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Essentials of Children's Literature

Seventh Edition

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chapter ELEVEN

Literature for a
Diverse Society**Oh, the Places You'll Go**

Uh-huh, I've travelled
By car, train, boat, plane
To Kenya, Uganda
France, Italy, Spain.

Still many a country
I plan to explore
Here's how you do it
I've done it before.

Weather won't stop you
Nor cost of the flight
You'll fly the world over
By day and by night.

The means are at hand
You've not far to look
Oh, the places you'll go
When you travel by book.

—Ashley Bryan

This chapter is presented in two parts. The first part, *An Education That Is Multicultural and Intercultural*, focuses on ways teachers can make their teaching relevant to students and to the interconnected world in which they live. The second part, *Multicultural and International Literature*, identifies literature that supports a culturally-based curriculum.

Section One: An Education That Is Multicultural and Intercultural

A serious mismatch exists in U.S. schools today. On one hand, school curricula and textbooks present predominantly mainstream, European-American perspectives. Moreover, the cadre of U.S. teachers is predominantly (84.3% in 1999–2000) from European-American, suburban backgrounds (U.S. Department of Education, 2000). They have been taught to teach in ways that work best with people with similar backgrounds and often have not had close, sustained relationships with individuals from ethnic, cultural, and socioeconomic backgrounds that differ from their own. On the other hand, school populations in the United States are becoming increasingly diverse, as evidenced by the prediction that the school-aged minority populations will be the majority by 2010 (U.S. Department of Education, 2002).

The resulting mismatch has contributed to an education system that is not working for many students. The Office of National Assessment for Educational Progress reports a continuing reading achievement gap between whites and Native Americans, Latinos, and African Americans. In 2007, the average reading score for white eighth-graders was 272, versus 247 for Native Americans and 245 for African Americans (National Center for Education Statistics, 2007). School dropout rates provide further evidence of the problem, indicating that in 2005, the dropout rate was 22.1 percent for Latinos and 10 percent for African Americans, as compared to 5.8 percent for whites (U.S. Department of Education, 2008). Clearly, teachers need to become more familiar with the influence of culture on teaching and learning.

At the same time, U.S. classrooms are experiencing the largest influx of immigrants since the early 1900s, further increasing the diversity of students. More than 13 million legal immigrants (along with an undetermined number of those undocumented) settled in the United States between 1990 and 2000, coming from all parts of the world (U.S. Census Bureau, 2000).

Teachers in all parts of the country are increasingly likely to have students from diverse ethnic, racial, national, and language groups in their classrooms, whether in urban, suburban, or rural areas. This diversity is reflected in the global nature of our lives. Children will live and work in a world that is vastly different from the one in which we grew up. Rapid economic, technological, and social changes are connecting us across the globe. Knowledge of the world and of diverse cultures is no longer a luxury, but a necessity. Children need understandings of both the diverse cultural groups within their own country and of global cultures that cross outside of their borders.

An education that is multicultural and intercultural is one in which diverse cultural perspectives are woven throughout the curriculum and school life, instead of being the focus of a special book or unit (Sleeter & Grant, 1987). This orientation includes the following:

- Understanding one's own personal cultural identity
- Valuing the unique perspectives of diverse cultural groups
- Connecting to the universal experiences that cut across cultures

- Critiquing the inequities and injustices experienced by specific cultural groups
- Developing a commitment to taking action to create a more just and equitable world

An education that is multicultural and intercultural is culturally responsive, culturally expansive, and culturally critical. Children's literature plays a crucial role by providing students with the opportunity to immerse themselves into story worlds and gain insights into how people feel, live, and think. They go beyond a tourist's perspective of simply gaining information about particular cultures to live *within* these cultures through their experiences with literature.

Culturally Responsive Curriculum

All students need to find their lives and cultural experiences reflected within classrooms and the books they read, but this is much more likely to occur for students from mainstream, European-American families. Culturally responsive curriculum focuses on the need to develop teaching strategies and materials that are more consistent with the cultural orientations of ethnically and globally diverse students. Geneva Gay (2000) points out that using the cultural knowledge, experiences, frames of reference, and performance styles of ethnically diverse students makes learning more relevant and effective (p. 29).

Teachers can become more culturally responsive in their use of literature by following these suggestions:

- *Find Reading Materials That Are Relevant to Students' Lives.* Supporting all students as learners means becoming personally acquainted with students and knowledgeable about books that are culturally relevant to their lives. For ethnically and globally diverse students this may be literature about young people whose lives and cultures are similar to their own. For second-language learners this may be bilingual literature in the student's native tongue, so as to make learning English easier and to signal the value of the student's first language. Students who rarely find their lives reflected in a book may dismiss literacy as irrelevant or even a threat to their cultural identities.
- *Ensure That School and Classroom Literature Collections Reflect the Cultural Diversity of the Classroom, School, Community, and World.* Even when schools and communities are culturally homogeneous, librarians and teachers should select books that reflect the diversity of the greater world. To do so, they may need to search for books from small presses that focus on particular ethnic groups and for translated books originating from other countries.
- *Give Students a Choice in Their Reading Material.* This may require teachers and librarians to broaden the scope of what they consider appropriate reading material to include less conventional formats, such as picture books for older readers and graphic novels, as well as nonfiction materials such as manuals, magazines, and audiobooks. Giving students a choice in what they read acknowledges their lives and interests as significant and relevant within the walls of the classroom.
- *Conference with Students about Their Reading as Often as Possible.* These one-on-one discussions give teachers an opportunity to learn about their students' individual reading interests and needs, to express their interest in what the students are currently reading, and to suggest other books they might like to read.

The search for culturally relevant literature recognizes that all children have multiple cultural identities, including gender, social class, family structure, age, religion, and language, as well as ethnicity and nationality. This broad understanding of culture as ways of living and being in the world that influence our actions, beliefs, and values is essential to understanding why culture matters in our lives. Culture influences how each of us think about ourselves and the world around us. Students from all cultures, including the mainstream, must recognize that they have a particular perspective on the world in order to value as well as critically examine that perspective. This understanding, in turn, supports them in exploring other cultural perspectives.

Culturally Expansive Curriculum

A culturally expansive curriculum builds from awareness of students' own cultural identities to considering points of view that go beyond their own. Literature provides a window to ethnic and global cultures through in-depth inquiries into a particular culture and the integration of multiple cultural perspectives into every classroom study.

An inquiry into a particular culture should include a range of books that reflect the diversity and complexity of that culture. In exploring Navajo culture, for example, students can read historical fiction, such as *Little Woman Warrior Who Came Home* by Evangeline Parsons-Yazzie, along with traditional literature, such as *Ma'ii and Cousin Horned Toad* by Shonto Begay. They can also examine images of contemporary Navajo life both off and on the reservation in *Alice Yazzie's Year* by Ramona Maher and *Racing to the Sun* by Paul Pitts. This range of literature challenges students to go beyond stereotypes to examine the shared values and beliefs within a culture as well as the diversity of views and lives that are integral to every cultural group.

