We thus begin in a publisher's disclaimer (*outside*), quickly move *inside* the story with a reference to the fictional author, travel back *outside* to the real world of Handler, then find ourselves *inside* again with Snicket—tracing a Möbius-like path along the way.

Recursion

Math is not just about shapes and numbers—it is also about processes. A process is a set of instructions. A process is recur-

Jill S. and Lee Ratzan are a father-daughter team of librarians. Jill is a youth services librarian at East Brunswick Public Library and Franklin Township Public Library, both in New Jersey.

Lee is a systems analyst at a New Jersey healthcare agency and teaches at Rutgers University School of Communication, Information, and Library Studies (SCILS), where Jill received her MLIS in 2004. Lee holds a master's degree in mathematics as well as a Ph.D. in library and information science. He is the author of *Understanding Information Systems* (ALA Editions, 2004). Contact Jill and Lee, respectively, via e-mail at jratzan@scils.rutgers.edu or lratzan@scils.rutgers.edu.

sive if one of those instructions repeats a portion of itself. In a simple recursion, the end of this inner process contains instructions that return to the original process. A more complicated recursion contains instructions within instructions within instructions, eventually backing up to finish all the instructions interrupted earlier.

An everyday instance of recursion helps illustrate the above definition. This example, similar to one in Douglas Hofstadter's *Gödel, Escher, Bach: An Eternal Golden Braid* (Basic Books, 1979), involves a librarian with multiple phone lines. While talking to her director on one line, the librarian receives a call from a colleague. She puts the director on hold while she speaks with this colleague. A vendor then calls, and the librarian puts the colleague on hold. She talks to the vendor. When that call is done, she resumes talking with her colleague, and finally with the director. Although keeping the director on hold for so long may not be the best career move for this librarian, she has nonetheless demonstrated an excellent example of telephone recursion.

Further Reading

Bruce Butt, "'He's behind you!': Reflections on Repetition and Predictability in Lemony Snicket's *A Series of Unfortunate Events*," *Children's Literature in Education* 34, no. 4 (Dec. 2003): 277–286.

John Gribbin and Mary Gribbin, *The Science of Philip Pullman's His Dark Materials* (New York: Knopf, 2005).

Christine Heppermann, "Angel Wings and Hard Knocks," *The Horn Book Magazine* 77, no. 2 (Mar./April 2001): 239–243.

Stuart J. Murphy, "Learning Math Through Stories," *School Library Journal* 45, issue 3 (March 1999): 122–123.

Theoni Pappas, *The Magic of Mathematics* (San Carlos, Calif: World Wide/Tetra, 1994).

Theoni Pappas, *Math Talk: Mathematical Ideas in Poems for Two Voices* (San Carlos, Calif.: World Wide/Tetra, 1991).

Lee Ratzen, *Understanding Information Systems: What They Do and Why We Need Them* (Chicago: ALA Editions, 2004).

David Schwartz, *G is for Googol: A Math Alphabet Book* (Berkeley, Calif.: Tricycle Press, 1998).

Jon Scieszka and Lane Smith. *Math Curse* (New York: Viking, 1995).

Literary recursion can be found in *The Slippery Slope* (2003), where Snicket writes:

The Baudelaires' journey up the Vertical Flame Diversion was so dark and treacherous that it is not enough to write,

"The Baudelaires' journey up the Vertical Flame Diversion was so dark and treacherous that it is not enough to write,

...

'The Baudelaires' journey . . . that it is not enough to write, *My dear sister*, I am taking a great risk in hiding a letter to you inside one of my books . . . (100)

When we first encounter the word "write" in this sentence, we know that the sentence will contain another sentence. But, as we read further, we learn that the other sentence it contains is . . . itself! Each time we come across the word "write," a new sentence begins, but since every sentence contains this signal word, we keep receiving instructions to start the process again. After five repetitions, Snicket ends the recursion by using the word "write" to introduce an entirely different sentence, in this case a secret letter to his sister.

The Slippery Slope contains a recursive sentence, but *Lemony Snicket: The Unauthorized Autobiography* contains an entire recursive introduction! On its initial page, we learn that this introduction is written by Daniel Handler—who, recall, is Snicket's "representative." On the following page, Handler quotes a letter he has supposedly received from his publisher ("Dear Mr. Handler, the letter began. . ." [x]). Within the text of the letter we find a diary entry ("Dear Dairy [sic], the diary began, the letter continued" [xii]), and within this, the text of a story told "by a stranger." (xii) This story, in turn, contains a speech by "an older gentleman." (xii) Finally, we come back to the original letter ("That reminds me, the letter continued. . ." [xvi]), followed by Handler's original narration ("As I was saying . . . I will not give you any sort of introduction to this autobiography" [xvii]). This self-described "somewhat cryptic" (ix) muddle is actually a very straightforward recursion:

introduction by Daniel Handler begins

letter by publisher begins

diary entry begins

story by a stranger begins

speech by older gentleman begins

letter ends

introduction ends

Like the example above, writing is the key to this recursion. Handler begins the process of writing an introduction, but is interrupted by another writing process, namely a letter from his publisher. This process of writing is in turn interrupted by another, then by another, and so on, until the final writing (or in this case, speaking) process is itself interrupted by the conclusions of two earlier processes.

Logic

Perhaps the most bizarre mathematical effect in these books is the manipulation of logic. Logic is the study of reasoning and deduction. One important component of logic with which Snicket plays is the distinction between *using* a word for its meaning and *mentioning*, or talking about, it. For example, *The Carnivorous Carnival* (2002) opens with Snicket warning his readers:

I'm sorry to tell you that this book will use the expression "the belly of the beast" three times before it is over, not counting all of the times I have already used "the belly of the beast" in order to warn you of all the times "the belly of the beast" will appear . . . [T]his woeful story is so very dark and wretched and damp that the experience of reading it will make you feel as if you are in the belly of the beast, and that time doesn't count either. (2–3)

In the first sentence, Snicket *mentions* the phrase "the belly of the beast." That is, he talks *about* the phrase, which is enclosed in quotation marks each time it appears. But in the second sentence, he *uses* this phrase to describe a potential reader's reaction to his tale. Just when we are comfortable with this distinction, Snicket surprises us by adding that the latter appearance "doesn't count." An observant reader may notice that in doing so, he is once again talking *about* this phrase! By first demonstrating and then blurring the distinction between use and mention, Snicket confuses our sense of logic—and makes us laugh.

Using the Information

The above discussion provides examples of the disguised math that an attentive reader can unmask within this series. How can we, as children's librarians, use this knowledge to better serve our young patrons? First, both our own and our patrons' horizons expand when we discover that math and literature can be intertwined in interesting and innovative ways. By enriching our own knowledge of these connections, we can better help young people cultivate a similar appreciation. Additionally, those of us who partner with teachers can advocate using these books in cross-curricular lesson planning, since providing examples from a favorite children's fiction series may help students at any level understand mathematical concepts. Finally, while Snicket's books are especially popular and particularly rich in literary mathematics, they are not the only places to find instances of this phenomenon.

A Series of Unfortunate Events by Lemony Snicket



Several well-worn copies of Lemony Snicket books from the East Brunswick (N.J.) Public Library.

All books published by HarperCollins, New York.

Book the First: *The Bad Beginning*, 1999

Book the Second: *The Reptile Room*, 1999

Book the Third: *The Wide Window*, 2000

Book the Fourth: *The Miserable Mill*, 2000

Book the Fifth: *The Austere Academy*, 2000

Book the Sixth: *The Ersatz Elevator*, 2000

Book the Seventh: *The Vile Village*, 2001

Book the Eighth: *The Hostile Hospital*, 2001

Book the Ninth: *The Carnivorous Carnival*, 2002

Book the Tenth: *The Slippery Slope*, 2003

Book the Eleventh: *The Grim Grotto*, 2004

Lemony Snicket: The Unauthorized Autobiography, 2002

The Bad Beginning: Rare Edition, with author's notes, 2003

Books 1–11 are also available as audio recordings from Harper Children's Audio, featuring music by the Gothic Archies. According to the author, thirteen books are planned in the series.

All in the Family

SHARON KORBECK VERBETEN

Lee and Jill Ratzan prove that librarianship can be a family value. The father-daughter team collaborated on this article and have been bouncing theories off each other for years. Usually, those theories revolve around mathematics.

"Math has always been finding its way into our conversations," said Jill, 27. She graduated in May 2004 from Rutgers University School of Communication, Information and Library Studies. Her father, who already has a master's degree in mathematics, earned a Ph.D. from the same school in 1998 and now teaches information technology at the New Jersey school.

Jill started reading the Lemony Snicket series in 2003 and had to read the Lemony Snicket "autobiography" when she started noticing recursive qualities in the text.

"The general way that the books were structured was like a Möbius strip," she said. She and her father brainstormed that idea further, and the seeds of their manuscript were germinated.

This manuscript is their first library collaboration, and they're hoping CAL readers will be intrigued by their examination of the Snicket series. But they also hope their concepts will reach a broader audience.



"I think it would be great to see math teachers use *A Series of Unfortunate Events*," Jill said.

But what about children? They may love the grim, wry humor in the books, but will they grasp the mathematical concepts?

"One always internalizes more than one thinks," said Jill, adding that children may absorb a concept at an early age, even though they may not fully understand it until later.

"The child who reads it will get the concept and then later, they will encounter (the concept).

At that point, it will not be a brand new concept," Lee echoed.

Jill, who lives two towns away from her father, enjoys collaborating with her father. "I think it's really great that we can be colleagues," she said. "We are both each other's editors."

Lee added, "She teaches me quite a bit."

Jill said they've tried to contact Daniel Handler, author of the series (under the *nom de plume* Lemony Snicket) but have so far been unsuccessful at reaching the notoriously guarded and elusive author.

Other examples include logic puzzles in Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking Glass* (London: Macmillan, 1865 and 1872), a topologically unusual role for the table of contents in Jon Scieszka and Lane Smith's *The Stinky Cheese Man and Other Fairly Stupid Tales* (Viking, 1992), the theory of multiple universes in Philip Pullman's *His Dark Materials* trilogy (Knopf), and most recently the odd mixing of insides and outsides in Barbara Lehman's 2005 Caldecott Honor-winning *The Red Book* (Houghton Mifflin, 2004). Like

Count Olaf, mathematics can appear in even the least likely of places, including children's literature. For the math-phobic among us, this is surely an unfortunate event. ☹

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Drawings of Möbius strip and Klein bottle from *The Joy of Mathematics* by Theoni Pappas. Copyright 1986, 1987, 1989. Reprinted by permission of Wide World Publishing/Tetra, San Carlos, California.

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Storytelling 101

Resources for Librarians, Storytellers, and Storytelling Librarians

Mary Morgan Smith and
Mary Ann Gilpatrick

Mary Morgan Smith is a librarian at Northland Public Library, Pittsburgh, Pa. Mary Ann Gilpatrick is a librarian at Walla Walla Public Library, Wash.

When we were asked to present a workshop on storytelling at the 2004 ALA Annual Conference, one of the first things we agreed on was the need for a good list of resources. (We are librarians, after all!) Narrowing down our recommended resources to a manageable size was quite a challenge. We love what we do and both had many influences over the more than fifty years combined we've been doing this. We tried to list those we found most relevant to librarians directly involved in programming for children and to include classics as well as newer sources.

As storytellers are also often prolific writers who publish new material yearly, consider this list as a work in progress, or in computerese, an infinite series of links.

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Niemi, Loren and Elizabeth Ellis. *Inviting the Wolf In: Thinking about the Difficult Story*. Little Rock, Ark.: August House, 2001.

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———. *When Dreams Came True: Classical Fairy Tales and Their Traditions*. New York: Routledge, 1998.

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All Web sites accessed March 29, 2005

Forrest, Heather. *Storyarts Online*. www.storyarts.org

King, Chris. "Storytelling Power." www.creativekeys.net/storytellingpower/sphome.html

Lipman, Doug. "Story Dynamics." www.storydynamics.com

National Storytelling Network. "Storynet." www.storynet.org

Sheppard, Tim. "Storytelling Resources for Storytellers." www.timsheppard.co.uk/story

Southern Order of Storytellers, "Purveyors of the Oral Art of Storytellers." www.southernorderofstorytellers.com

Tejas Storytelling Association. www.tejasstorytelling.com

Texas Woman's University School of Library and Information Studies. "Storytell Discussion List." www.twu.edu/cope/slis/storytell.htm

Magazines

Sing Out! The Folk Song Magazine, Accessed March 29, 2005, www.singout.com

National Storytelling Association. *Storytelling Magazine*. Accessed March 29, 2005, www.storynet.org/magazine/mag.htm

How-to books: instruction and ideas

Baker, Augusta and Ellin Greene. *Storytelling: Art and Technique*. New York: Bowker, 1977.

Bauer, Caroline Feller. *Celebrations: Read-Aloud Holiday and Theme Book Programs*. New York: H. W. Wilson, 1985.

———. *The Whole Storytelling Handbook: Using Imagery to Complete the Story Experience*. Little Rock, Ark.: August House, 2000.

Colwell, Eileen. *The Magic Umbrella, and Other Stories for Telling: With Notes on How to Tell Them*. New York: Hill and Wang, 1977.

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MacDonald, Margaret Read. *Bookplay: 101 Creative Themes to Share with Young Children*. North Haven, Conn.: Library Professional Pub., 1995.

———. *Booksharing: 101 Programs to Use with Preschoolers*. North Haven, Conn.: Library Professional Publications, 1988.

———. *The Parent's Guide to Storytelling: How to Make Up New Stories and Retell Old Favorites*. Little Rock, Ark.: August House, 2001.

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Miller, Teresa. *Joining In: An Anthology of Audience Participation Stories and How to Tell Them*. Cambridge, Mass.: Yellow Moon Press, 1988.

Pellowski, Anne. *The Story Vine: A Source Book of Unusual and Easy-To-Tell Stories*

from Around the World. New York: , 1984.

———. *The Storytelling Handbook: A Young People's Collection of Unusual Tales and Helpful Hints on How to Tell Them*. New York: Simon and Schuster, 1995.

Sawyer, Ruth. *The Way of the Storyteller*. New York: Viking Penguin, 1977.

Shedlock, Marie. *The Art of the Storyteller*. New York: Dover, 1951

Sierra, Judy. *The Art of Storytelling*. New York: H. W. Wilson, 1997.

Now get tellin'!

Ready to hone your storytelling skills? Here's a list of some excellent, and very diverse, story collections.

Andersen, Hans Christian. *Andersen's Fairy Tales*. Trans. by Mrs. E. V. Lucas and Mrs. H. B. Paul. New York: Grosset and Dunlap, 1945.

Asbjornsen, Peter C. and Jorgen Moe. *East of the Sun and West of the Moon*. New York: Macmillan, 1963.

Brunvand, Jan. *The Choking Doberman and Other New Urban Legends*. New York: Norton, 1984.

———. *Too Good to Be True: The Colossal Book of Urban Legends*. New York: Norton, 1999.

Chase, Richard. *Grandfather Tales*. New York: Houghton, 1948.

———. *Jack Tales*. New York: Houghton, 1943.

Courlander, Harold. *The Cow-Tail Switch and other West African Stories*. New York: Holt, 1974.

Fillmore, Parker. *The Shepherd's Nosegay: Stories from Finland and Czechoslovakia*. New York: Harcourt, 1958.

Greene, Ellin. *Clever Cooks*. New York: Lothrop, Lee and Shepard, 1973.

Grimm, Jacob and Wilhelm. *The Annotated Brothers Grimm*, ed. by Maria Tatar. New York: Norton, 2004.

———. *The Complete Fairy Tales of the Brothers Grimm*. Trans. by Jack Zipes. New York: Bantam, 1992.

Hamilton, Martha and Mitch Weiss. *How and Why Stories: World Tales Kids Can Read and Tell*. Little Rock, Ark.: August House, 1999.

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Jacobs, Joseph. *English Folk and Fairy Tales*. New York: Putnam, 1904.

Kane, Alice. *The Dreamer Awakes*. Orchard Park, NY: Broadview Press, 1995.

Keding, Dan. *Stories of Hope and Spirit: Folktales from Eastern Europe*. Little Rock, Ark.: August House, 2004.

Kelsey, Alice Geer. *Once the Hodja*. New York: David McKay, 1943.

Kipling, Rudyard. *Just So Stories*. New York: Doubleday, 1912.

Lang, Andrew. *The Rainbow Fairy Book*. New York: Morrow, 1993.

Lester, Julius. *The Tales of Uncle Remus: The Adventures of Brer Rabbit*. New York: Dial, 1987.

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Nic Leodas, Sorché. *Heather and Broom: Tales of the Scottish Highlands*. New York: Holt, 1960.

Parent, Michael. *Of Kings and Fools: Stories from The French Tradition in North America*. Little Rock, Ark.: August House, 1996.

Sandburg, Carl. *Rootabaga Stories*. New York: Harcourt, 1974.

Singer, Isaac Bashevis. *Stories for Children*. New York: Farrar, 1984.

Walker, Barbara. *A Treasury of Turkish Tales for Children*. North Haven, Conn.: Linnet Books 1988.

Windham, Kathryn Tucker. *13 Georgia Ghosts and Jeffrey*. Tuscaloosa, Ala.: Univ. of Alabama Pr., 1987.

Wolkstein, Diane. *The Magic Orange Tree and Other Haitian Folktales*. New York: Knopf, 1978.

Yashinsky, Dan. *Ghostwise: A Book of Midnight Stories*. Toronto: Ragweed Press, 1997

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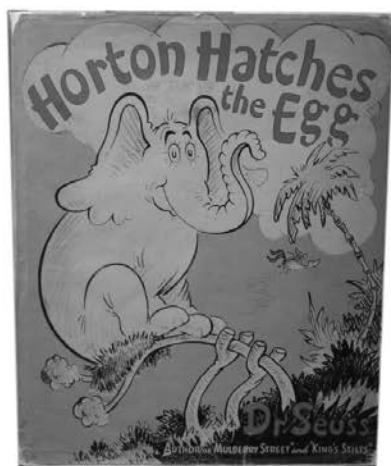
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On the Block

Children's Literature Rarities Fare Well at Auction

Sharon Korbeck Verbeten



Many children's librarians, by default, probably also collect children's books. But even those involved daily in children's books may be surprised to learn how much rarities of the genre can earn them.

Late last year, Waverly Auctions of Falls Church, Virginia, offered just under five hundred lots of vintage children's books—including first editions, signed copies, and original artwork—from royals such as Tasha Tudor, Dr. Seuss, and Maurice Sendak. The auction's top seller was an original watercolor illustration from Tasha Tudor's 1938 book, *Pumpkin Moonshine*. The unsigned illustration, which measured 4 ¹/₈" by 3 ³/₈", sold for \$13,500 (right, above). Auction houses usually use presale estimates to indicate what a piece could bring; the Tudor illustration had a presale estimate of \$2,500 to \$3,500.

According to Matthew Quinn of Quinn's Auction Galleries and Waverly Auctions, "As far as popularity goes, Tasha Tudor is on fire these days. Her stuff has really been hitting some all-time prices lately."

In *The Art of Tasha Tudor* by Harry Davis, the author states, "Tasha insists that she personally visited 'every publisher in New York.' They were unanimous in their rejection . . . Tasha then bound the covers in blue polka-dotted calico and vowed to revisit 'every publisher' again." She then successfully chose Oxford University Press as her first stop second round—little did the others know how popular she would become.

Tudor's watercolor drawing of Santa Claus, for the front of a

dust-jacketed edition of *Night Before Christmas*, brought \$9,500, even amid slight wear.

The auction's best-selling author was Dr. Seuss. Helen and March Younger and Daniel Hirsch, who wrote the bibliography, *First Editions of Dr. Seuss Books*, owned the collection. Another Seuss rarity, a first of *McElligot's Pool* (New York: Random House, 1947) brought \$3,000.

A 1939 first edition of the *The King's Stilts* (New York: Random House, 1939), one of the rarest Seuss first editions, sold for \$5,000. A first edition of *Horton Hatches the Egg* (New York: Random House, 1940), originally priced at \$1.50, sold for \$3,500 (left, above).

Works by Sendak were more affordable. One of the favorites was a copy of E.T.A. Hoffman's *Nutcracker* (New York: Crown, 1984), numbered and signed by illustrator Sendak. It sold for \$700.

A charming first French edition of *Cuisine De Nuit (In the Night Kitchen)* (Paris: L'ecole Des Loisirs, 1972), including a drawing and signature by Sendak, sold for \$400 (center, above).

Even a copy of the scholarly study of Sendak, Selma Lanes' notable *The Art of Maurice Sendak* (New York: Henry N. Abrams, 1980), brought \$200. The first edition was signed by both Sendak and Lanes.

For more information about the auction house, visit www.quinnsauction.com or www.waverlyauctions.com. ☞

Great Middle School Reads

Hollis Margaret Rudiger

The following list of books for middle school readers was prepared for the 2004 ALSC Leadership Institute in Minneapolis, Minn.

The term "middle school" is a problematic descriptor when it comes to identifying appropriate books because it refers to a culturally specific, often building-specific, group of readers. For our purposes, "middle school" refers to children in grades six through eight, or roughly ten- to fourteen-years-old. It refers to the period in a child's life when there are more variables among like-aged children than in any other period, so the only real common denominator among all of them is the building in which they are educated. So this list, like everything else for these kids, is uncertain and constantly evolving. The categories are based on common interests and concerns of middle-schoolers, and many of the books would fit in multiple categories.

When the world lets you down

Doyle, Brian. *Uncle Ronald*. Groundwood, 1997. 138 pages.

Easton, Kelly. *Walking on Air*. McElderry Books, 2004. 233 pages.

Flake, Sharon G. *Begging for Change*. Jump at the Sun/Hyperion, 2003. 235 pages.

Gaiman, Neil. *The Wolves in the Walls*. HarperCollins, 2003. 56 pages.

Smith, Hope Anita. *The Way a Door Closes*. Holt, 2003. 52 pages.

Williams-Garcia, Rita. *No Laughter Here*. HarperCollins, 2004. 133 pages.

Laughing through the tears

Gantos, Jack. *Joey Pigza Swallowed the Key* (and others in the series). Farrar, 1998. 154 pages.

McKay, Hilary. *Saffy's Angel*. U.S. edition: Margaret K. McElderry Books, 2002. 152 pages.

Naifeh, Ted. *Courtney Crumrin and the Night Things* (and other volumes). Oni Press, 2001.

Wheeler, Lisa. *Seadogs: An Epic Ocean Operetta*. Jackson/Atheneum, 2004. Unpaged.

Wynne-Jones, Tim. *Some of the Kinder Planets*. Orchard, 1995. 130 pages.

Yee, Lisa. *Millicent Min: Girl Genius*. Arthur A. Levine /Scholastic, 2003. 256 pages.

Who am I if not my family?

Avi. *Crispin: The Cross of Lead*. Hyperion, 2002. 262 pages.

Huser, Glen. *Stitches*. Groundwood, 2003. 198 pages.

Funke, Cornelia. *Inkheart*. Trans. by Anthea Bell. The Chicken House/Scholastic, 2003. 534 pages.

Gaiman, Neil. *Coraline*. HarperCollins, 2002. 162 pages.

Giff, Patricia Reilly. *Pictures of Hollis Woods*. Wendy Lamb Books/Random, 2002. 166 pages.

Osa, Nancy. *Cuba 15*. Delacorte, 2003. 277 pages.

Park, Linda Sue. *When My Name Was Keoko*. Clarion, 2002. 199 pages.

Sheth, Kashmira. *Blue Jasmine*. Hyperion, 2004. 186 pages.

Woodson, Jacqueline. *Hush*. Putnam, 2002. 181 pages.

Decisions, decisions (That's not fair!)

Bruchac, Joseph. *The Heart of a Chief*. Dial, 1998. 153 pages.

Crowe, Chris. *Getting Away With Murder: The True Story of the Emmett Till Case*. Phyllis Fogelman Books/Penguin, 2003. 128 pages.

DuPrau, Jeanne. *The City of Ember*. Random, 2003. 270 pages.

Hollis Margaret Rudiger works at the Cooperative Children's Book Center, School of Education at the University of Wisconsin-Madison.

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The Evolution of Children's Literature

Getting Sidetracked—Delightfully—at the Baldwin Library

Leslie Barban

Thanks to my receipt of The Louise Seaman Bechtel Fellowship in 2002, I spent an unforgettable month studying at the Baldwin Library of Historical Children's Literature at the University of Florida (UF) in Gainesville. The fellowship honors Louise Seaman Bechtel, the first editor of a separate department devoted to the publication of children's books at UF in the 1920s. Because of Bechtel's success working in the industry for fifteen years, other publishers followed suit, and children's book publishing became a viable industry. ALSC's Bechtel Fellowship, which began in 1993, is awarded each year to a candidate who has at least eight years of professional experience working with children and literature.

The Baldwin Library includes approximately 100,000 volumes of books published from the early 1700s to the present, almost all of which were originally owned and read by children. This vast library's genesis is owed to formidable book collector and librarian Ruth Baldwin. In 1953, Baldwin's parents, living in London at the time, sent her forty nineteenth-century chapbooks from England for her thirty-sixth birthday. A perpetual collector and one who believed that "two of something is the beginning of a collection," Baldwin was delighted.¹ This gift, and a few more which followed, were the beginnings of what is now the Baldwin Library.

In 1956, Baldwin joined the faculty of Louisiana State University's (LSU) School of Library Science. She spent the next seven years combing the East Coast and beyond, buying as many children's books as possible. Not a wealthy woman, Baldwin searched for books costing no more than \$1 each. By 1961, she had collected over four thousand books, and by the mid-1970s, she had amassed more than thirty-five thousand volumes. In 1975, UF professor Joy Anderson lectured on chil-

dren's literature at LSU and saw Baldwin's collection. Baldwin shared with Anderson her desire to preserve the collection in an academic institution so it could be available for scholarly research and study. Subsequently, UF officials met with Baldwin and an agreement was reached to move the collection to UF. Baldwin accompanied the collection, joining the UF faculty in 1977 as curator of the Baldwin Library until her retirement in 1988. She died in 1990.

During my month-long visit, many of the staff in special collections at UF shared their vivid memories of Baldwin, and recounted how fiercely protective she was of her books. They described her as a cantankerous force to be reckoned with, and noted how she displayed a watchful, possessive demeanor when individuals came to examine her books.

Rita Smith, once Baldwin's assistant and now curator of the collection, said Baldwin knew every book in the collection and was firm, resolute, and quite proprietary in her belief that only certain people would be allowed to see "her" collection of children's books. Everyone who shared memories of her did so with a nostalgic grin, as if remembering an unforgettable character and a legendary archivist.

The Baldwin collection is remarkably diverse, and includes notable volumes such as the first American edition of *Alice's*



Leslie Barban is the children's room manager at the Richland County Public Library in Columbia, S.C.

Adventures in Wonderland, complete runs of the Hardy Boys and Nancy Drew series, Little Golden Books, pop-up books from the nineteenth century, thumb bibles, books on manners from the eighteenth century, alphabet books, and more than eight hundred North American titles published before 1821, making it one of the largest collections of its kind in the United States. Unlike other collectors of children's books seeking rare (and inherently valuable) volumes, Baldwin sought to obtain books owned by children who actually read them, wrote in them, and shared them with family members and friends. Many of the books I examined included personalized Christmas or birthday wishes. Many were stained or had torn and scribbled pages. Although not particularly valuable when Baldwin purchased them, many of the books—for example, Little Golden Books—are now valuable simply because no one else took the time to collect them.

Having worked in children's literature for almost twenty years as an ardent reader, I approached the Baldwin collection with what I believed was a solid knowledge of children's books and the history of their development. I had read thousands of books and studied their literary criticism. I felt as though I certainly knew the most important books and hundreds of esoteric ones as well.

Through the Richland County (S.C.) Public Library's annual event honoring Augusta Baker, "A(ugusta) Baker's Dozen: A Celebration of Stories," I previously had the opportunity to hear many well-known authors and illustrators talk about their work and the creative process. I was seasoned, right? Considering my age, and the fact that I did not join the profession until 1986, the answer was surely "yes." I realized I had missed so many books my predecessors had shown to children, some of which were out of print much before the 1980s, such as the lovely picture books by Clare Turley Newberry. I remember seeing *Marshmallow* in my library's collection and am saddened that today's children will never see her marvelous drawings. It was not until I arrived at UF and began browsing the card catalog that I realized just how many children's books I had never seen.

Applicants applying for the fellowship must select a topic of study. I selected the life and writings of the turn-of-the-century British author Edith Nesbit, known for her novels about the mischievous Bastable children. I had read the Bastable stories many years ago and considered them some of the most charming, memorable books I had experienced. I had also read about Nesbit's childhood, her stormy marriage to Hubert Bland, her involvement as a founding member in the Fabian Society, and her rise to fame at the age of forty with the publication of her first novel *The Story of the Treasure Seekers*. In anticipation of

my fellowship adventure, I imagined spending hours reading about Nesbit.