A culturally expansive curriculum becomes inclusive of multiple cultural perspectives across all content areas through the integration of literature. The perspectives of those long neglected—Native Americans, African Americans, and Asian Americans, to name a few—can be included in the social studies and history curriculum. Important contributions by scientists, such as George Washington Carver, can be included in the science curriculum. Works by authors who reflect a range of ethnic and global backgrounds can be included in the reading and literature curriculum. For example, a literature unit could focus on Francisco Jiménez, a Mexican American whose works describe the struggles of immigrants and their families who work in the California fields. Often teachers choose one of the featured author's works to read aloud while students discuss others by that author in literature circles.

The goal of those who write, publish, and promote multicultural and international children's literature is to help people learn about, understand, and ultimately accept those different from themselves, thus breaking the cycles of prejudice and oppression among peoples of different cultures. Progress toward this goal may well begin when young people read multicultural or international literature and realize how similar they are to children of different cultures and how interesting their differences are. They are also challenged not to consider their own culture as the "norm" against which others are judged as strange or exotic. These books help build bridges and cross borders between people of different nationalities and cultures (Lepman, 2002; Rochman, 1993).

The books that are selected for read-alouds, booktalks, book displays, and text sets for classroom studies or independent reading should reflect the diversity of cultural experiences in the

classroom as well as invite exploration of broader ethnic and global cultures. Booktalks, for example, might be used to connect students who read mainstream books with literature from a wider range of cultures that have a similar theme or genre. A collection of picture books on families, a common topic investigated in the primary grades, might include the following.

- Families* by Ann Morris and *Families* by Susan Kuklin (Cross-cultural)
- I Love Saturdays y Domingos* by Alma Flor Ada, illustrated by Elivia Savadier (Mexican-American)
- Mayeros: A Yucatec Maya Family* by George Ancona (Mayan Indian, Mexico)
- My Mei Mei* by Ed Young (Chinese-American)
- Where's Jamela?* by Niki Daly (South African)
- My Two Grannies* by Floella Benjamin, illustrated by Margaret Chamberlain (British)

Culturally Critical Curriculum

Although multicultural education celebrates diversity and cross-cultural harmony, its more important goal has always been to transform society and ensure greater voice, equity, and social justice for marginalized groups (Gay, 2000). Raising issues of inequality, power, and discrimination is central to an education that is multicultural and intercultural. Paulo Freire (1970) believes that students need to critically read the world by questioning “what is” and “who benefits,” instead of accepting inequity as just the way things work. Students need to examine why these social problems exist and who benefits from keeping inequities in place. They also need to consider new possibilities by asking “what if?” and taking action for social change. Through these questions, students develop a critical consciousness about their everyday world and the ways in which power plays out in their relationships and society.

Literature plays a significant role in social justice education by documenting the history and contemporary stories of marginalized peoples, presenting their perspectives, and providing a way for their voices to be heard. These perspectives are rarely included within textbooks and the standard curriculum. Literature can support students in considering multiple perspectives on complex social issues such as undocumented immigrants, as in *Friends from the Other Side* by Gloria Anzaldúa, *The Circuit* by Francisco Jiménez, *Ask Me No Questions* by Maria Budhos, *Ziba Came on a Boat* by Liz Lofthouse, and *The Arrival* by Shaun Tan.

A critical literacy or social justice curriculum has four dimensions (Lewison, Leland, and Harste, 2008), all of which can be supported by literature:

- Disrupting the commonplace by looking at the everyday through new lenses that challenge assumptions (e.g., *The Other Side* by Jacqueline Woodson or *Wringer* by Jerry Spinelli)
- Considering multiple perspectives that may be contradictory or offer alternative interpretations of history or current issues (e.g., *Voices in the Park* by Anthony Browne or *Seedfolks* by Paul Fleischman)
- Focusing on sociopolitical issues to examine societal systems and unequal power relationships and to get at the root causes of social problems (e.g., *Freedom Summer* by Deborah Wiles or *Nory Ryan's Song* by Patricia Reilly Giff)
- Taking action and promoting social justice by taking a stand against oppression and acting to create change (e.g., *The Lady in the Box* by Ann McGovern or *Iqbal* by Francesco D'Adamo)

SECTION TWO: Multicultural and International Literature

Two bodies of literature support a curriculum that is multicultural and intercultural. Multicultural literature and international literature are not separate genres; rather, they occur in all genres. You will have noted many references to these books and authors throughout the previous chapters in discussions of trends and issues, notable author and illustrator lists, and recommended booklists. In an ideal, culturally integrated world, such inclusion would be sufficient. But the groups and perspectives represented in multicultural literature have, until recently, been absent or misrepresented in books for children and remain underrepresented today. Furthermore, neither multicultural nor international literature is well known or fully recognized by the educational mainstream. Changing demographics in the United States and globalization of society require school curricula and materials that will prepare young people to live in a changing and ever more diverse world.

Definitions and Descriptions

Multicultural literature is defined in various ways by educators and scholars. Some define it broadly as all books about people and their individual or group experiences within a particular culture, including mainstream cultures. Most define it more narrowly as literature by and about groups that have been marginalized and disregarded by the dominant European-American culture in the United States. This definition includes all racial, ethnic, religious, and language minorities, those living with physical or mental disabilities, gays and lesbians, and the poor. In this chapter, we highlight literature by and about the racial, religious, and language groups in the United States who have created a substantial body of children's literature. This includes literature by and about African Americans, Asian/Pacific Americans (including people of Chinese, Hmong, Japanese, Korean, and Vietnamese descent), Latinos (including Cuban Americans, Mexican Americans, Puerto Ricans, and others of Spanish descent), religious cultures (including Buddhist, Hindu, Jewish, and Muslim), and Native Americans (a general term referring to the many tribes of American Indians). Examples of books about other marginalized groups are found throughout the genre chapters, especially in the lists of recommended books.

International literature in the United States refers to books that are set in countries outside of the United States. The focus of this chapter is on books originally written and published in countries other than the United States for children of those other countries and then published in this country. These books can be subdivided into three categories:

- **English Language Books.** Books originally written in English in another country and then published or distributed in the United States. Examples include *How to Heal a Broken Wing* by Bob Graham (Australia) and the Harry Potter series (U.K.).
- **Translated Books.** Books written in a language other than English in another country, then translated into English and published in the United States. Examples include *The Friends* by Kazumi Yumoto (Japan) and *The Zoo* by Suzy Lee (Korea).
- **Foreign Language Books.** Books written and published in a language other than English in another country, then published or distributed in the United States in that language. One example is *Le Petit Prince* by Antoine de Saint-Exupéry (France).