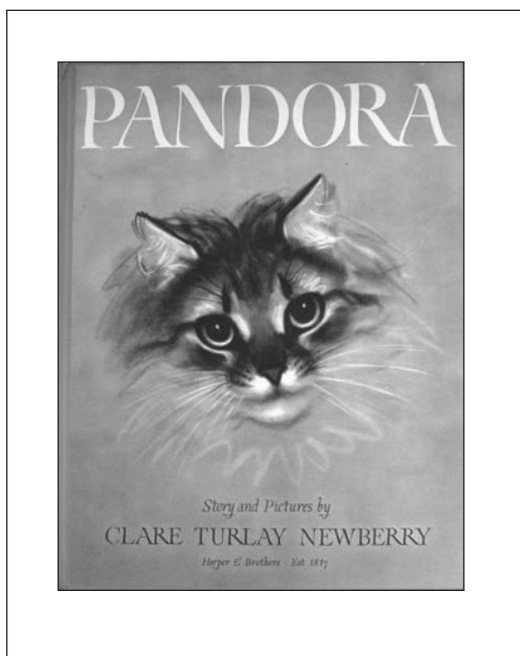
I packed four suitcases, drugged my kitty with some light sedatives from the veterinarian, and made the six-hour journey via automobile from Columbia, South Carolina to Gainesville, Florida. As I envisioned it, I would spend an entire month with no responsibilities except to study the life and writings of one of my favorite authors of children's literature. I would study her imagery, the subtle way she imbued her stories with political ideologies and thoughts about society, and the impact she had on the development of the children's novel. I would not waste time or digress from my chosen path. I would awaken each morning, resolute and with determined single-mindedness of

purpose. After all I thought to myself, and perhaps needing a bit of a pep talk, I am the manager of the children's room at the Richland County Public Library. I manage a staff of seventeen, a collection of approximately 100,000 volumes, and a high daily circulation. If I can stay focused in my "regular" job with all of its diversions, distractions, and impromptu digressions, then mastering the history and works of a single author during a month of sequestered academic research should be, well, a piece of cake!

Upon arriving in Gainesville and settling into my private cottage on the grounds of a beautiful, century-old restored mansion serving as a bed and breakfast, I shopped for groceries, acquainted my kitty with the best under-building nooks and crannies surrounding my cottage, talked to the proprietors to determine parking sites on the university campus (there is no parking), and settled in for the night

with *A Woman of Passion: the Life of E. Nesbit 1858-1924* by Julia Briggs. The next morning I traveled to campus with legal pads and sharpened pencils (Oh yes . . . how I would write and write!)

The special collections department of the George A. Smathers Libraries houses the Baldwin collection. After pressing a buzzer, double glass doors opened, and I entered the beautiful reading room with its long wooden tables, fifty-foot-high cathedral ceilings and windows reminiscent of those found in large European churches. History filled my senses. Wooden card catalogs flanked the entrance, mural-sized book illustrations adorned the walls, and an aura of contemplation and intellectual reflection filled the air. Here is where I would read, discover, and ponder; it was a perfect spot for thinking. Rita Smith greeted me, showed me to my desk in the work area, and took me on a tour of the collection. The Baldwin collection is under lock and key, behind a steel door, in closed stacks kept at a standard chilly temperature.



Pandora by Clare Turley Newberry (1944). At the time, *The New York Times* stated that no one drew cats better than Newberry.

Walking through the stacks and watching as Smith magically opened and closed them, my head spun. I yearned to touch every book. Unfortunately, this tour would be my only opportunity to physically see all of the books on the shelves. Not even visiting scholars are allowed unrestricted browsing rights. Wishing I possessed a photographic memory, I attempted to file away in my head some of the books I wanted to examine more closely. It took considerable restraint to keep myself from pulling them off the shelf, one by one, and opening all of them. How would I ever maintain my focus on Nesbit? How could anyone focus on any one topic, when presented with all of these possibilities?

"You will look up the books in the [wooden] card catalog," Smith said. "Then you will go to the online catalog to find the accession number for the item. Next you will write down the information, including that number, on a pull slip, submit it (no more than fifteen at a time) to the staff at the reference desk who will then have the books pulled for you."

"Good Lord," I thought. "No browsing through the stacks serendipitously choosing any book along the way?" I had chosen E. Nesbit, yet I wanted to see books I would never otherwise have the opportunity to see. "Oh well," I reflected. "I don't need to be looking at all those books anyway. I'm here to study E. Nesbit. Stay focused," I said to myself.

By the end of four-and-a-half weeks I had examined more than 400 books, 398 of which had nothing to do with E. Nesbit.

How did I become so distracted?

For many readers, one book leads to another. We all know that reading the flap of a novel often prompts further reading. We know that reading reviews, articles in *The Horn Book*, or entries in books such as Anita Silvey's *Children's Books and Their Creators*, leads us to more books and authors. This is one of the best parts of being a librarian—discovering books through books. At no previous time in my career, however, had I experienced such a distracting domino effect as at the Baldwin Library.

The first domino fell as I consulted Smith and UF professor of English and children's literature John Cech; both offered mentoring and guidance during my stay. Cech is the author of the quintessential *Angels and Wild Things: The Archetypal Poetics of Maurice Sendak* as well many other books for adults and children. He is also the director of the Center for Children's Literature and Culture at UF and produces and hosts "Recess!" a daily National Public Radio program exploring the cultures of childhood.

I asked them to suggest books they felt I should see during my stay. What were the most important books? The most unusual? The oldest? The most valuable? The most interesting? The most common-at-the-time-but-now-hard-to-find books? Smith and I lunched with Cech one day, and he suggested I look at the thumb bibles, books on manners, hornbooks, and primers. So, I set forth to see them too. I thought, "I'll just look at a few of these, and *then* I'll start in on E. Nesbit."

Ah, the best laid plans.

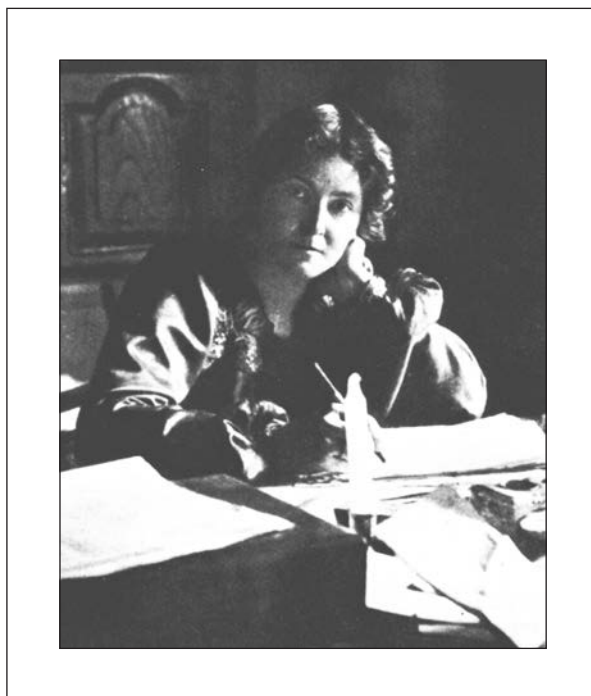
The oldest book in the Baldwin collection is a 1668 publication of *Aesop's Fables*. After seeing it, I was led to more collections of fables (I saw more than thirty, mostly from the nineteenth century,

before stopping myself.) The most valuable set of books is the *Poetic Garland*, a four-volume set of books published in 1886 and one of the first books of rhymes written solely for children. After discovering it, I asked Smith what other books from the 1800s were most notable in the collection, as I knew most of Baldwin's purchases during her formative collecting years were from the nineteenth century. She directed me to a bevy of nineteenth-century pop-up books, which held my attention and left me spellbound for three consecutive days.

One day I asked Smith about Baldwin; she shared an article about Baldwin and Bechtel that was published in the Winter 1988 issue of *Youth Services in Libraries*. She also reminded me of the boxes of Bechtel and Baldwin papers that were housed in special collections,

saying, "most of the Bechtel papers are at Vassar, where she attended college. However we have some of her papers here at UF." Was this an opportunity to see the personal papers of the woman to head the first separate department for children's books in America? Not a chance I'd pass that up! Besides, how long could it take?

I promptly asked the desk staff to retrieve all fifteen of the Bechtel boxes. Feeling fairly smug, I told Smith about the request. She quietly gasped and said, "Why don't you limit yourself to, say, two to three boxes at once?" Returning to deliver this news to the desk staff, I spotted two boxes waiting for me. It seemed the desk staff agreed; two at a time was plenty. What they knew, that I did not, was that each box contained hundreds of documents, from Bechtel's daily diaries of her trips abroad, to handwritten original copies of speeches, to letters from her close friends Berta and Elmer Hader, authors of the 1949 Caldecott winner *The Big Snow*. As I read her papers, I found myself in the inner sanctum of the mind of this great lady.

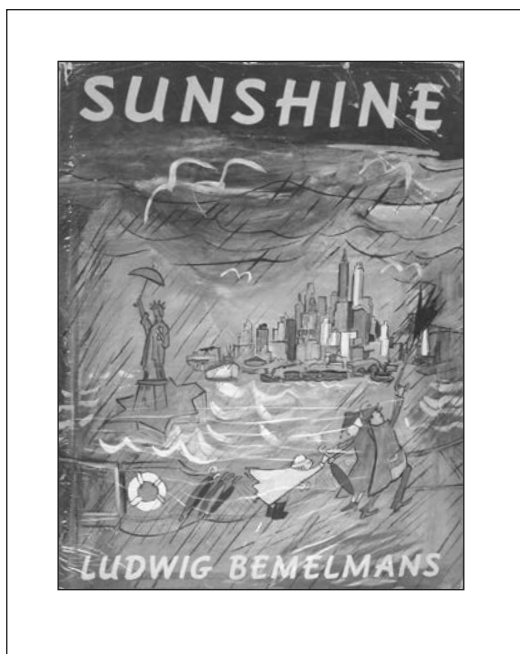


Edith Nesbit, age forty-five, during her fame.

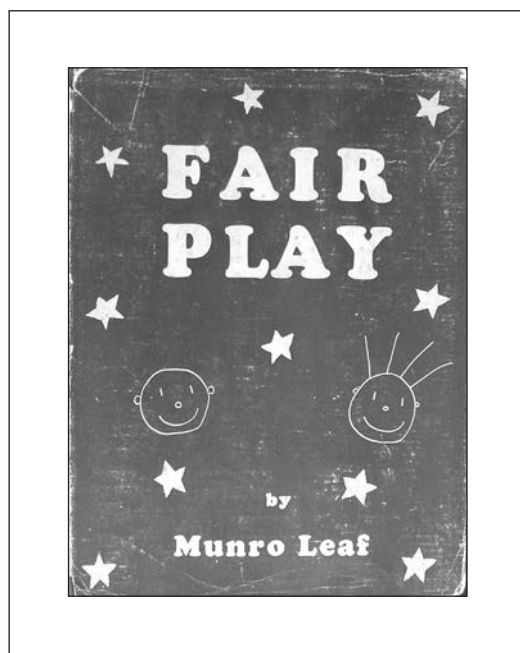
Countless tidbits filled page after page, such as the story of Dorothy Lathrop and Rachel Field seeing a doll in a shop in Greenwich Village and returning directly to Bechtel saying, "You've got to publish this book we're going to write about a doll."

I read her thoughts about the need for children to have more than the ubiquitous newspaper and magazine comics that typically filled their lives. I spent four days examining ten of the fifteen boxes. Reading about the books she published and the authors she admired prompted me to further investigate this time period in children's books, looking at out-of-print titles by authors I had long admired.

Browsing the card catalog, I discovered the tip of a huge iceberg: out-of-print books written by some of the leading children's book authors from the 1930s, 1940s, and 1950s. These included Ludwig Bemelmans, Meindert DeJong, Tasha Tudor, Marguerite de Angeli, Marjorie Flack, William Pene du Bois, Roger Duvoisin, Pamela Bianco and her mother Margery Bianco Williams, and Munro Leaf, just to name a few. I was previously unaware of Bemelmans' first book *Hansi* (1934) or his amusing story *Sunshine* (1935), which spins the tale of a grumpy old man—Mr. Sunshine—who advertises for a quiet apartment tenant and winds up with a noisy music teacher who rehearses frequently and loudly. I discovered that DeJong, the author of one of my all-time favorites (*The Wheel on the School*, 1954), also wrote the powerful and moving *The Tower by the Sea* (1950) about the persecution of an old woman who, because she lives with a magpie and rescues a kitten from the sea, is believed to be a witch. De Angeli's *Henner's Lydia* (1936) enchanted me with the story of a Pennsylvania Dutch girl who yearns to go to market but is told by her mother that she must first finish making her rug. As a fan of Flack's Angus books, I was delighted to discover *Humphrey: One Hundred Years Along the Wayside with a Box Turtle* (1934), and *Topsy* (1935), the story of a cocker spaniel adopted by a stuffy woman who simply does not understand dogs. Du Bois tells the hilarious story of Mr. Armstrong, a detective who specializes in training aspiring investigators from fields not known for producing crack gumshoes. In *The Great Geppy* (1940), his



Sunshine by Ludwig Bemelmans (1934) was the author's first book.



Fair Play by Munro Leaf (1939) is a 1930s view of civics for children.

private eyes attempt to solve an orchestral burglary while his swimming sleuths set out to retrieve a stolen pearl.

The list of books I saw from the twentieth century goes on and on, including thirty editions of *Little Black Sambo*, Inez Hogan's stereotyped portrayals of African American children, and some of the first photo essays by Jill Krementz.

Despite the allure and seduction of so many literary distractions at the Baldwin, I did eventually find time to read about Nesbit and found her to be a fascinating and complex woman full of contrasts, contradictions, and in some ways, ahead of her time. Married to fellow Fabian society founder, unsuccessful bank clerk, and columnist Bland, she was a bit of a wanderer, too—in the love department, that is. She adroitly celebrated through a host of alleged affairs with fellow Fabians, the most notable of whom was George Bernard Shaw. Bland reportedly engaged in several affairs himself, and their marriage was a turbulent one. It was not until Nesbit turned forty that she produced her first successful piece of writing, *The Story of the Treasure Seekers*.

She published approximately forty books for children and is known for being the first writer for children to present characters who face the tough truths of life. Writing around the turn of the century, she followed the marvelous tradition of children's literature instated by Lewis Carroll, George MacDonald, and Kenneth Grahame. But her books were quite different than those of the aforementioned giants. Nesbit's children turn away from their secondary world, seeing life as it often is—filled with longing, wanting things right away, and cling-

ing to each other when parents in their lives are unavailable, as is the case with the Bastable children in *The Story of the Treasure Seekers* and *The Wouldbegoods*.

I discovered several Nesbit short stories in two out-of-print collections: *The Rainbow Queen* and *The Youngest Omnibus*. Both stories address themes of children going off in search of treasure or the granting of a wish, only to find that home is where they really want to be. It is reasonable to speculate that Nesbit felt

similarly, always wishing for her father, who died when she was young, and finding herself moving from place to place as a child.

While reading more than four hundred books, as well as box after box of Bechtel's papers, I wondered what books and authors would leave me with enduring thoughts and perspectives, and if those impressions would forever change the lens through which I view children's literature. The winner in that category was the set of books about how to be a better, cleaner, smarter, healthier American written by Leaf during the 1930s and 1940s: *Grammar Can Be Fun* (1934), *Fair Play* (1939), *A War-Time Handbook for Young Americans* (1942), *Health Can Be Fun* (1943), and *How to Behave and Why* (1946). Clearly reflecting the attitudes of adults toward children in the United States during World War II, these fiercely direct, instructional picture books are unapologetic, if not shameless, in offering the perfect prescription for children to be wholesome in mind, clean in body, and patriotic in spirit. For instance, from *Fair Play*:

In our country, some people have more money than other people have, but there is no law that says that any one of us can't make more if we try.