Many authors and illustrators of books set in international contexts are from the United States. These books are written and published in the United States primarily for an audience of U.S. children, rather than written for children of that specific culture. Many of these books, often referred to as *global literature*, have been integrated into other chapters and so are not highlighted in this chapter. Categories of these books include:

- Books written by immigrants from another country who now reside in the United States and write about their country of origin; for example, *The Red Scarf Girl* by Ji-Li Jiang (China).
- Books written by American authors who draw from their family's heritage in their country of origin, but whose own experiences have been in the United States; for example, *When My Name Was Keoko* by Linda Sue Park (Korea).
- Books written by an author who lived in another country for a significant period of time; for example, *Colibri* by Ann Cameron (Guatemala).
- Books written by authors who research a particular country and who may or may not have visited that country as part of their research; for example, *The Breadwinner* by Deborah Ellis (Afghanistan).

The Value of Multicultural and International Literature for Children

Multicultural and international literature builds bridges of understanding across countries and cultures, connecting children to their home cultures and to the world beyond their homes. This literature benefits children in the following ways:

- Gives young people who are members of marginalized groups or recent immigrants the opportunity to develop a better sense of who they are, improve their self-esteem, and consequently take social action for a better future.
- Develops an understanding of and appreciation for other cultures, bringing alive those histories, traditions, and people.
- Addresses contemporary issues of race, religion, poverty, exceptionalities, and sexual orientation from the perspectives of members of those groups to provide a more complete understanding of current issues and of the people who belong to these groups, thus challenging prejudice and discrimination.
- Adds the perspective of marginalized groups and global cultures to the study of history, thereby giving students a more complete understanding of past events.
- Helps young people realize the social injustices endured by particular peoples in the United States and abroad, both now and in the past, to build a determination to work for a more equitable future.
- Builds students' interest in the people and places they are reading about and paves the way to a deeper understanding and appreciation of the geographical and historical content encountered in textbooks and later content-area studies.
- Provides authenticity through literature written by insiders to a country, region, or ethnic group and allows members of that group to define themselves. These portrayals challenge the typical media coverage of violence and crises.

- Develops a bond of shared experience with children of other ethnicities and nations and enables students to acquire cultural literacy with a global perspective.

In a study by Monson, Howe, and Greenlee (1989), 200 U.S. children, ages 9 to 11, were asked what they wanted to know about children in other countries. Their responses, categorized into nine questions, then formed the basis for a comparison of eight social studies textbooks and fifteen works of children's fiction about Australia. It was found that both textbooks and trade books gave information about the country. However, the novels answered more of the children's questions and were richer in details of daily life and human emotion than the textbooks. The social studies texts gave many facts about the country, whereas the novels showed the implications of the facts for children's lives and helped the readers "live in" the country for a time.

Evaluation and Selection of Multicultural and International Literature

In addition to the requirement that literature have high literary merit, multicultural and international books need to be examined for *cultural authenticity*, an analysis of the extent to which a book reflects the core beliefs and values and depicts the details of everyday life and language for a specific cultural group. Given the diversity within all cultural groups, there is never one image of life within any culture and so underlying world views are often more important to consider. Readers from the culture depicted in a book need to be able to identify and feel affirmed that what they are reading rings true in their lives; readers from another culture need to be able to identify and learn something of value about cultural similarities and differences (Fox & Short, 2003). The following criteria should be considered when evaluating and selecting multicultural and international books for school and classroom libraries:

- *Authenticity of Cultural Beliefs and Values from the Perspective of That Group.* Research the background of the author and illustrator to determine their experiences or research related to this story (check their websites). Examine the values and beliefs of characters and whether they connect to the actual lives of people from within that culture.
- *Accuracy of Cultural Details in Text and Illustrations.* Examine the details of everyday life, such as food, clothing, homes, speech patterns, and so on, represented in the book and whether they fit within the range of experiences of that culture.
- *Integration of Culturally Authentic Language.* Look for the natural integration of the language or dialect of a specific cultural group, especially within dialogue. Some terms or names in the original language of translated books, for example, should be retained. Check whether a glossary is included if needed.
- *Power Relationships between Characters.* Examine which characters are in roles of power or significance in a book, with a particular focus on how the story is resolved and who is in leadership and action roles.
- *Perspectives and Audience.* Look at whose perspectives and experiences are portrayed and who tells the story. In particular, consider whether the story is told from a mainstream or European-American perspective about ethnically or globally diverse characters. Also consider

whether the intended audience is children from within that culture or if the book was written to inform a mainstream audience about a particular culture.

- *Balance between Historic and Contemporary Views of Groups.* The majority of literature about global and ethnic cultures is found in the genres of traditional literature and historical fiction, creating stereotypes of these cultures as dated and set in the past. Search for books that reflect contemporary images to add to your collection.
- *Adequate Representation of Any Group within a Collection.* No one book can definitively describe a culture or cultural experience. Look for a range of books that provide multiple representations of a culture and be aware of particular images that are overrepresented—for example, almost all of the picture books on Korean Americans depict them as newly arrived immigrants to the United States. These overrepresentations and generalizations reflect stereotypes of a particular group.

Book awards can guide teachers and librarians toward high-quality multicultural and international books. The best known of these is the Coretta Scott King Award, given annually to an African-American author and illustrator whose books are judged to be the most outstanding inspirational and educational literature for children. The Américas Award and the Pura Belpré Award honor outstanding Latino authors and illustrators of children's books and are good resources for locating authentic literature for this rapidly growing population. Recently established awards include the Asian Pacific American Award for Literature, honoring outstanding work of Asian-American authors and illustrators, and the American Indian Youth Literature Awards, honoring the very best writing and illustrations by and about American Indians. Awards such as these encourage the publication of more and better-quality multicultural literature.

Awards for international literature are plentiful but often more difficult to locate. The Mildred L. Batchelder Award is given to a U.S. publisher of the most distinguished translated children's book, encouraging the translation and publication of international books in the United States (see Appendix A). Two annual award lists are the Outstanding International Books List (www.usbby.org) and Notable Books for a Global Society (www.tcnj.edu/~childlit). Also, many countries have their own national awards, similar to the Newbery and Caldecott awards in the United States. The Hans Christian Andersen award winners and nominees are a good source of the most outstanding authors and illustrators from around the world (www.ibby.org). Worlds of Words (www.wowlit.org) has a searchable database of international literature available in the United States and several online journals discussing the use of this literature in classrooms and reviews of cultural authenticity.

In recent years, small presses have been a source of multicultural and international books that are particularly valuable for their cultural points of view.

Asian American Curriculum Project. Publishes and distributes Asian-American books from other small and large presses. www.asianamericanbooks.com (Another distributor is Asia for Kids at www.afk.com)

Children's Book Press. Publishes folktales and contemporary picture books, often bilingual, for Native American, Asian-American, and Latino children. www.childrensbookpress.org

Cinco Puntos. Focuses on the U.S./Mexico border region, the Southwest, and Mexico. www.cincopuntos.com

Piñata Books/Arte Público. Publishes children's books with a Latino perspective. www.latinoteca.com/arte-publico-press/pinata-books

Just Us Books. Produces Afrocentric books that enhance the self-esteem of African-American children. www.justusbooks.com

Lee & Low Books. Asian-American-owned company that stresses authenticity in stories for Asian-American, Latino, and African-American children. www.leeandlow.com

Oyate. A Native American organization that critically evaluates books with Native themes and distributes books with an emphasis on those written and illustrated by Native people. www.oyate.org

Evaluating, selecting, and bringing multicultural and international literature to your classroom, although essential, is not enough to ensure that your students will actually read the books. Without adult guidance, children tend to choose books about children like themselves, so invite students to explore these books through reading them aloud, giving booktalks, and encouraging discussion in literature circles.

Multicultural Literature

Historical Overview of Multicultural Literature

Many cultures living in the United States were long ignored within children's books or portrayed as crudely stereotyped characters, objects of ridicule, or shadowy secondary characters. Books with blatant racism, such as Helen Bannerman's *The Story of Little Black Sambo* (1900) and Hugh Lofting's *The Voyages of Dr. Dolittle* (1922) have today either been rewritten to eliminate the racism or have disappeared from libraries.

The first harbinger of change came in 1949 when an African-American author, Arna Bontemps, became the first member of a minority group to win a Newbery Honor Award, for *Story of the Negro*. A more sympathetic attitude toward diverse ethnic cultures emerged in the 1950s, as evidenced by the positive, yet somewhat patronizing, treatment of multicultural characters

in such Newbery Medal winners as *Amos Fortune, Free Man* by Elizabeth Yates (1950) and . . . *And Now Miguel* by Joseph Krumgold (1953).

The Civil Rights Movement of the 1960s focused attention on the social inequities and racial injustices that prevailed in the United States. The spirit of the times resulted in two landmark publications. The first of these was *The Snowy Day* by Ezra Jack Keats (1962), the first Caldecott Medal book with an African-American protagonist. The second publication was a powerful article in 1965 by Nancy Larrick, "The All-White World of Children's Books." Larrick reported that African Americans either were omitted entirely or were scarcely mentioned in nearly all U.S. children's books. American trade book publishers, the education system, and the public library system were called on to fill this void.

The Coretta Scott King Award was established in 1969 to recognize African-American authors, but it was not until 1975 that an author of color, Virginia Hamilton, won a Newbery Medal. The prevailing opinion among U.S. children's book publishers and professional reviewers shifted to focus on members of a group as the ones most able to write authentically about their own cultures and experiences. European-American authors were no longer as likely to win major awards for writing about minorities as they were in the early 1970s.

PEARSON myeducationkit

Go to Activity 1 in the Assignments and Activities section of Chapter 11 in MyEducationKit; complete the activity on examining the *Little Black Sambo* controversy.

MILESTONES in the Development of Multicultural Literature

Date	Event	Significance
1932	<i>Waterless Mountain</i> by Laura Armer wins Newbery Medal	One of the few children's books about minorities in the first half of the twentieth century
1946	<i>The Moved-Outers</i> by Florence C. Means wins Newbery Honor	A departure from stereotyped depiction of minorities begins
1949	<i>Story of the Negro</i> by Arna Bontemps wins Newbery Honor	First minority author to win a Newbery Honor
1950	<i>Song of the Swallows</i> by Leo Politi wins Caldecott Medal	First picture book with a Latino protagonist to win the Caldecott Medal
1963	<i>The Snowy Day</i> by Ezra Jack Keats wins Caldecott Medal	First picture book with an African-American protagonist to win the Caldecott Medal
1965	"The All-White World of Children's Books" by Nancy Larrick published in <i>Saturday Review</i>	Called the nation's attention to the lack of multicultural literature
1969	Coretta Scott King Award founded	African-American literature and authors begin to be promoted and supported
1975	<i>M. C. Higgins, the Great</i> by Virginia Hamilton wins Newbery Medal	First book by a minority author to win the Newbery Medal
1976	<i>Why Mosquitoes Buzz in People's Ears</i> illustrated by Leo and Diane Dillon wins Caldecott Medal	First picture book by an African-American illustrator to win the Caldecott Medal
1990	<i>Lon Po Po: A Red-Riding Hood Story from China</i> translated and illustrated by Ed Young wins Caldecott Medal	First picture book by a Chinese-American illustrator to win the Caldecott Medal
1993	Américas Award founded	Encouraged authors and illustrators to publish excellent books portraying Latin America, the Caribbean, and Latinos in the United States
1994	<i>Grandfather's Journey</i> written and illustrated by Allen Say wins Caldecott Medal	First picture book by a Japanese-American illustrator to win the Caldecott Medal
1996	Pura Belpré Award founded	Promoted Latino literature, authors, and illustrators
2001	<i>The Trip Back Home</i> by Janet S. Wong, illustrated by Bo Jia, wins first Asian Pacific American Award for Literature	Promoted Asian-American literature, authors, and illustrators

The late 1990s saw much-needed development in Latino literature. Bilingual books published in response to the demands of ESOL/ELL (English for speakers of other languages/English language learners) programs and the founding of the Américas Award and the Pura Belpré Awards contributed to this growth.

Although the last several decades have seen positive changes in the status of multicultural literature in the United States, there is still a marked shortage of both books and of authors and illustrators from within those cultures. The Cooperative Children's Book Center (Horning, Lindgren, Michaelson, & Schliesman, 2009) reported the following statistics from approximately 3,000 new children's and young adult books they reviewed in 2008:

- 5.7 percent (172 books) had significant African or African-American content (48% created by black authors/illustrators).
- 3.3 percent (98 books) had significant Asian/Pacific or Asian-/Pacific-American content (79% created by authors/illustrators of Asian/Pacific heritage).
- 2.6 percent (79 books) had significant Latino content (61% created by Latino authors/illustrators).
- 1.3 percent (40 books) featured American Indian themes, topics, or characters (22% created by American Indian authors/illustrators).

A broader indication of the shortage is to note that approximately 13 percent of the new books published for children in 2008 were by or about people of color, even though these groups represented more than 35 percent of the population in 2005 (National Center for Educational Statistics, 2007). In addition to not enough books, subtle issues of racism and stereotypes continue to be problematic. All children have the right to see themselves within a book; to find the truth of their experiences, rather than misrepresentations, and so many challenges remain in the writing and publication of multicultural literature.