There are some selfish people who have a lot of money and don't try to help other people. And there are other selfish people who don't have much money and would like to take away the money of other people for themselves, but they wouldn't like it if somebody else took theirs. Both kinds are selfish and both kinds are bad Americans . . .

We give every man and woman an equal right to help make our laws so as to run this country. We give every man and woman a chance to make as much money as he or she honestly can, and we all have to obey the same laws. If we all tried to keep from being selfish and were willing to help others as much as we could, that would be FAIR PLAY and we would all be even happier than we are now.

These Leaf books reflect what was true then and is still true today—children's literature consistently reflects the values and customs adopted by society at the time of the book's writing. Adult perceptions of children and childhood determine the books that end up in the laps of those children. Nothing supports this perspective more powerfully than seeing, through the eyes of the Baldwin collection, the actual three-century historical evolution of children's literature. The Baldwin's remarkable portrait of the conventions and mores of society, which reflects society's beliefs and ideas about children, provides a framework through which we might better understand the many meanings and purposes of children's literature. Additionally, it offers us a hint of what fifty years from now, society might say about books such as Maurice Sendak's *Where the Wild Things Are*.

Seeing so many books from so many generations that reflect what society thought of children during various decades offered me a more profound insight with which I now read the literature. Now when I share the classics of yesterday and today with children, I feel the weight of history that precedes them. The memory of those four hundred books I touched, which children

from long ago also held in their hands, read, and loved, transcends simple nostalgia. It brings new life, purpose and meaning to the act of reading to children. Books for children have changed so much over the years and the evolution of them will, no doubt, continue as society's values evolve. The tradition of children's librarianship as one whose main purpose is to bring children and books together seems richer and more meaningful to me after spending a month embedded in the past. It's the reason we work in this field: to bring children and books together. Spending a month at the Baldwin reminded me of the power of what librarians do, and the history that will forever support our passionate endeavor. 🐉

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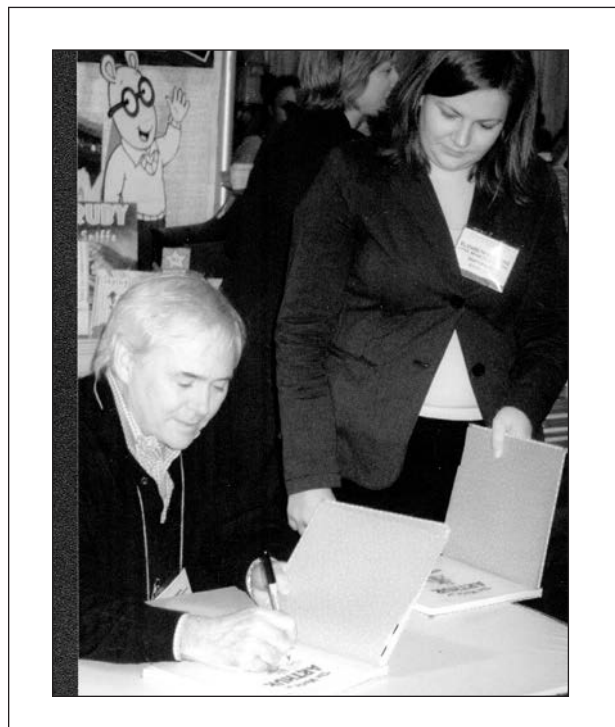
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MAKE WAY FOR LIBRARIANS!

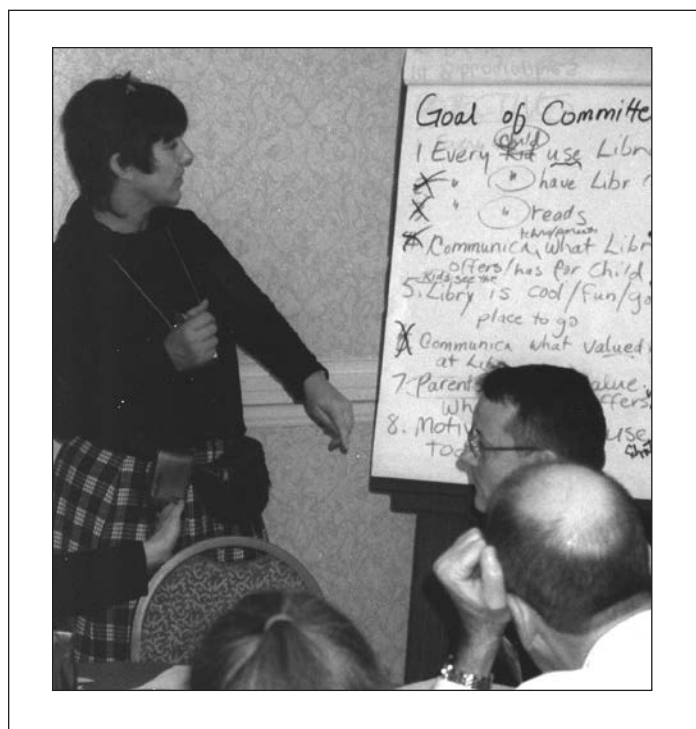
ALA Midwinter Meeting in Boston, January 2005



Author Marc Brown signs his popular Arthur books in the exhibit hall. Pictured with him is Little, Brown and Co. publicity director Elizabeth Eulberg.



ALA President Carol Brey-Casiano displays the Newbery and Caldecott Award-winning books after the much-anticipated announcement of winners.



Stephanie Bange of Dayton, Ohio, takes notes at an ALSC committee meeting.

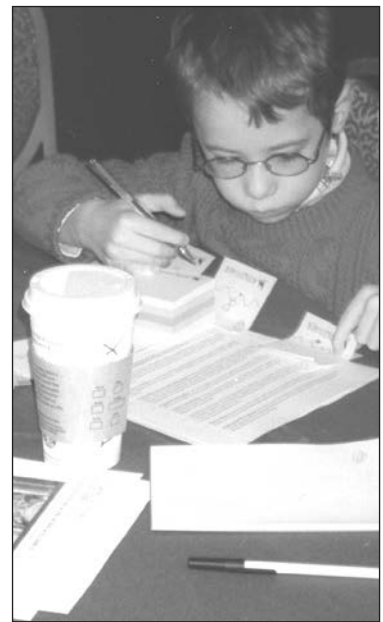


Former ALSC president Barbara Genco (Brooklyn (N.Y.) Public Library), left, shares a laugh with ALSC President Gretchen Wronka (Hennepin County (Minn.) Library) before the ALSC youth media awards.



It's all about the books! Visitors were welcome to peruse some of the titles being considered for inclusion on ALSC's Notable Children's Books list.

Six-year-old Daniel Imhoff works on making a flip book. He was waiting for mom Ellen Riordan (Enoch Pratt Free Library, Baltimore, Md.) during the ALSC All-Committee meetings.



Carole DeJardin (Appleton (Wisc.) Public Library) left, and Marge Loch-Wouters (Menasha (Wisc.) Public Library) confer.



An exuberant Jeri Kladder (Columbus (Ohio) Public Library) is ready to start her day as chair of the *Children and Libraries* committee.



Caught taking a break was Jane Marino of Bronxville (N.Y.) Public Library.

Book Reviews

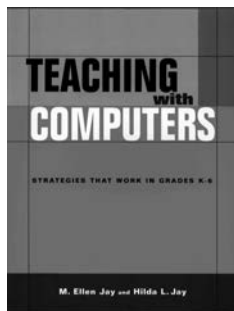
Jay, M. Ellen and Hilda L. Jay. *Teaching with Computers: Strategies that Work in Grades K-6*.
Perry, Phyllis J. *The Secret of the Silver Key: Fribble Mouse Library Mystery*.
Cohen, Sharron. *The Mysteries of Internet Research*.
Miller, Pat. *Stretchy Library Lessons: Library Skills: Grades K-5*.
Miller, Pat. *Stretchy Library Lessons: Research Skills: Grades K-5*.
Crane, Beverley E. *Internet Workshops: 10 Ready-to-Go Workshops for K-12 Educators*.
Bunanta, Murti; ed. by Margaret Read MacDonald. *Indonesian Folktales*.

Library lesson books

Junko Yokota

An important part of every school library is the library media specialist's professional archive of fun, interactive lesson plans that interest students and teachers and effectively teach information literacy skills. Lesson plans and workshop presentations are central to both a successful library media program and the library media specialist's teaching success. Great lessons and presentation ideas can be hard to come by, and both take hours of thought and research to prepare. In this issue, we examine a few new library lesson books.

Jay, M. Ellen and Hilda L. Jay. *Teaching with Computers: Strategies that Work in Grades K-6*. New York: Neal-Schuman, 2003. (ISBN: 1-55570-448-4)



Are computers a good investment in your school? This book assists teachers and librarians with lessons and strategies that help in the planning and use of the computer programs available in your school. The book is divided into four parts. Part one provides lessons on software utility programs including paint programs, graphic organizers, graphing programs, timeline programs, word processors, databases, and spreadsheets. Part two examines specific curricular-related programs. These programs, such as Tenth Planet and Science Sleuths, can be costly for schools to obtain, and the

lessons are most relevant to those schools with that software. Part three concentrates on electronic resources, including online library catalogs and magazine database use. Part four looks at presentation programs. Each part of the book provides creative ideas on integrating learning activities with the teaching of computer skills. The software examples used throughout the book provide an effective guide to software best used in an elementary school. Contact information for purchasing software is included. Teachers who plan ahead and have the ability to purchase new software will appreciate the thoroughness of the lessons presented by the authors. (Kathryn Miller)

Perry, Phyllis J. *The Secret of the Silver Key: Fribble Mouse Library Mystery*. Ft. Atkinson, Wis.: Highsmith Press, 2003 (ISBN: 1-93214-603-2)

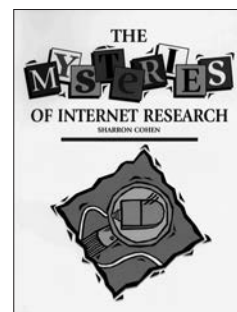
Fribble Mouse discovers a mystery hidden within an "antique" birthday present promised to him by his grandparents. Fribble, anxious to discover more about his present, goes to the library to find information. Each read-aloud chapter finds Fribble using a part of the library to find answers about his mysterious birthday present. Reproducible worksheets correspond with Fribble's library search experiences and effectively teach K-3 students how to use the dictionary, encyclopedia, phone book, atlas, and computer card catalog, as well as other library skills. Each chapter and worksheet can be completed



in a thirty-minute class period. With Fribble, students may not realize they are learning library skills. (KM)

Cohen, Sharron. *The Mysteries of Internet Research*. Ft. Atkinson, Wis.: Upstart Books, 2003 (ISBN: 1-57950-096-X)

Given a choice between sitting through lessons and solving mysteries, fourth through twelfth graders will undoubtedly choose mysteries. In *The Mysteries of Internet Research*, Cohen hides library lessons within twenty-four crime mysteries. Young researchers are challenged to solve mysteries with fun themes such as fires at a mountain ski resort, love letters, runaway reptiles, and stolen Mardi Gras beads. Each mystery aims to have students think critically and evaluate the information they find. Students work through the mystery to identify what information needs to be found, how to effectively use that information, and how to use that information to form a conclusion. The book divides its mysteries into three levels of difficulty—easy, intermediate, and difficult—making it easy for the library media specialist to identify what lessons will work for students at all levels. Each mystery contains a description of the crime and a research question. Suspects are introduced using intriguing descriptions laced with Internet-searchable facts. Students are challenged to determine not only whether the facts given by the suspects are true, but also how the crime was committed and where missing objects can be found. All crimes come with a detective's notebook, which contains notes on



Bunanta, Murti; ed. by Margaret Read MacDonald.
***Indonesian Folktales.* World Folklore series. Illus. by G. M. Sudarta.** Westport, Conn.: Libraries Unlimited, 2003.
 (ISBN: 1-56308-909-2)

Although Indonesia is the fifth-largest nation in the world when calculated by population, its culture and folklore are hardly known among most Americans. This book goes a long way in rectifying that minimal knowledge. Before introducing the twenty-nine tales included in this collection, Bunanta gives a brief history of the country and short descriptions of its religion, customs, performing arts, music, crafts, textiles, food, games, and a listing of the types of storytelling that still exist there today. Now, after we have viewed so many scenes of the tsunami destruction, it is extremely important that we learn more about this country than just stories of its devastation.

The tales are divided into six types: stories of jealous brothers and sisters; stories of independent princesses; stories of ungrateful children; stories about rice; stories of how things came to be; and legends about places in Indonesia. The tales were collected directly from oral sources, or translated and retold from a series originally collected by the Indonesian department of education and culture. I could find no duplication of stories that might have appeared in earlier collections published in the United States, including Alice Terada's *The Magic Crocodile and Other*

Folktales from Indonesia (Univ. of Hawaii Pr., 1994) or Harold Courlander's *Kantchil's Lime Pit and Other Stories from Indonesia* (Harcourt, 1950). One of the stories of the origin of rice has appeared in picture book versions.

At least half of the stories are short and easily tellable. My favorites are "The Spoiled Little Kitten," a cumulative tale that would adapt well to felt-figure telling, and three stories about independent princesses. "The Origin of Rice on Java Island" is also intriguing, because the illustrations show clearly the tools and the processes of rice planting, growing, gathering, and distribution, as well as a picture of the type of wooden doll that is put in the middle of the field. "Why Shrimps Are Crooked" lends itself to reader's theater or easy dramatization.