Types of Multicultural Literature

Each ethnic group contains subgroups that differ remarkably from one another in country of origin, language, race, traditions, and present location. Teachers must be especially conscious of and sensitive to these differences and guard against presenting these groups as uniform or selecting literature that does so. Gross overgeneralization is not only inaccurate but also a form of stereotyping.

African-American Literature

Of all multicultural groups living in the United States, African Americans have produced the largest and most rapidly growing body of children's literature (Bishop, 2007). Every genre is well represented in African-American literature, but none better than poetry. Because it is so personal, poetry portrays a culture well, as is evident in the sensitive yet powerful work of poets Nikki Giovanni, Nikki Grimes, Eloise Greenfield, Langston Hughes, Marilyn Nelson, and Joyce Carol Thomas. For example, see *The Blacker the Berry* by Joyce Carol Thomas.

Tapping into their rich oral tradition, African Americans have contributed Anansi the Spider, Brer Rabbit, and John Henry the Steel Drivin' Man to the list of favorite U.S. folklore characters. Even today, authors are bringing folktales to the United States from Africa. Examples include *Beautiful Blackbird* by Ashley Bryan and *The Girl Who Spun Gold* by Virginia Hamilton, illustrated by Leo and Diane Dillon.

In some cases, African Americans have reclaimed their tales by retelling (without racist elements) stories that were first written by European-American authors, as Julius Lester has done in his retelling of Joel Chandler Harris's *The Tales of Uncle Remus: The Adventures of Brer Rabbit*.

★ Excellent Multicultural Literature to READ ALOUD

- Canales, Viola. *The Tequila Worm*. Ages 12–15. (Mexican-American)
 Curtis, Christopher Paul. *Elijah of Buxton*. Ages 9–12. (African-American)
 English, Karen. *Hot Day on Abbott Avenue*. Illustrated by Javaka Steptoe. Ages 5–8. (African-American)
 Jaramillo, Ann. *La línea*. Ages 11–15. (Mexican-American)
 Levine, Ellen. *Henry's Freedom Box*. Illustrated by Kadir Nelson. Ages 5–8. (African-American)
 Morales, Yuyi. *Just a Minute*. Ages 5–8. (Mexican-American)
 Na, An. *A Step from Heaven*. Ages 13–18. (Korean-American)
 Nislick, June Levitt. *Zayda Was a Cowboy*. Ages 9–13. (Jewish)
 Park, Linda Sue. *Mulberry Project*. Ages 10–14. (Korean-American)
 Soto, Gary. *Chato and the Party Animals*. Illustrated by Susan Guevara. Ages 5–8. (Mexican-American)
 Tingle, Tim. *Crossing Bok Chitto*. Illustrated by Jeanne Rorex Bridges. Ages 8–11. (Choctaw/Native American)

More recent modern folktales include *Thunder Rose* by Jerdine Nolen and *Porch Lies* by Patricia McKissack.

African Americans have told the stories of their lives in the United States through both historical and realistic fiction. The stories for older readers often include painfully harsh but accurate accounts of racial oppression, as in *Elijah of Buxton* by Christopher Paul Curtis or Mildred Taylor's historical fiction saga of the close-knit Logan family, including *Roll of Thunder, Hear My Cry*. Teachers can balance these stories with more positive, encouraging contemporary novels such as Jacqueline Woodson's *Locomotion* and Angela Johnson's *Heaven*.

Many picture books focus on stories based on historical events, particularly slavery or civil rights, but the range of themes and topics in historical and contemporary picture books is expanding. The works of illustrators Leo and Diane Dillon, Jerry Pinkney, Brian Pinkney, E. B. Lewis, Bryan Collier, and Kadir Nelson deserve special notice. Examples include *Henry's Freedom Box* by Ellen Levine, illustrated by Kadir Nelson, and *The Moon over Star* by Dianna H. Aston, illustrated by Jerry Pinkney.

African-American nonfiction is mainly biography, featuring sports heroes as well as those from a broader spectrum of achievement—for example, see *Becoming Billie Holiday* by Carole Boston Weatherford, illustrated by Floyd Cooper, and *Carver: A Life in Poems* by Marilyn Nelson.

Asian-/Pacific-American Literature

Asian-/Pacific-American children's literature is mainly represented in the United States by stories about Chinese Americans, Japanese Americans, and Korean Americans, possibly because these groups have lived in this country longer than others, such as Vietnamese Americans. A major theme in much of the fiction and nonfiction for older readers is the oppression that drove the people out of their homelands or the prejudice and adjustments that they faced as newcomers in this country. A more positive theme is learning to appreciate one's cultural heritage while adjusting to life in the United States. A good example is An Na's *A Step from Heaven*.

Notable Authors and Illustrators of Multicultural Literature

AFRICAN-AMERICAN

- Leo and Diane Dillon, illustrators of two Caldecott Medal books. Leo is the first African American to win a Caldecott Medal. *Why Mosquitoes Buzz in People's Ears; Ashanti to Zulu*.
- Angela Johnson, author of books on family relationships, longing, and loss. *Tell Me a Story, Mama; Heaven*.
- Patricia McKissack, author of modern African-American folktales and historical books. *Goin' Someplace Special*.
- Walter Dean Myers, author of sometimes gritty contemporary realistic fiction about African Americans growing up. *Scorpions; Monster*. www.walterdeanmyers.net
- Kadir Nelson, illustrator and author of historical picture books with dramatic expressive paintings. *We Are the Ship; Henry's Freedom Box*. www.kadirnelson.com
- Brian Pinkney, illustrator who uses swirling lines and intricate scratchboard renderings. *Cendrillon: A Caribbean Cinderella; Boycott Blues*. www.brianpinkney.net
- Mildred Taylor, award-winning author of historical fiction about growing up black in southern United States in the 1940s and 1950s. *Roll of Thunder, Hear My Cry*.
- Jacqueline Woodson, author of introspective novels dealing with adversity and loss. *Miracle's Boys; Feathers; Locomotion*. www.jacquelinewoodson.com

ASIAN-/PACIFIC-AMERICAN

- Lenore Look, author of contemporary picture books and short chapter books on Chinese-American family life. *Henry's First-Moon Birthday; Ruby Lu, Empress of Everything*.
- Linda Sue Park, author of historical and contemporary fiction about Korean and Korean-American experiences. *Keeping Score; Project Mulberry*. www.lindasuepark.com
- Allen Say, illustrator and author of picture books who uses soft, evocative watercolors to focus on the cultural struggles of Japanese-American and Japanese characters. *Grandfather's Journey; Tea with Milk*.
- Kashmira Sheth, author of historical and contemporary fiction about India and the experiences

of Indian Americans. *Keeping Corner; Blue Jasmine*. www.kashmirasheth.typepad.com