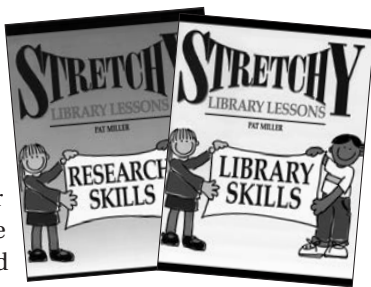
MacDonald's contribution can be seen in the excellent motif index and the source notes. The book also includes a glossary, eight pages of color photographs depicting aspects of the folklore and countryside, and numerous black-and-white photographs and illustrations. This is an excellent introduction to the country of Indonesia in general, and its folklore in particular. It should be in most libraries. (Anne Pellowski)

Anne Pellowski is the author of *The World of Storytelling* (H.W. Wilson, 1990) and *Drawing Stories Around the World* (Libraries Unlimited, 2005)

how to perform effective research and a solution to the crime. (KM)

Miller, Pat. *Stretchy Library Lessons: Library Skills: Grades K-5.* Ft. Atkinson, Wis.: Upstart Books, 2003 (ISBN: 1-57950-083-8)
Miller, Pat. *Stretchy Library Lessons: Research Skills: Grades K-5.* Ft. Atkinson, Wis.: Upstart Books, 2003 (ISBN: 1-57950-084-6)

Library media specialists with short teaching timeslots will appreciate Miller's twenty-minute lessons, and those with longer classes will adore the "stretchy" activities included to extend them in both of her *Stretchy* lesson books. *Stretchy Library Lessons: Library Skills* provides teachers with instructional tips and materials on genre, book selection, and book care. The user-friendly *Stretchy Library Lessons: Research Skills* presents ready-made elementary school lessons on ten basic research skills including alphabetical order; information literacy; and use of the index, atlas, dictionary, thesaurus, and almanac. Miller also provides directions for materials needed, prep work, and lesson activities. The lessons are broad enough to allow the library media specialist room to easily incorporate her own



library curriculum goals. Miller, a library media specialist, includes ideas on how to work cooperatively with classroom teachers in several popular, themed elementary school units. The *Stretchy* activities are fun but do require some advance preparation and planning. Plan these lessons ahead, and you will be a successful *Stretchy* library media specialist. *Stretchy* lessons are also useful for public librarians teaching library skills and parents who homeschool. (KM)

Crane, Beverley E. *Internet Workshops: 10 Ready-to-Go Workshops for K-12 Educators.* New York: Neal-Schuman, 2003 (ISBN: 1-55570-454-9)

Has your principal asked you to create an Internet workshop for a faculty inservice? Crane's book is a must-have tool to create and present exciting Internet workshops that can be adapted to your school's teacher-training needs. *Internet Workshops* includes full workshops with handouts, trainer tips, and techniques. A theoretical foundation on teaching and learning, with explanations of how adults

learn, is also included. The ten two-hour workshop topics range from basic Internet skills to curriculum-specific Internet usage (for example, using the Web for your science curriculum). Handouts, exercises, visuals, instructor plans, and background notes supply readers with everything they will need to put together a valuable learning workshop. An accompanying CD-ROM allows for the customization of the instructional materials, including PowerPoint presentations. Instructor handouts—sign-in sheets, subject-specific content cards, and workshop evaluation forms—make this a one-stop book for planning a successful Internet workshop for educators. (KM)

Kathryn Miller is an academic librarian at National-Louis University in Evanston, Illinois. She completed her work as a certified public school librarian at Dominican University in River Forest, Illinois.



ALSCNews

New Awards

Two new awards have joined ALSC's prestigious family of awards. The **Theodor Seuss Geisel Award** will be presented annually beginning in 2006 to both the authors and illustrators of an outstanding book for beginning readers published in the previous calendar year. The **Maureen Hayes Author/Illustrator Visit Award**, honoring the late Maureen Hayes, former director of library services for Atheneum, an imprint of Simon and Schuster Children's Publishing, will provide up to \$4,000 to an ALSC member library to fund a visit from an author or illustrator who will speak to children who have not had the opportunity to hear a nationally known author or illustrator. The award, sponsored by Simon and Schuster Children's Publishing, will be given for three years beginning in 2006. For more information on both awards, visit www.ala.org/alsc and click on Awards and Scholarships.

Board Major Actions

Electronic Actions

The following actions were voted on by the board on the ALSC Board electronic discussion list. The month and year of the vote is in parentheses after each action.

Voted to accept Vice-President/President-Elect Ellen Fader's 2006 Nomination Committee slate. (February 2005)

Voted to direct the ALSC @ your library Campaign Task Force to focus on some aspect of library service to school-aged

children in the development of the ALSC campaign. (January 2005)

Voted to accept the publication proposal for a Belpre Award ten-year (1996-2006) compilation book to be co-published with ALA Editions. (January 2005)

Voted to become a sponsor of the Major League Baseball @ your library advocacy campaign. (December 2004)

Midwinter 2005 Actions

Voted that the Public Library-School Partnership Discussion Group be dropped from Priority Group I (Child Advocacy) and remain on Priority Group VII (Partnerships).

Voted that the membership of the Quicklists Consulting Committee be changed as follows (changes in bold):

Membership: **Two** co-chairs appointed in alternating years, plus **fifteen members**;

two members are bilingual (Spanish/English).

Voted that the ALSC Bylaws be changed to incorporate a new fiscal officer position, as follows:

ARTICLE IV, Sec. 1: The Board of Directors shall consist of the officers of the Association; the immediate past-president; the ALSC/ALA Councilor; **the fiscal officer**; eight additional directors, three to be elected each year for a term of three years each . . .

ARTICLE V, Sec. 1: The officers shall be president, a vice-president who shall also be president-elect, **a fiscal officer**, and an executive director. The vice-president (president-elect) shall be elected annually. **The fiscal officer shall be elected beginning in 2006 and every third year thereafter for a term of three years . . .**

ARTICLE V, Sec. 3: In the event that

ALSC Seeks Authors, Ideas

Want to see your name in print? Interested in helping your division? The ALSC Publications Committee is looking for children's librarians to author publications for ALSC. We are also seeking ideas for publications that youth services librarians would be interested in buying for your libraries and professional collections. What publications are you wishing would get written? They can be book ideas, like the book of best practices that you needed when you started your career. They could be shorter pieces, like brochures, that would target hot topics such as the importance of family literacy or different learning styles. Send us your brainstorms! Please contact Jennifer Duffy, ALSC publications chair, at jduffy@kcls.org with your ideas, and if you are interested in becoming an ALSC author. We look forward to hearing from you!

the office of president becomes vacant . . . In the event that the office of fiscal officer becomes vacant, the Board of Directors shall elect from among its members in the second or third year of service a person to assume the responsibilities of fiscal officer for the remaining of the three year term.

ARTICLE VI, Sec. 1: The Executive Committee shall consist of the president who serves as chairperson, the vice-president (president-elect), the past-president, the ALSC/ALA counselor, **a fiscal officer**, and the Executive Director of ALSC.

ARTICLE VI, Sec. 5: **The Fiscal Officer shall oversee and track the budget, attend BARC/PBA meetings, and serve as a liaison between ALSC and ALA on financial matters.**

Voted to change the name of the Preschool Services and Parent Education Committee to **Early Childhood Services and Programs Committee**.

Voted to change the function statement to:

Voted to identify and disseminate information on effective, cooperative, or innovative programs for young children to libraries, childcare providers, and community agencies serving young children (birth to school-age), to develop training workshops on school-age programs and services and present them at conferences and institutes and for other institutions serving youth, to cooperate as appropriate with other ALSC committees and other associations working with the young child to initiate activities and projects.

Note: the board requested that the committee revise the proposed function statement to include the second sentence of the existing School-Age Programs and Services Committee.

Voted to accept, at the recommendation of the Publications Committee, the proposal *A Place for Poetry*, and to accept in concept the proposal *Management by the Book: Lessons Learned from the Best of Children's Literature*.

Children and the Internet

ALSC and the Public Library Association (PLA) jointly released the electronic publication, *Children and the Internet: Policies that Work*, edited by Linda Braun, educational technology consultant with LEO: Librarians and Educators Online, New York. It provides guidance and food for thought to librarians drafting policy for children's access to the Internet and includes articles, sample Internet policies, helpful ALA links, and more. To view the publication, visit www.ala.org/alsc and click on Publications and Products.

Voted that the ALSC Policy on Membership on Awards and Media Evaluation (committees) be amended as follows (changes in bold):

An ALSC member may not accept nomination or appointment to a committee if:

Employed by **or advisor to** any trade publishing house or any company that produces children's films, filmstrips, recordings, software, or other types of non-print media to be evaluated by a committee.

Under Eligibility, delete the fourth item, Serving as an advisor or consultant for producers of backlist print and non-print media.

Voted that the Robert F. Sibert Informational Book Award's purpose be changed to read (changes in bold):

The Sibert Award honors the most distinguished informational book published in English in the preceding year for its significant contribution to children's literature. The award is presented to **the author, author/illustrator, co-authors, or author and illustrator named on the title page of that book.**

And, that the terms, definitions, criteria, and manual for this award be adjusted as appropriate to reflect this change.

Voted that the criteria for the Geisel Award be amended by one word as follows (text to be removed in brackets; text to be inserted in bold):

The award shall be given annually to the author and illustrator of the most

distinguished contribution to the body of American children's literature known as beginning reader books published in the United States during the preceding year. There are no limitations as to the character of the book considered except that it will be original, and must be [marked] **identified** and function successfully as a beginning reader book. Honor Books may be named. These shall be books that are also truly distinguished.

Voted that the ALSC Policy on Membership on Awards and Media Evaluation be revised to remove the text restricting members of Council from serving simultaneously on an ALSC award committee (or vice-versa).

Voted that a New Award Committee be formed to review proposals for new youth awards.

Voted that ALSC establish a task force to investigate and make recommendations for a system of mentoring and supporting ALSC members. The task force will sunset when the project is completed.

Voted that ALSC establish a task force to promote and encourage children's service curricula in library schools and to develop an outline of excellent library school curricula in children's services.

Voted that the United States Pony Club retain its status as a liaison organization.

Voted that ALSC move \$5,000 from the Net Asset Balance into the Arbuthnot Endowment in FY 2006, to build the Arbuthnot Endowment to provide for a possible increase in the speaker honorarium in the future. This action will be reviewed annually by the ALSC Board and the ALSC Planning and Budget Committee.

Kadohata, Henkes win Newbery, Caldecott Medals

Cynthia Kadohata, author of *Kira-Kira* (Atheneum Books for Young Readers/Simon and Schuster), and Kevin Henkes, illustrator and author of *Kitten's First Full Moon* (Greenwillow Books/HarperCollins Publishers) are the 2005 winners of the John Newbery and Randolph Caldecott medals, the most prestigious awards in children's literature.

Two sisters lie on their backs, watching the stars and repeating the Japanese word for glittering—*kira-kira*. Like this quiet opening scene, Kadohata's tenderly nuanced novel glitters with plain and poignant words that describe the strong love within a Japanese American family from the point of view of younger sister Katie. Personal challenges and family tragedy are set against the oppressive social climate of the South during the 1950s and early 1960s.

Henkes employs boldly outlined organic shapes and shades of black, white, and gray with rose undertones on creamy paper to tell a simple story of a kitten who mistakes the moon for a bowl of milk. The moon, the flowers, the fireflies' lights, and the kitten's eyes create a comforting circle motif. The gouache- and colored-pencil illustrations project a varied page design that rhythmically paces the spare text.

The 2005 Newbery Honor Books are: *Al Capone Does My Shirts* by Gennifer Choldenko and published by G.P. Putnam's Sons/Penguin Young Readers Group; *The Voice That Challenged a Nation: Marian Anderson and the Struggle for Equal Rights* by Russell Freedman and published by Clarion Books/Houghton Mifflin; and *Lizzie Bright and the Buckminster Boy* by Gary D. Schmidt, published by Clarion Books/Houghton Mifflin.

The 2005 Caldecott Honor Books are: *The Red Book*, written and illustrated by Barbara Lehman and published by Houghton Mifflin; *Coming on Home Soon*, illustrated by E. B. Lewis, written by Jacqueline Woodson and published by G. P. Putnam's Sons/Penguin Young Readers Group; and *Knuffle Bunny: A*

Cautionary Tale, illustrated and written by Mo Willems and published by Hyperion Books for Children.

Members of the 2005 Newbery Award Committee were: Chair Susan Faust, Katherine Delmar Burke School, San Francisco; Thom Barthelmess, Spokane County (Wash.) Library District; Cindy Boatfield, L.E.R. Schimelpfenig Public Library, Plano, Texas; Marsha D. Broadway, Harold B. Lee Library, Brigham Young University, Provo, Utah; Miriam Lang Budin, Chappaqua (N.Y.) Library; ; Ruth Anne Champion, Enoch Pratt Free Library, Baltimore; Rosemary Chance, Sam Houston State University, Huntsville, Texas, and University of Texas at Tyler; Julie Cohen, Berkshire Country Day School, Lenox, Mass.; Randall Enos, Ramapo Catskill Library System, Middletown, N.Y.; Jill L. Locke, Greensboro, N.C.; Sue McGown, St. John's School, Houston; Heather McNeil, Deschutes Public Library System, Bend, Ore.; Megan Schliesman, Cooperative Children's Book Center, Madison, Wis.; Rita Pino Vargas, To'Hajiilee (N.M.) Community School Library; and Mary R. Voors, Allen County Public Library, Fort Wayne, Ind.

Members of the 2005 Caldecott Award Committee were: Chair Betsy Hearne, University of Illinois at Urbana-Champaign; Emily Beeck, Los Angeles Public Library; Margaret Chang, Massachusetts College of Liberal Arts, North Adams, Mass.; Maralita (Micki) Freeny, Prince George's County Memorial Library System, Hyattsville, Md.; Lolly H. Gepson, Northbrook (Ill.) Public Library; Anne Heidemann, Chippewa River District Library System, Mount Pleasant, Mich.; Marie C. Orlando, Suffolk Cooperative Library System, Bellport, N.Y.; Marilyn Payne Phillips, University City (Mo.) Public Library; Lolly Robinson, The Horn Book, Boston; Marion Hanes Rutsch, children's literature consultant, Chevy Chase, Md.; Rita J. Smith, Smathers Libraries, University of Florida, Gainesville; Margie Stern, Delaware County Library System, Media, Pa.; Anne Tisch, Cleveland Heights-University Heights (Ohio) Public Library; Amanda Williams, Central Texas Library System, Austin; and Judy Zuckerman, Brooklyn (N.Y.) Public Library

Freedman wins 2005 Sibert Award

Russell Freedman, author of *The Voice That Challenged a Nation: Marian Anderson and the Struggle for Equal Rights* (Clarion/Houghton Mifflin) was named the winner of the 2005 Robert F. Sibert Informational Book Award for the most distinguished informational book for children published in 2004.

Freedman gracefully narrates the story of Anderson's life and career. Appropriately, it is her remarkable voice that the author emphasizes in this handsomely and spaciouly designed book about an artist who preferred to focus on her career, but was forced to confront her nation's racism.

Three Sibert Honor Books also were named: *Walt Whitman: Words for America*, written by Barbara Kerley, illustrated by Brian Selznick and published by Scholastic; *The Tarantula Scientist*, written by Sy Montgomery, with photographs by Nic Bishop and published by Houghton Mifflin; and *Sequoyah: The Cherokee Man Who Gave His People Writing*, written and illustrated by James Rumford, translated into Cherokee by Anna Sixkiller Huckaby, and published by Houghton Mifflin.

Kerley's lyrical prose portrait of Whitman captures the remarkable humanity and compassion of this quintessentially American poet, while Selznick's evocative art, inspired by period photographs, breathes visual life into this moving tribute. This memorable account of Whitman's experiences before and during the Civil War is brilliantly supported by the poet's own words, as well as contemporary and later sources.

Montgomery's vigorous and sometimes humorous text, enlivened by Bishop's striking color close-up photography, introduces field scientist Sam Marshall and his hairy subjects. This team effort is an irresistible invitation to real scientific work.