LATINO

- Francisco Jiménez, author of autobiographical stories of his childhood as an undocumented Mexican immigrant farm worker in California. *The Circuit; Breaking Through; Reaching Out*. www.scu.edu/cas/modernlanguages/faculty_staff/jimenezhomepage.cfm
- Pat Mora, author of picture storybooks, biographies, and poems about the Mexican-American experience. *Tomás and the Library Lady; Doña Flor*. www.patmora.com
- Yuyi Morales, illustrator and author of picture books combining storytelling and glowing images from Mexican traditions. *Just a Minute; Just in Case*. www.yuyimorales.com
- Gary Soto, author of contemporary stories about the Mexican-American experience. *Chato and the Party Animals; Baseball in April*. www.garysoto.com

NATIVE AMERICAN

- Joseph Bruchac, Abenaki author of Native American historical and contemporary novels as well as traditional literature. *Buffalo Song; Hidden Roots; Code Talker*. www.josephbruchac.com
- Louise Erdrich, author of historical fiction about an Ojibwa tribe on Lake Superior. *The Birchbark House; The Game of Silence; The Porcupine Year*.
- Paul Goble, reteller and illustrator of Great Plains folktales and legends. *The Girl Who Loved Wild Horses*.
- S. D. Nelson, illustrator and author of traditional and historical picture books with a focus on Lakota images and stories. *Crazy Horse's Vision; Quiet Hero: The Ira Hayes Story*. www.sdnelson.net

RELIGIOUS CULTURES

- Adèle Geras, anthologist of folktales and other stories celebrating the Jewish tradition. *My Grandmother's Stories: A Collection of Jewish Folk Tales*. www.adelegeras.com
- Asma Mobin-Uddin, Pakistani-American author of picture books about Muslim-American experiences and Islamic religious traditions. *My Name Is Bilal; A Party in Ramadan*. www.asmamobinuddin.com

Traditional stories from Asia retold in English have contributed many interesting folktales and folktale variants to children's libraries. Characters who are generally thought of as European, such as Little Red Riding Hood and Cinderella, have their Asian counterparts. Examples are *Lon Po Po: A Red-Riding Hood Story from China*, translated and illustrated by Ed Young, and *Yeh-Shen: A Cinderella Story from China* by Ai-Ling Louie, illustrated by Ed Young.

Asian-American artists have brought the sophisticated style and technical artistry of Asia to U.S. children's book illustration. Ed Young's use of screenlike panels and exotic, textured paper and Allen Say's precision are especially noteworthy. Examples are *Tea with Milk* by Allen Say and *My Mei Mei* by Ed Young.

The body of Asian-/Pacific-American children's literature is rapidly expanding, particularly in realistic and historical fiction, through authors such as Linda Sue Park, Cynthia Kadohata, Lenore Look, Grace Lin, and Kashmiri Sheth. The Asian Pacific American Award for Literature, along with small presses and distributors, has also expanded this body of literature.

The Pacific is still not represented well in this body of literature, although Hawai'i has a long history of small presses with a strong focus on traditional literature. A notable recent Hawaiian title is *Surfer of the Century* by Ellie Crowe, illustrated by Richard Waldrep.

Latino Literature

Few Latino children's books are published in the United States, despite the fact that Latinos represent an estimated 13 percent of the population and are considered the fastest-growing segment of the population (U.S. Census Bureau, 2000). The books that are available mainly focus on the experiences of Mexican Americans and Puerto Ricans, with a few books based on Cuban-American experiences. This body of literature continues to be filled with stereotyped portrayals of Latinos living in poverty and struggling to learn English, with their problems typically solved by European Americans. Many of the books focus on superficial aspects of culture, such as festivals and food, rather than the everyday lives and struggles of Latino children. A recent development has been the natural integration of Spanish phrases and words into books written in English to reflect the cognitively complex codeswitching of bilingual speakers.

Recent developments hold promise for improvement in the amount and quality of Latino literature. One exciting development is the number of outstanding Latino authors and illustrators who are creating books for children, including Alma Flor Ada, George Ancona, Lulu Delacre, Gary Soto, Yuyi Morales, Francisco Jiménez, Juan Felipe Herrera, Maya Christina González, and Margarita Engle. Good examples are *Just in Case* by Yuyi Morales and *The Circuit: Stories from the Life of a Migrant Child* by Francisco Jiménez.

The Américas Award (honoring a U.S. work that authentically presents Latino experiences in Latin America, the Caribbean, or the United States) and the Pura Belpré Award (honoring outstanding Latino authors and illustrators) promote more high-quality Latino literature for children. Another resource is the Barahona Center for the Study of Books in Spanish for Children and Adolescents at the University of California San Marcos (www.csusm.edu/csb), which contains lists of books in English about Latinos, as well as Spanish books.

Native American Literature

Almost from the moment that European explorers landed on this continent some 500 years ago, Native Americans have suffered at the hands of European Americans. Consequently, books written

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Go to the Conversations section of Chapter 11 in MyEducationKit to read the interview with Allen Say.

from a Native American perspective often focus on oppression and racism, ranging from historical novels, such as *Sweetgrass Basket* by Marlene Carvell, to contemporary novels, such as *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie. *Shin-Chi's Canoe* by Nicola I. Campbell, illustrated by Kim LaFave, is an example of these themes in picture books. Appreciation, celebration, and protection of nature—central tenets of Native American cultures—are other recurrent themes in this body of literature. Examples are *Buffalo Song* by Joseph Bruchac, illustrated by Bill Farnsworth, and *The Birchbark House* by Louise Erdrich.

Although much has been written about Native Americans, relatively little has been written by members of this culture, such that this body of literature is dominated by outsider perspectives and problems of authenticity. Another imbalance is that the majority of books published continue to be traditional literature and historical fiction, with few contemporary books to challenge stereotypes of Native Americans as existing “long ago.” A further issue is that many tribal nations have few or no children's books available about their specific nation, while others, such as the Navajos, have a larger body of work. Small press publishers specializing in literature by Native Americans may help to change these imbalances.

Native Americans who are known for their children's books include Cynthia Leitich Smith for her novels, Joseph Bruchac for his historical and realistic novels and retold stories, Tim Tingle for his retold stories, and S. D. Nelson and Shonto Begay for their illustrations. Examples are *Rain Is Not My Indian Name* by Cynthia Leitich Smith, *Hidden Roots* by Joseph Bruchac, and *Crossing Bok Chitto* by Tim Tingle, illustrated by Jeanne Rorex Bridges.

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Go to the Conversations section of Chapter 11 in MyEducationKit to read the interview with Joseph Bruchac.

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Go to Activity 2 in the Assignments and Activities section of Chapter 11 in MyEducationKit; complete the activity on evaluating and selecting Native American literature.