With spare, poetic writing and richly colored, expressive illustrations, Rumford captures the character of Sequoyah, the man who created a writing system for the Cherokee language. A parallel translation in Cherokee demonstrates the lasting influence of this creative genius.

Members of the 2005 Sibert Informational Book Award Committee were: Chair Kathleen Isaacs, Pasadena, Md.; Julie Corsaro, Chapel Hill, N.C.; Andy Howe, Albuquerque Academy, N.M.; Kathy Krasniewicz, Perrot Memorial Library, Old Greenwich, Conn.; Kathie Meizner, Chevy Chase (Md.) Library and Noyes Library for Young Children; John Peters, New York Public Library; Connie Rockman, editor, 9th Book of Junior Authors and Illustrators, Stratford, Conn.; Joy Shiohita, Oakland (Calif.) Public Library; and Susan Veltfort, King County Library System, Issaquah, Wash.

2005 Batchelder Award

Delacorte Press, an imprint of Random House Children's Books, was named the winner of the 2005 Mildred Batchelder Award for the most outstanding children's book originally published in a foreign language and subsequently translated into English for publication in the United States for *The Shadows of Ghadames*.

Originally published in French in 1999 as *Les Ombres de Ghadames*, the book was written by Joëlle Stolz and translated into English by Catherine Temerson. *The Shadows of Ghadames* paints a vivid picture of a young woman's coming of age in nineteenth-century Libya, as 11-year-old Malika questions the restrictions she encounters as she approaches marriageable age. When the women of her family secretly aid a young outcast, Malika gains a new understanding of the strength of the women of Ghadames, whose seclusion from the men's world of the streets has created a powerful all-female community that extends across the rooftops of the city.

Two Honor Books also were selected. *The Crow-Girl: The Children of Crow Cove*, (Farrar Straus and Giroux), by Bodil Bredsdorff, was translated into English by Faith Ingwersen. The book was originally published in Danish in 1993 as *Krageungen: Børnene i Kragevig* 1. *Daniel, Half Human and the Good Nazi* (Richard Jackson Books/Simon and Schuster's Atheneum division) by David Chotjewitz, was translated into English by Doris Orgel. The book was originally published in German in 2000 as *Daniel Halber Mensch*.

The 2005 Batchelder Committee members were: Chair Marilyn Hollinshead, West Tisbury, Mass.; Shawn Brommer, South Central Library System, Madison, Wis.; Marian Creamer, Children's Literature Alive!, Portland, Ore.; Deborah Stevenson, Bulletin of the Center for Children's Books, Champaign, Ill.; and Deborah Wright, Newport News (Va.) Public Library.

Yep wins Wilder Award

Laurence Yep, the premier voice of the Chinese American experience in literature for young people, is the winner of the 2005 Laura Ingalls Wilder Medal. The Wilder Award honors an author or illustrator, published in the United States, whose books have made a substantial and lasting contribution to literature for children.

"Across a variety of literary genres, Laurence Yep explores the dilemma of the cultural outsider," said committee chair Janice M. Del Negro. The universality of this theme is illuminated by Yep's attention to the complexity and conflict within and across cultures.

Born in San Francisco in 1948, Laurence Yep grew up in an African American neighborhood and attended a bilingual school in Chinatown. His first novel, *Sweetwater*, a science fiction novel, was edited by Charlotte Zolotow and published in 1973. His writing spans more than thirty years and includes more than fifty-five titles.

Yep's award-winning works include *Dragonwings* (Newbery Honor, 1976; Phoenix Award, 1995), *Dragon's Gate* (Newbery Honor, 1994), and *Child of the Owl* (Boston Globe Horn Book Award, 1977). In addition, the author has been honored by the National Council of Teachers of English, the Children's Literature Association, the National Council of Teachers of Social Studies and the Commonwealth Club of California.

Yep's books are characterized by their multi-faceted depictions of cultural conflicts and reconciliations, Del Negro said. His titles invite all readers to expand their awareness of an under-represented area of American history.

The Golden Mountain Chronicles series, a multi-volume saga, follows seven generations of the Young family, from their lives in China to their immigration to the United States to their growing identities as Chinese Americans. The author's meticulous attention to research and scholarship lends detail and authority to this and all of his writings.

Members of the 2005 Wilder committee were: Chair Janice Del Negro, Dominican University, River Forest, Ill.; Viki Ash-Geisler, Spokane (Wash.) Public Library; Toni Bernardi, San Francisco Public Library; Karen Nelson Hoyle, Kerlan Collection, University of Minnesota Libraries, Minneapolis; and Grace W. Ruth, San Francisco Public Library.

Gagne, Reilly win 2005 Carnegie Medal

Paul R. Gagne and Melissa Reilly of Weston Woods Studios, producers of *The Dot*, in association with FableVision, are the 2005 recipients of the Andrew Carnegie Medal for Excellence in Children's Video. The video is based on the book by Peter H. Reynolds and is narrated by Thora Birch, with music by Jerry Dale McFadden.

Frustrated artist Vashti is ready to give up when a dot—simple but complete—takes her to new artistic heights. Vashti's talent bursts into life, joyfully encircling her and framing each canvas. Like a drop of paint from a watercolor brush on paper, Vashti's teacher's compassionate encouragement spreads to her young artist.

Just as Peter H. Reynolds, in his book, challenges educators to dare students to make their marks, the character of Vashti perpetuates the circle of learning by inspiring a young boy who can't draw a straight line with a ruler. McFadden's fluid jazz provides a counterpoint to narrator Birch's masterful evocation of Vashti's character.

Members of the 2005 Carnegie Award Committee were: Chair Elizabeth Simmons, New Castle County Library System, Wilmington, Del.; Josephine Caisse, Deschutes Public Library System,

2005 Notable Children's Books

Younger Readers

- Home*, by Jeannie Baker, illus. Greenwillow.
- Baby Danced the Polka*, by Karen Beaumont, illus. by Jennifer Plecas, Dial.
- Odd Boy Out: Young Albert Einstein*, by Don Brown, illus. Houghton.
- Guji Guji*, by Chih-Yuan Chen, illus. Kane/Miller.
- The Neighborhood Mother Goose*, by Nina Crews, illus. Greenwillow.
- Hot Day on Abbott Avenue*, by Karen English, illus. by Javaka Steptoe, Clarion.
- The Turn-Around, Upside-Down Alphabet Book*, by Lisa Campbell Ernst, illus. Simon and Schuster.
- Sidewalk Circus*, by Paul Fleischman, illus. by Kevin Hawkes, Candlewick.
- Where Is the Green Sheep?* by Mem Fox, illus. by Judy Horacek, Harcourt.
- Kitten's First Full Moon*, by Kevin Henkes, illus. Greenwillow.
- Apples to Oregon: Being the (Slightly) True Narrative of How a Brave Pioneer Father Brought Apples, Peaches, Pears, Plums, Grapes, and Cherries (and Children) Across the Plains*, by Deborah Hopkinson, illus. by Nancy Carpenter, Simon and Schuster/Anne Schwartz.
- Love and Roast Chicken: A Trickster Tale from the Andes Mountains*, by Barbara Knutson, illus. Carolrhoda.
- The Red Book*, by Barbara Lehman, illus. Houghton.
- Ruby Lu, Brave and True*, by Lenore Look, illus. by Anne Wilsdorf, Simon and Schuster/Anne Schwartz.
- Wow! City!* by Robert Neubecker, illus. Hyperion.
- If Not for the Cat*, by Jack Prelutsky, illus. by Ted Rand, Greenwillow.
- Tiger on a Tree*, by Anushka Ravishankar, illus. by Pulak Biswas, Farrar.
- Lemons Are Not Red*, by Laura Vaccaro Seeger, illus. Roaring Brook/Neal Porter.
- Wild About Books*, by Judy Sierra, illus. by Marc Brown, Knopf.
- Polar Bear Night*, by Lauren Thompson, illus. by Stephen Savage, Scholastic.

- Knuffle Bunny: A Cautionary Tale*, by Mo Willems, illus. Hyperion.
- Teeth, Tails, and Tentacles: An Animal Counting Book*, by Christopher Wormell, illus. Running Press.

Middle Readers

- My Light*, by Molly Bang, illus. Scholastic/Blue Sky.
- César: ¡Sí, Se Puede! = Yes, We Can!* by Carmen T. Bernier-Grand, illus. by David Diaz, Marshall Cavendish.
- The Crow-Girl*, by Bodil Bredsdorff, Tr. from the Danish by Faith Ingwersen, Farrar.
- The Big House*, by Carolyn Coman, illus. by Rob Shepperson, Front Street.
- Millions*, by Frank Cottrell Boyce, Harper-Collins.
- Doodler Doodling*, by Rita Golden Gelman, illus. by Paul O. Zelinsky, Greenwillow.
- Technically, It's Not My Fault: Concrete Poems*, by John Grandits, illus. Clarion.
- What Is Goodbye?* by Nikki Grimes, illus. by Raúl Colón, Hyperion.
- The People Could Fly: The Picture Book*, by Virginia Hamilton, illus. by Leo Dillon and Diane Dillon, Knopf.
- The Cats in Krasinski Square*, by Karen Hesse, illus. by Wendy Watson, Scholastic.
- Merlin and the Making of the King*, by Margaret Hodges, illus. by Trina Schart Hyman, Holiday.
- The Star of Kazan*, by Eva Ibbotson, illus. by Kevin Hawkes, Dutton.
- Mable Riley: A Reliable Record of Humdrum, Peril, and Romance*, by Marthe Jocelyn, Candlewick.
- Walt Whitman: Words for America*, by Barbara Kerley, illus. by Brian Selznick, Scholastic.
- Sélavi, That Is Life: A Haitian Story of Hope*, by Youme Landowne, illus. Cinco Puntos.
- Fish*, by L. S. Matthews, Delacorte.
- The Tarantula Scientist*, by Sy Montgomery, Photos by Nic Bishop, Houghton.
- Remember: The Journey to School Integration*, by Toni Morrison, illus. Houghton.

- Mighty Jackie: The Strike-Out Queen*, by Marissa Moss, illus. by C.F. Payne, Simon and Schuster/Paula Wiseman.
- The Little Gentleman*, by Philippa Pearce, illus. by Tom Pohrt, Greenwillow.
- The Boy, the Bear, the Baron, the Bard*, by Gregory Rogers, illus. Roaring Brook/Neal Porter.
- Sequoyah: The Cherokee Man Who Gave His People Writing*, by James Rumford, illus. Houghton.
- George vs. George: The American Revolution as Seen from Both Sides*, by Rosalyn Schanzer, illus. National Geographic.
- Science Verse*, by Jon Scieszka, illus. by Lane Smith, Viking.
- Ellington Was Not a Street*, by Ntozake Shange, illus. by Kadir Nelson, Simon and Schuster.
- The Train of States*, by Peter Sís, illus. Greenwillow.
- Coming on Home Soon*, by Jacqueline Woodson, illus. by E. B. Lewis, Putnam.

Older Readers

- The Fire-Eaters*, by David Almond, Delacorte.
- With Courage and Cloth: Winning the Fight for a Woman's Right to Vote*, by Ann Bausum, National Geographic.
- Al Capone Does My Shirts*, by Gennifer Choldenko, Putnam.
- Daniel, Half Human: and the Good Nazi*, by David Chotjewitz, Tr. from the German by Doris Orgel, Simon and Schuster/Richard Jackson.
- Bucking the Sarge*, by Christopher Paul Curtis, Random/Wendy Lamb.
- Boy O'Boy*, by Brian Doyle, Douglas and McIntyre/Groundwood.
- Remember D-Day: The Plan, the Invasion, Survivor Stories*, by Ronald J. Drez, illus. National Geographic.
- The Sea of Trolls*, by Nancy Farmer, Simon and Schuster/Richard Jackson.
- The Oracle Betrayed*, by Catherine Fisher, Greenwillow.
- The Voice That Challenged a Nation: Marian Anderson and the Struggle for Equal Rights*, by Russell Freedman, Clarion.

The Race to Save the Lord God Bird, by Phillip M. Hoose, Farrar/Melanie Kroupa.

Is This Forever, or What? Poems and Paintings from Texas, Ed. by Naomi Shihab Nye, Greenwillow.

Bird, by Angela Johnson, Dial.

Kira-Kira, by Cynthia Kadohata, Simon and Schuster/Atheneum.

The Outcasts of 19 Schuyler Place, by E. L. Konigsburg, Simon and Schuster/Atheneum.

Heck Superhero, by Martine Leavitt, Front Street.

Indigo's Star, by Hilary McKay, Simon and Schuster/Margaret K. McElderry.

A Dream of Freedom: The Civil Rights Movement from 1954 to 1968, by Diane McWhorter, illus. Scholastic.

Here in Harlem: Poems in Many Voices, by Walter Dean Myers, Holiday.

Fortune's Bones: The Manumission Requiem, by Marilyn Nelson, Front Street.

Airborn, by Kenneth Oppel, HarperCollins/Eos.

The Teacher's Funeral: A Comedy in Three Parts, by Richard Peck, Dial.

A Hat Full of Sky, by Terry Pratchett, HarperCollins.

Becoming Naomi León, by Pam Muñoz Ryan, Scholastic.

Lizzie Bright and the Buckminster Boy, by Gary D. Schmidt, Clarion.

The Schwa Was Here, by Neal Shusterman, Dutton.

The Shadows of Ghadames, by Joëlle Stolz, Tr. from the French by Catherine Temerson, Delacorte.

So B. It, by Sarah Weeks, HarperCollins/Laura Geringer.

All Ages

A Child's Christmas in Wales, by Dylan Thomas, Illus. by Chris Raschka, Candlewick.

Under the Spell of the Moon: Art for Children from the World's Great Illustrators, Ed. by Patricia Aldana, Tr. by Stan Dragland, Douglas and McIntyre/Groundwood.

For the annotated 2005 list and past Notable Children's Book lists, visit www.ala.org/alsc, Awards and Scholarships.

Members of the 2005 Notable Children's Books Committee were: Maureen White, chair, University of Houston at Clear Lake, Texas; Carolyn Angus, George Stone Center for Children's Books, Claremont, Calif.; Jerene Battisti, Renton (Wash.) Public Library; Peg Ciszek, Niles (Ill.) Public Library; Lisa Falk, Los Angeles Public Library; Ginny Moore Kruse, Madison, Wis.; Susan Link, Colony Bend Elementary School, Sugar Land, Texas; Micki Nevett, Westmere School, Albany, N.Y.; Maria Salvadore, Washington; Vicky Smith, McArthur Public Library, Biddeford, Maine; and Karin Snelson, Seattle.

2005 Notable Children's Recordings

ALSC's 2005 list of Notable Children's Recordings for youth age fourteen and younger includes:

Al Capone Does My Shirts, Recorded Books.

Beethoven's Wig 2: More Sing-Along Symphonies, Rounder Kids.

Bucking the Sarge, Listening Library.

Dragon Rider, Listening Library.

Duck for President, Weston Woods.

Fireboat: The Heroic Adventures of the John J. Harvey, Live Oak Media.

Flipped, Recorded Books.

Heartbeat, Harper Children's Audio.

A House of Tailors, Listening Library.

I Lost My Bear, Weston Woods.

I Stink! Weston Woods.

Ida B. . . and Her Plans to Maximize Fun, Avoid Disaster, and (Possibly) Save the World, Listening Library.

The Last Holiday Concert, Listening Library.

Mike Mulligan and His Steam Shovel: A New Work for Narrator and Symphony Orchestra, Simon and Simon.

More Perfect Than the Moon, Harper Children's Audio.

Muncha! Muncha! Muncha! Live Oak Media.

No More Nasty, Recorded Books.

Pincus and the Pig: A Klezmer Tale, Tzadik.

The Pot That Juan Built, Weston Woods.

Princess in Pink; The Princess Diaries, Volume V, Listening Library.

Rhinoceros Tap, Workman Publishing.

The Ruby in the Smoke, Listening Library.

Sing Along with Putumayo, Putumayo Kids/Putumayo World Music.

The Teacher's Funeral, Listening Library.

When Marian Sang, Live Oak Media.

For an annotated list, including recommended grade levels and running times, visit www.ala.org/alsc, Awards and Scholarships.

Members of the 2005 Notable Children's Recordings Committee were: Virginia Gustin, chair, Sonoma County Library System, Santa Rosa, Calif.; Teresa Beck, Stratford (Conn.) Library Association; Mary Burke, Olen tangy Local School District, Columbus, Ohio; Adrienne Furness, Webster (N.Y.) Public Library; Linda Lewis, Free Library of Philadelphia; Amy Lilien-Harper, Harry Bennett Branch, Ferguson Library, Stamford, Conn.; Louise L. Sherman, Leonia, N.J.; Glenna Sloan, Queens College, School of Education, Flushing, N.Y.; and Ellen R. Spring, Rockland District (Maine) Middle School.

Bend, Ore.; Timothy Capehart, Dayton (Ohio) Metro Library; Ann Crewdson, King County Library System, Seattle-Tacoma, Wash.; Carole Jean DeJardin, Appleton (Wisc.) Public Library; Martha Gronniger, Topeka and Shawnee County (Kans.) Public Library; Angela J. Reynolds, Washington County Cooperative Library Services, Hillsboro, Ore.; Jennifer Smith, Northern Kentucky University, Highland Heights; and Gwen Taylor, Lewis Clark State College, Lewiston, Idaho.

Freedman to deliver 2006 Arbuthnot Honor Lecture

Russell Freedman, renowned author of outstanding nonfiction for children and young adults, will deliver the 2006 May Hill Arbuthnot Honor Lecture. Each year, an individual of distinction in the field of children's literature is chosen to write and deliver a lecture that will make a significant contribution to the world of children's literature.

Certain that children underappreciate history due to uninspiring texts, Freedman set out to breathe life into what he believed was fascinating subject matter. Freedman's career began as a news reporter and editor and moved into children's books with the publication of his first book, *Teenagers Who Made History*, in 1961. Freedman has brought such diverse figures as Marian Anderson, Martha Graham, Confucius, and Crazy Horse alive through extensive research, archival photographs, and his ability to tell a good story.

Apart from biographies, Freedman has illuminated two of America's greatest documents in *Give Me Liberty: The Story of the Declaration of Independence* and *In Defense of Liberty: The Story of America's Bill of Rights*.

Freedman was awarded the Newbery Medal in 1988 for *Lincoln: A Photobiography* and received Newbery Honors for *The Wright Brothers: How They Invented the Airplane* in 1992 and *Eleanor Roosevelt: A Life of Discovery* in 1994. In 1998, Freedman received the Laura Ingalls Wilder Medal for a substantial and lasting contribution to literature for children.

Members of the 2006 Arbuthnot Committee are: Jean Gaffney, chair, Dayton (Ohio) Metro Library; Joan Kindig, University of Virginia, Charlottesville; Katie O'Dell, Multnomah County Library, Portland, Ore.; Martha V. Parravano, The Horn Book, Boston; and Edward T. Sullivan, Hardin Valley Elementary School, Knoxville, Tenn.

Miller Receives Distinguished Service Award

Dr. Marilyn Miller, past president of ALA, the American Association of School Librarians (AASL), and ALSC, is the 2005 recipient of the ALSC Distinguished Service Award.

The award honors an individual ALSC member who has made significant contributions to, and has had an impact on, library service to children and to ALSC, as well as a sustained contribution over time to the understanding or expansion of library services to children.

Miller has been actively working in the field of library service to children since the 1950s, and she has been active in the American Library Association since the 1970s. She has served on the ALA Standing Committee on Library Education; the ALA-Association for American Publishers Joint Committee, and was president of the Association for Library Service to Children from 1979–80.

2005 Notable Children's Videos

ALSC's 2005 list of Notable Children's Videos for youth age fourteen and younger includes:

Diary of a Worm, Weston Woods.
The Dot, Weston Woods.
Duck for President, Weston Woods.
The ErlKing, National Film Board of Canada.
Fireboat: The Heroic Adventures of the John J. Harvey, Spoken Arts.
I Stink!, Weston Woods.
Journey of the Loggerhead, Environmental Media.
Let's Get Real, New Day Films.
Liberty's Kids Series, WHYY-TV/PBS.
Life on the Edge: A Guide to Pacific Coastal Habitats, Earthwise Media.
Pollyanna, WGBH Boston Video.
The Pot That Juan Built, Weston Woods.
Science, Please, National Film Board of Canada.
Thank You, Sarah: The Woman Who Saved Thanksgiving, Spoken Arts.
This Is the House That Jack Built, Weston Woods.
Through My Thick Glasses, Pravda and National Film Board of Canada Co-Production.
The Wheels on the Bus, Weston Woods.

For the annotated list, including recommended ages and running times, visit www.ala.org/alsc, Awards and Scholarships.

Members of the 2005 Notable Children's Videos Committee were: Lucinda Whitehurst, chair, St. Christopher's Lower School, Richmond, Va.; Elizabeth Abramson, Los Angeles Public Library; Patricia Arnold, East Baton Rouge (La.) Parish Library; Edith Ching, Saint Albans School for Boys, Parrott Library, Washington, D.C.; Martha Edmundson, Denton (Texas) Public Library; Helen Foster James, San Diego County Office of Education; Molly Krukewitt, Houston; Linda Sawyer, Skokie (Ill.) Public Library; Margaret Tice, New York Public Library; Kathryn Whitacre, Free Library of Philadelphia; and Susan Wray, Kansas City (Mo.) Public Library.

Highlights of her professional career include serving as school library consultant for the Kansas Department of Public Instruction, as an educator in library science at Western Michigan University, and as professor and chair of the Department of Library and Information Studies at the University of North Carolina-Greensboro until her retirement in 1996.

Throughout her academic career, Miller has personally and directly influenced the development of her students, and, indirectly influenced the lives of the children they would ultimately serve. This influence carried over into her work with ALA, AASL, and ALSC, and with the National Council on Accreditation of Teacher Education (NCATE), where she was instrumental in keeping libraries on the agenda.

Members of the 2005 Distinguished Service Award Committee were: Chair, Therese Bigelow, Kansas City (Mo.) Public Library; Dorothy Evans, Chicago Public

Library; Anna Healy, Chicago; Margaret Mary Kimmel, University of Pittsburgh School of Information Sciences; and Michelle Waddy, Oakland (Calif.) Public Library.

Four librarians selected to receive Penguin Awards

Four librarians have been named winners of the 2005 Penguin Young Readers Group Awards. The recipients are: Kristine M. Casper, Huntington (N.Y.) Public Library and Northport-East Northport (N.Y.) Public Library; Alison O'Reilly, Hauppauge (N.Y.) Public Library; Sarah Pardi, Jersey City (N.J.) Public Library; and Amy Schardein, Kenton County Public Library, Covington, Ky.

Each librarian will receive a \$600 grant, donated by Penguin Young Readers Group, to attend the ALA Annual

Conference in Chicago, June 23–29, 2005. Recipients of the annual award must have one to ten years of experience as a children's librarian, work directly with children, and have never attended an ALA Annual Conference.

Members of the selection committee were: Patricia Gonzales, chair, Los Angeles Public Library; Juanita R. Foster, Hennepin County Library, Rockford, Minn.; and Helma Hawkins, Kansas City (Mo.) Public Library.

Sizemore wins Sagebrush Grant

Lisa Sizemore of the Louisville (Ky.) Free Public Library has been named the winner of the 2005 ALSC/Sagebrush Education Resources Literature Program Grant for her program, "ArtsReach Comedy Club for Kids." The award, made possible through an annual grant from Sagebrush Corporation, is designed to honor a member of the ALSC who has developed and implemented a unique and outstanding reading or literature program for children. Sizemore will receive \$1,000 to support her attendance at the ALA Annual Conference in Chicago.

Participants in "ArtsReach Comedy Club for Kids" learned performance and improvisation skills, wrote their own jokes and worked with local comedians. The program provided a comprehensive art experience for children, actively involving them in a collaborative setting and promoting their participation in the Summer Reading Club. In addition, the program was designed to support Kentucky Education Reform Act outcomes to develop multiple-intelligence experience in the areas of verbal and linguistic skills.

"We had an impressive group of applications this year," said, Patricia Dollish, chair of the selection committee. Her committee made the selection during the 2005 Midwinter Conference in Boston.

Members of the selection committee were: Patricia Dollish, chair, DeKalb County (Ga.) Public Library; Susan Knipe, Evergreen Branch Library, Camano

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2005 Notable Computer Software and Online Subscription Services for Children

The 2005 Notable Computer Software and Online Subscription Services for Children lists recognize high-quality computer programs and online subscription services for children 14 years of age and younger.

Computer Software

I Spy Spooky Mansion Deluxe. Scholastic

Learn to Play Chess with Fritz and Chesster 2: Chess in the Black Castle. Viva Media

Photo Puzzle Builder. APTE, Inc.

Starry Night: Complete Space and Astronomy Pack. Imaginova.

Online Subscription Services

Digital Curriculum. AIMS Multimedia.

For the annotated list, including age recommendations, see www.ala.org/alsc, Awards and Scholarships.

Members of the 2005 Notable Software for Children Committee were: Caren S. Koh, chair, Queens Library, Jamaica, N.Y.; Diana Berry, Oak View Elementary School, Decatur, Ga.; Kirsten Cutler, Sonoma County Library, Rohnert Park, Calif.; Nancy Johnson, Western Washington University, Bellingham; Don Latham, Florida State University, School of Information Studies, Tallahassee; and Bina Williams, Bridgeport (Conn.) Public Library.

2005 ALA Annual Conference Schedule

* designates a closed meeting

Thursday, June 23

2:00–4:30 p.m.

ALSC Executive Committee

7:00–9:30 p.m.

ALSC Preconference: Opening Session & Reception, “**Teachers, Parents, and Librarians: Working Together So Children Can Learn to Read**”

Friday, June 24

8:00 a.m.–5:30 p.m.

ALSC Preconference continues.

9:00 a.m.–5:00 p.m.

Milwaukee Art Museum Tour

Saturday, June 25

8:00–9:00 a.m.

Priority Group Consultants

8:30–10:00 a.m.

The Artist's Versus the Photographer's Role in Children's Books. In this presentation, Jan Spivey Gilchrist and Raymond Bial, both children's book authors and illustrators, will discuss artistic vision and how they express themselves in their respective mediums. The audience will gain a new perspective on both the artist's and the photographer's role in children's books.

8:30–11 a.m.

Developing a Community of Multicultural and Multilingual Readers: Community Partnerships to Celebrate El Día de los Niños/El Día de los Libros (co-sponsored with REFORMA). This program is designed to highlight ways of developing school and community partnerships to promote multicultural and multilingual literacy within the community. Models for carrying out programs to celebrate El Día de los Niños/El Día de los Libros will be presented.

8:30–noon

Family Friendly Libraries Are Us!

This highly interactive and energetic program will present numerous ideas for involving families at your public library. Storytelling, songs, games, and crafts will be presented, as well as a bibliography for additional resources, and a notebook of ideas. Presenter Heather McNeil is an internationally-recognized storyteller, as well as an award-winning youth librarian and author, who has offered a variety of “Family Fun @ the Library” programs for over twenty years, including sleepovers, chicken dances, and scavenger hunts.

Scratching Each Other's Library Backs

(co-sponsored with AASL and YALSA). Need to learn a good place to start working with your school or library colleagues? Come hear the AASL/ALSC/YALSA Joint Task Force on School Library Partnerships reveal best practices from around the country. Share your success story.

9:00–11:00 a.m.

ALSC Connections

9:30 a.m.–12:30 p.m.

2006 Carnegie Award*; Division Leadership

1:30–3:30 p.m.

2006 Arbuthnot Lecture*; 2006 Batchelder Award*; 2006 Belpré Award*; 2006 Caldecott Award*; 2006 Newbery Award*; Notable Computer Software for Children; Organization and Bylaws

Madame President: When I Grow Up I Want to Be President of ALA. Moderated by past ALA President Peggy Sullivan, this panel will be made up of ALSC members and leaders who went on to become President of ALA: Marilyn Miller, Mary Somerville, Carla Hayden, and Sarah Long included.

Old Is New Again: Services to Grandparents Raising their Grandchildren. This program will present

information on the growing number of grandparents raising their grandchildren or providing childcare while parents work. A panel of speakers will include professionals, a grandparent, and a children's book author whose books convey an understanding of the special relationship of grandparents with their grandchildren.

Program This! Student Web Instruction for Teachers (and Students)—SWIFT.

The SWIFT project is a partnership between Hennepin County Library and area schools dedicated to improving online research skills among students and teachers. Through classroom visits, teacher development workshops, and online interactive tutorials, the SWIFT teaches students and teachers to use online resources such as the Library's TeenLinks site to access databases, Web sites, and the library catalog. Involving the schools has been key to SWIFT's success. Learn how SWIFT can be adapted to meet the needs of your community.

Red Hen Redux: Pardon Me for Being a Manager Retrospective. Don't miss out—this is it: the entire six-part management series in review. Gain valuable insight into the important management principles of staffing, communication, collaboration, recruitment, advocacy, and evaluation, with the help of the Little Red Hen, Olivia, the Bremen Town Musicians, and more.

2:00–4:00 p.m.

2007 Arbuthnot Lecture*; 2006 Geisel Award*; Maureen Hayes Award; Nominating*

2:00–5:30 p.m.

Board of Directors I; 2006 Newbery Award*; 2006 Sibert Award*; Notable Children's Books; Notable Children's Recordings; Notable Children's Videos

4:00–5:30 p.m.

The Story of “The Story of Ferdinand.” The 1936 picture book, *The Story of*

Ferdinand, was immediately successful and immediately controversial. This reception was not restricted to the U.S. Hitler was said to have ordered the book burned, while Stalin allowed it as the only non-Communist children's book in Poland. Gandhi reportedly called it his favorite book. The work is acknowledged as a classic of peace education and has never been out of print. This rollicking and highly visual presentation of cultural and historical dissertation research explores possible reasons for the extraordinary success of *The Story of Ferdinand*.