Religious Cultures Literature

As the mainstream religious culture in the United States, Christianity dominates children's books. Books that portray other religious cultures in the United States, including Buddhist, Hindu, Jewish, and Muslim cultures, are difficult to find. Good, contemporary children's fiction set within the context of a religious culture and written from the perspective of a member of that religion is especially scarce. An example is Asma Mobin-Uddin's *My Name Is Bilal*, a picture book for older readers illustrated by Barbara Kiwak, which explores fitting into the U.S. mainstream while remaining true to one's Islamic culture and heritage. Nonfiction and folklore on the subject of religion are somewhat more plentiful. Author-illustrator Demi, for example, is known for her picture book biographies and story collections about Buddha and Muhammed.

The body of Jewish children's literature is by far the largest produced by any nonmainstream religious culture in this country and mainly focuses on the Jewish Holocaust in Europe during the 1930s and 1940s. The prejudice and cruelty that led to the Holocaust and the death camps are recurring themes in both fiction and nonfiction for older readers. Since many Jewish people immigrated to the United States as the Nazi threat grew in Europe, much Holocaust literature has been written by eyewitnesses or by those whose relatives were victims. Examples are *Thanks to My Mother* by Schoschana Rabinovici and *Always Remember Me* by Marisabina Russo.

Illustrated Jewish folktales offer excellent, witty stories of high literary quality to complement the strong information books about Jewish holidays and traditions. One major concern is the lack of picture books and novels reflecting contemporary Jewish-American experiences, although a few are emerging, such as *I Wanna Be Your Shoebox* by Cristina García.

The Jewish community has produced a number of excellent authors and illustrators of children's books. Literary creativity is promoted through two book award programs: the National Jewish Book Awards and the Association of Jewish Libraries' Sydney Taylor Awards for children's and young adult literature.

Bilingual Literature

Bilingual books provide the text in two languages, frequently English/Spanish to reflect the rapid growth of the Latino population in the United States. Picture books and shorter chapter books predominate, since longer books in two languages would be bulky and costly and are not generally useful for advanced readers. These books, if well done, are helpful to children in ESOL/ELL and world language programs. They also provide a way to value and maintain literacy in a child's first language. However, not all bilingual books have artful or even accurate translations, so careful selection is advisable. The concept book *My Colors, My World/Mis colores, mi mundo* by Maya Christina González involves a child's search for the colors hidden in her desert environment through poetic text in English and Spanish. Bilingual books reflecting Asian languages, particularly Japanese and Chinese, are also being published.

International Literature

Historical Overview of International Literature

Much of the children's literature that was available in the United States during the seventeenth, eighteenth, nineteenth, and early twentieth centuries came from Europe. These early children's books are an important part of our cultural heritage, but we seldom think of the fact that they were originally published in other countries and languages. They are so familiar that we consider them our children's classics, and indeed they have become so. The accompanying Milestones feature lists a sampling of international children's classics published from the end of the seventeenth century up to World War II.

With the rapid growth in the U.S. children's book field in the twentieth century, the flow of books from other countries became overshadowed by large numbers of U.S. publications. In addition, during World War II, little cultural exchange occurred across international borders. The end of World War II saw a change in the international mood, and two develop-

ments occurred that had far-reaching effects on the children's book field: (1) children's books in translation began to be published in unprecedented numbers and (2) the international children's book field was established. Prominent features of the international children's book field include:

- The International Board on Books for Young People (www.ibby.org), an organization involving people from many nations who are involved in all aspects of the children's book field. The U.S. affiliate organization is the United States Board on Books for Young People (www.usbby.org).

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Go to Activity 3 in the Assignments and Activities section of Chapter 11 in MyEducationKit; complete the activity on examining award-winning international books.

Excellent International Literature to READ ALOUD

Boyce, Frank Cottrell. *Millions*. Ages 11–14. England.
 Carmi, Daniella. *Samir and Yonatan*. Ages 9–12. Israel.
 Chen, Zhiyuan. *Guji, Guji*. Ages 5–8. Taiwan.
 Dowd, Siobhan. *The London Eye Mystery*. Ages 8–11. U.K.
 Goscinny, René. *Nicholas*. Illustrated by Jean Jacques Sempé. Ages 9–12. France.
 Graham, Bob. "Let's Get a Pup!" *Said Kate*. Ages 3–8. Australia.
 Skármeta, Antonio. *The Composition*. Illustrated by Alfonso Ruano. Ages 8–12. Venezuela.
 Valckx, Catharina. *Lizette's Green Sock*. Ages 3–6. France.
 Wild, Margaret. *Fox*. Illustrated by Ron Brooks. Ages 6–8. Australia.
 Yumoto, Kazumi. *The Friends*. Ages 10–14. Japan.

- Book award programs, the most prominent of which are the Hans Christian Andersen Award and the Batchelder Award. (See Appendix A.)
- A biennial IBBY world congress and a biennial USBBY conference.
- A journal, *Bookbird: Journal of International Children's Literature*.

We are all citizens of an ever-changing world. Our lives are going global, connected by the stories we share across cultures. International literature immerses children in stories to gain insights into how people live, think, and feel in other times and places. We need to promote more literary exchanges with countries whose bodies of literature are growing rapidly to bring more of the world's best literature to our children's attention. We also must encourage the development of stronger literature from countries that have not had the resources to support the writing and publication of their own national literature.

International Literature by World Regions

The international books that are most often available in the United States have been and continue to be books from other English-speaking countries. The largest numbers come from Great Britain, Australia, and Canada. Although the books do not require translation, they are often published in the United States with changes in spelling, character and place names, and sometimes titles and cover illustrations. The major awards and award winners from English-speaking countries are listed in Appendix A.

Translated books come to the United States from around the world, but the largest numbers come from Western Europe. Today, many books come from Sweden, Norway, Denmark, Switzerland, the Netherlands, Germany, France, and Belgium. A few books come from Italy and Spain. An example from Sweden is *In Ned's Head* by Anders Jacobsson and Sören Olsson.

Most translated children's books from the Middle East are novels for middle-graders or young adults and come to the United States from Israel. Books from or set in other countries in this region—such as *Tasting the Sky* by Ibtisam Barakat, set in Palestine, and *Persepolis* by Marjane Satrapi, set in Iran—are all the more welcome for their rarity.