8:00-10:00 p.m.

Stories for a Saturday Evening. Join us for ALSC's annual storytelling evening.

Sunday, June 26

8:30-11:00 a.m.

2006 Caldecott Award*; 2006 Newbery Award*

9:30 a.m.-12:30 p.m.

All Committee Meetings I and II; 2006 Belpré Award*; 2006 Sibert Award*; Notable Children's Videos; Planning and Budget

Mother Goose on the Loose. Winner of the 2002 Godfrey Award for Excellence in Public Library Services for Families and Children, Mother Goose on the Loose is spreading throughout the U.S. Geared for children birth to 2-years-old and their caregivers, this successful baby program seamlessly integrates language, books, art, music, findings in brain research, parent education, and creative interaction. Learn the theoretical foundations for MGOL, participate in a demonstration, and bring the program back to your own library!

10:30 a.m.- Noon

Nominating*

Extreme Makeover: Library Edition: How to Attract Today's Kids by Creating Children's and Teens' Sections with "Attitude." Six panelists will discuss innovative (and sometimes controversial) approaches to displaying children's and teen materials to increase circula-

tion, improve patron satisfaction, and promote literacy. Tips will be shared on: bookstore merchandising techniques and how they can be applied to libraries; how to work with publishers and wholesalers to get marketing and display materials; marketing methods to create excitement; and ways to keep one step ahead of the trends

1:30-3:30 p.m.

2006 Sibert Award*

Look What They Found! It's Not Just Pretty Pictures Anymore: How Scholars Use Special Collections of Children's Literature. What types of special collections are out there? What types of collections need to be established? And what on earth goes on in there? Our panel of children's literature researchers will let you in on the joyous journeys of their archival adventures. Join Leonard Marcus, Peter Sís, Dr. Rhoda Zuk, and moderator Dr. Karen Nelson Hoyle as they share the triumphs and tribulations experienced in these rich and wondrous places.

The Big Picture: Eye-Catching Picture Book Art and the Team Behind It. Three illustrator-art director-editor teams discuss their creative relationships. Featuring Ann Grifalconi, illustrator of *Patrol* (HarperCollins), Phoebe Yeh, and Matt Adamec; Jon J. Muth, illustrator of *The Three Questions* (Scholastic), David Saylor and Dianne Hess; and Kevin Hawkes, illustrator of *And To Think That We Thought That We'd Never Be Friends* (Random House), Isabel Warren-Lynch, and Michelle Frey. Moderated by Dilys Evans.

We've Got Legs: Every Child Ready to Read @ your library Walks the Walk (co-sponsored with PLA). Public libraries across the country are implementing "Every Child Ready to Read @ your library." The materials are being used effectively in various settings. Speakers will review implementation and results with preschool children, their parents, and caregivers.

1:30-5:30 p.m.

2006 Caldecott Award*

2:00-4:00 p.m.

2006 Belpré Award*; 2006 Geisel Award*

2:00-5:30 p.m.

Notable Children's Books; @ your library Advocacy Campaign TF; Notable Children's Recordings

3:30-5:00 p.m.

All Discussion Group Meetings I and II

4:00-5:30 p.m.

Bilingual Issues in Emergent Literacy (co-sponsored with PLA). Research in development of pre-reading skills has informed our preschool children's services. For those who speak languages other than English, the research is just emerging. An overview of pre-reading skill development for non-English speakers, particularly Spanish speakers, will be presented.

6:30-11:00 p.m.

Newbery/Caldecott/Wilder Banquet

Monday, June 27

8:30-9:30 a.m.

Awards Program

9:30-10:15 a.m.

Membership Meeting

10:30 a.m.-Noon

Series Fiction for Elementary-Age Children. Does series fiction have a place in a children's library collection? What benefits are there for children who read them? This presentation focuses on popular series and offers suggestions and program guidelines for reluctant to advanced readers in grades one through six.

10:30 a.m.-12:30 p.m.

Notable Children's Books

Charlemae Rollins President's Program: You've Got the Power: Take Control! Advocating for library issues starts at the local level. Join us for an inspiring program that will focus on supporting library legislation and building political support for children's services from the ground up.

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2005 ALA Conference Schedule

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2:00–4:00 p.m.

Talk About Books! Join us for ALSC's annual afternoon of facilitated children's book discussion. The art of book discussion is a learned skill: you must practice, read, and practice some more. Participants will pre-register and read an assigned list of books in preparation for discussion.

2:00–5:30 p.m.

@ your library Advocacy Campaign TF; Notable Computer Software for Children

5:30–7:30 p.m.

Second Annual Poetry Blast. Celebrate the wonder and excitement of

contemporary North American poetry for children. Ten to twelve poets, some new, some well-established, will read. Information about current and forthcoming books of poetry will be available. The Blast is a drop-in reading marking the close of a long conference. Attendees will find the time spent in these readings both enlightening and energizing. Hosted by Barbara Genco (ALSC member) and poet-writer Marilyn Singer.

Tuesday, June 28

9:30 – 11:00 a.m.

Planning and Budget

2:00 – 5:30 p.m.

Board of Directors II

social needs than younger children, and will respond to those needs by offering age-appropriate incentives and activities. Books will be made available in a variety of formats, including graphic novels, bilingual and audio books, and Braille format books. To encourage participation from this age group, library staff will visit neighborhood schools and promote the Summer Reading Club.

"Middle graders will like the fact that they are included, not forgotten," said children's librarian Janice Greenberg, who submitted the winning program proposal. "By offering these enticements, we feel that these fifth through eighth grade children will be eager to participate in Jersey City Free Public Library's outstanding Summer Reading Club and become life-long book lovers and active library users."

Members of the 2005 ALSC/BWI Summer Reading Program Grant Committee were: Jill Walker, chair, Baker and Taylor, Bridgewater, N.J.; Caroline Ward, The Ferguson Library, Stamford, Conn.; Jean Hatfield, Johnson County Library, Shawnee Mission, Kan.; Alison Grant, West Bloomfield (Mich.) Township District Library; Bettye Smith, District of Columbia Public Library; Cindy Lombardo, Tuscarawas County Public Library, New Philadelphia, Ohio; Anitra Steele, Mid-Continent Public Library, Independence, Mo.; Lynn Vanca, Akron-Summit County (Ohio) Public Library; and Wendy Woodfill, Hennepin County Library, Minnetonka, Minn. ☺

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Island, Wash.; Jane Connor, South Carolina State Library, Columbia; and Leslie Edmonds Holt, library consultant, St. Louis.

Jersey City PL receives Summer Reading Grant

The Jersey City (N. J.) Free Public Library is the 2005 recipient of the ALSC/BWI Summer Reading Program Grant. The \$3,000 grant, funded by BWI, provides

financial assistance for public libraries to develop outstanding summer reading programs for children. The grant also recognizes ALSC members for outstanding program development.

The Jersey City Free Library's winning program is designed to reach students entering fifth to eighth grade—a time when many children lose interest in reading and library activities. The Jersey City Library will develop a separate Summer Reading Club geared towards these middle grades with specially targeted arts and crafts, movies based on popular middle-grade books, and other programs. The program recognizes that these children have different literary, learning, and

Finding a Place in the Sun

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insights into the nature of the search for identity among Caribbean youths belonging to the African diaspora. Lastly, they add a Caribbean perspective to the body of universal literature on these experiences. ☺

References

1. Wolseley Anderson, *Caribbean Immigrants: a Sociodemographic Profile*. (Toronto: Canadian Scholars' Press, 1993), 33.
2. Erik Erikson, *Identity, Youth and Crisis*. (New York: Norton, 1968).
3. Horace Lashley, "Prospects and Problems of Afro-Caribbeans in the British Education System." *The Caribbean in Europe: Aspects of the West Indian Experience in Britain, France and the Netherlands*. Ed. Colin Brock. (London: Frank Cass, 1986), 138–165.
4. Cecil Foster, *A Place Called Heaven: The Meaning of Being Black in Canada*. (Toronto: Harper and Row, 1996), 35.
5. Marlene Nourbese Philip, *Frontiers: Selected Essays and Writings on Racism and Culture 1984–1992*. (Stratford, Ontario: The Mercury Press, 1992), 18.
6. Gray H. Paterson, "Belonging: New Identities for Canadian Immigrant Children." *Canadian Children's Literature* 35/36 (1984): 8–13.

Get Your Name in Print

Submit an Article to *Children and Libraries*

Children and Libraries (CAL) is the official publication of the Association for Library Service to Children (ALSC), a division of the American Library Association (ALA). CAL is the vehicle for continuing education of librarians working with children, which showcases current research and practice relating to library service to children and spotlights significant activities and programs of the Association.

Manuscript Consideration

Submit manuscripts that are neither under consideration nor accepted elsewhere. Send four copies of the manuscript to the CAL editor at the address below. (One copy if sending by e-mail.) Editor will acknowledge receipt of all manuscripts and send them to at least two referees for evaluation. Accepted manuscripts with timely content will have scheduling priority.

Manuscript Preparation

For information on formatting your manuscript, editorial style, guidelines for text and art, and copyright forms, contact the editor at the address given.

For citations, use endnotes as described in the 15th edition of *The Chicago Manual of Style*, sections 16–17.

Submit manuscripts and text (including references, tables, notes, and bibliographies) to the editor by e-mail as a rich text or Microsoft Word file attachment, copy the text directly into the body of an e-mail message, or send on a CD. Illustrative material (such as high-resolution digital images) MUST be sent via CD. CDs must be PC-formatted.

Full length features (e.g., scholarly, research and “best practice” articles): fifteen to twenty pages, double-spaced.

Short features (e.g., interviews with authors, librarians, or others involved with library service to children): three to ten pages, double-spaced.

The Last Word: 500–750 words, double-spaced.

Long and short features should be well researched with themes relevant and of interest to children's librarians and all those involved and interested in library service to children.

“The Last Word” is an end-page feature that will run in each issue and highlight brief, light, or humorous essays from children's librarians, such as: a humorous story about a library experience; a short trivia quiz or puzzle about children's literature; a brief, creatively written insight on library service, children's literature, or programming; a very short question-and-answer interview with a popular author; a funny story about what kids are overheard saying in libraries. “The Last Word” will be a place for children's librarians to share these stories and get their name in print. Please send your ideas or finished stories to the editor.

Attach a cover sheet indicating the title of the article and the full name, title, affiliation, phone number, fax number, e-mail address, and complete mailing address of the first author. Include a 200-word abstract.

Place tables on separate pages. Notations should appear in text for proper table and figure placement (e.g., “insert table 1 here”). Provide a title and caption for each table and figure.

Supply charts and graphs as spreadsheet programs or as graphics (TIFFs or high-resolution JPEGs). Camera-ready copy is also acceptable. You need not provide graphs in final form. If you prefer, you may provide a rough version, or even a sketch. If so, please mark all data points clearly. We will create the graphic. You will have a chance to review the graphic when you review your typeset pages during the proofing stage.

Photos can also be included with manuscript. Color or black and white photos are acceptable. We also can accept digital images of at least 300 dpi resolution. (Pictures from the Web are not of sufficient quality for printed material because their resolution is too low.) Photos will be returned to author(s) after publication.

Submit either Microsoft Word or WordPerfect files. Double-space the entire manuscript, including quotes and

references. Insert two hard returns between paragraphs. Number all pages.

Use a minimal amount of formatting in files. Specialized formatting may be lost in translation from one program to another; mark specialized formatting with text instructions such as <extract>. Do not use the automatic footnote/endnote feature on your word processing program; create endnotes manually at the end of the article.

If sending a disk, label it with the first author's name and all file names.

Writing and Bibliographic Style

Children and Libraries follows the 15th edition of *The Chicago Manual of Style*. Authors are responsible for accuracy in the manuscript, including all names and citations. Editor may revise accepted manuscripts for clarity, accuracy, and readability, consistent with publication style and journal audience.

Address

Send correspondence and manuscripts to Sharon Korbeck Verbeten, CAL editor, via e-mail to toylady@athenet.net.



THE LAST WORD

A LESSON IN SHARING: Don't Reinvent the Wheel; Share Your Great Tips

By Kathleen Fox

For me, school libraries have always been learning sanctuaries. I remember looking forward to Library Friday, where for forty minutes, I could picture myself as the heroine of the high seas, travel by elephant in exotic lands, or become an international pre-teen spy all while comfortably sitting on a circa-1976 yellow beanbag chair.

My love of the library went even further with the excitement of scavenging through the heavy, pine-stained card catalog and using my detective skills to locate a thick reference book. There were magazines I didn't get at home, big colorful posters with famous people telling me to read more, and helpful librarians with pencils strategically placed behind their ears. Ah, the memories . . .

So when I became a school librarian, I thought everyone would have the same love for the library. Boy, was I wrong. I heard things like, "do we *havvvvvve* to go to the library . . . it's *soooooo* boring" or "I wish we had P.E. today." One day I actually heard an entire fifth-grade class dragging its feet down the library hallway. I was devastated. I had spent countless hours painting the white cinderblock walls a soft sage green, made beautiful book displays, and even brought in a funky beanbag chair. The ambience of the media center screamed "COME SPEND TIME IN HERE!" But no one did, and that's when this school librarian learned some very important lessons.

My first lesson was accepting that the library is intimidating for many students. My second was that the library was not fun, at least not in that "P.E." type of way. And my third



From left to right, cousins EB, Buddy, and Rayna Fox enjoy library time together.

lesson was that I was going to burn out quickly unless I found ways to make my daily workload easier. What was I to do?

Then my answer came . . . *use the resources.* One of the things we need to do more of is share. Share our tools and ideas. No one needs to spend fifteen hours coloring in squares for a game, reading five novels a night, or stressing over creating thirty new lesson plans each semester. Reinventing the wheel takes a

whole lot of time and energy, so why not improve and personalize what's already successfully working? There's a lot out there when it comes to teaching different media skills. So pick up the phone, dial away, and call other media specialists even if you've never met them. Introduce yourself. Then ask them, "Hey, do you have a fun way to teach guide words?" or "What's the secret to easier shelving?" or "Can you suggest a few good mystery books?"

If you're the librarian on the other end, don't be a me-me hog. It may have taken you hours and hours to make all those things and learn about all those really good book finds, so don't make one of your co-librarians or first-year librarians go through the same burden when there's something already out there that works. Be proud that you can be the one that shines when it comes to helping one another. We are the reference gurus, so let's help each other find what we need.

Kathleen Fox is a former media specialist and teacher. She owns *LibraryGames.com* and can be reached at kfox@librarygames.com.

Got a great, lighthearted essay? A funny story about children and libraries? Books and babies? Pets and picture books? A not-so-serious look at the world of children's librarianship? Send us your Last Word to Sharon Korbeck Verbeten at toylady@athenet.net.