MILESTONES

in the Development of International Children's Literature

Date	Event	Significance
1657	<i>Orbis Pictus</i> by John Amos Comenius	Earliest nonfiction picture book
1697	<i>Tales of Mother Goose</i> by Charles Perrault	Earliest folktales from France
1719/1726	<i>Robinson Crusoe</i> by Daniel Defoe and <i>Gulliver's Travels</i> by Jonathan Swift	Two early adult adventure books from England adopted by children
1812	<i>Nursery and Household Tales</i> by Jakob and Wilhelm Grimm	Traditional folktales from Germany
1836	<i>Fairy Tales</i> by Hans Christian Andersen	Early modern folktales from Denmark
1846	<i>Book of Nonsense</i> by Edward Lear	Early humorous poetry from England
1865	<i>Alice's Adventures in Wonderland</i> by Lewis Carroll	Classic English modern fantasy
1880	<i>Heidi</i> by Johanna Spyri	Early realistic story from Switzerland
1881	<i>The Adventures of Pinocchio</i> by Carlo Collodi	Modern fantasy from Italy
1883	<i>Treasure Island</i> by Robert Louis Stevenson	Adventure tale by a Scottish author
1885	<i>A Child's Garden of Verses</i> by Robert Louis Stevenson	Classic collection of Golden Age poems from England
1894	<i>The Jungle Book</i> by Rudyard Kipling	Animal stories set in India by an English author
1901	<i>The Tale of Peter Rabbit</i> by Beatrix Potter	Classic English picture book
1906	<i>The Wonderful Adventures of Nils</i> by Selma Lagerlöf	A fantasy trip around Sweden
1908	<i>The Wind in the Willows</i> by Kenneth Grahame	Animal fantasy from England
1908	<i>Anne of Green Gables</i> by Lucy Maud Montgomery	Realistic family story from Canada
1926	<i>Winnie-the-Pooh</i> by A. A. Milne	Personified toy story from England
1928	<i>Bambi</i> by Felix Salten	Personified deer story from Germany
1931	<i>The Story of Babar</i> by Jean de Brunhoff	Personified elephant story from France
1945	<i>Pippi Longstocking</i> by Astrid Lindgren	Classic fantasy from Sweden

Translated children's literature from Asia originates mostly in Japan, but books from Korea, China, and Taiwan are increasingly available. Japan and Korea have a sophisticated field of book illustrating, and many beautifully illustrated picture books are making their way into the U.S. market. An example from South Korea is *While We Were Out* by Ho Baek Lee.

African nations, with the exception of the Republic of South Africa, have produced little children's literature that has been exported to the United States. The reasons for this are many,

Notable Authors and Illustrators
of International Literature

David Almond, British Carnegie Medal-winning author of novels often described as magical realism. *Skellig; Kit's Wilderness*. www.davidalmond.com

Anthony Browne, British author/illustrator whose stark surrealism reveals modern social ills. *Voices in the Park; Little Beauty*.

Mem Fox, Australian author of picture storybooks for beginning readers. *Wilfrid Gordon McDonald Partridge; Ten Little Fingers and Ten Little Toes*. www.memfox.com

Cornelia Funke, German author of award-winning fantasy novels, including the Inkheart trilogy. *The Dragon Rider; The Thief Lord*. www.corneliafunke.de/en

Bob Graham, Australian author and illustrator of whimsical picture books. *How to Heal a Broken Wing*.

Emily Gravett, British author and illustrator of award-winning picture books full of intricate details and dry humor. *Little Mouse's Big Book of Fears; Wolves*. www.emilygravett.com

Beverley Naidoo, South African author and Carnegie Medalist whose novels deal with the ef-

fects of political injustice on children. *The Other Side of Truth; Burn My Heart*. www.beverleynaidoo.com

Philip Pullman, British creator of His Dark Materials trilogy, comprised of *The Golden Compass, The Subtle Knife*, and *The Amber Spyglass*. www.philip-pullman.com

J. K. Rowling, British author of the best-selling series about Harry Potter, a child wizard. *Harry Potter and the Sorcerer's Stone* and its sequels. www.jkrowling.com

Shaun Tan, Malaysian-Australian author and illustrator who explores social and political issues through surreal, dreamlike imagery. *The Arrival; Tales from Outer Suburbia*. www.shauntan.net

Margaret Wild, Australian author of picture books about friendship and its power to heal. *Fox; The Very Best of Friends*.

Tim Wynne-Jones, Canadian author of humorous and suspenseful novels for middle-graders and young adults. *The Maestro; Rex Zero, King of Nothing*. www.timwynne-jones.com

but the most influential one is that of economics. Publishing books is expensive, especially in full color; therefore, the publishing industry is not firmly established in these countries. Books of realistic fiction in which contemporary life in an African country is portrayed are rare. Beverley Naidoo's *The Other Side of Truth*, for example, is set in Nigeria, then London, and addresses political persecution.

One of the challenges for those who work with children is combating the ignorance that is at the root of racial, cultural, and religious prejudice and intolerance. Children's literature, particularly the rich multicultural and international selections that are currently available, is a powerful tool in this effort, for it shows that the similarities between all people are much more fundamental than the differences. We are connected by a shared humanity and by the uniqueness that each culture contributes to a richly diverse world. Children need to find their own lives reflected within a book as well as imagine cultural ways of living and thinking beyond their own. Integrating a literature that is multicultural and intercultural into classrooms builds bridges of understanding across cultures.

Issues & Topics for FURTHER INVESTIGATION

- Select a minority group whose perspectives have been omitted or inadequately covered in the study of U.S. history. Examples include Native Americans and their forced removal to reservations in the 1800s, Japanese Americans and their internment in prison camps during World War II, and Chinese Americans and their role in the construction of the transcontinental railroad in the 1860s. Read several works of age-appropriate historical fiction or nonfiction about that era written from the perspective of that group. Discuss how including these books in the study of U.S. history is likely to change students' understanding of the particular historical era.
- Choose a global issue, such as violence, conservation, child labor, or hunger, and pull together a text set of ten to fifteen books that explore this issue across multiple cultures. Compare the various perspectives on this issue from these different cultures.
- Select a country or region outside the United States that you will likely have to teach about. Compile an annotated bibliography of ten to twenty children's books, both fiction and nonfiction, that could promote interest in and help young people learn more about the country or region.

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Recommended Multicultural Books

Ages refer to approximate interest levels.

(PI) Picture book

(COL) Short story collection

African-American Literature

- Aston, Dianna H. *The Moon over Star*. Illustrated by Jerry Pinkney. Dial, 2008. (PI) Ages 5-8.
- Bridges, Ruby, and Margo Lundell, editors. *Through My Eyes*. Scholastic, 1999. Ages 9-15.
- Bryan, Ashley. *Ashley Bryan: Words to My Life's Song*. Photographs by Bill McGuinness. Atheneum, 2009. (PI) Ages 8-12.
- . *Beautiful Blackbird*. Atheneum, 2003. (PI) Ages 5-8.
- Cline-Ransome, Lesa. *Satchel Paige*. Illustrated by James Ransome. Simon & Schuster, 2000. Ages 7-10. (Also a biography.)
- Curtis, Christopher Paul. *Elijah of Buxton*. Scholastic, 2007. Ages 9-12.
- English, Karen. *Hot Day on Abbott Avenue*. Illustrated by Javaka Steptoe. Clarion, 2004. (PI) Ages 5-8.
- Fradin, Dennis Brindell, and Judith Bloom Fradin. *Ida B. Wells: Mother of the Civil Rights Movement*. Clarion, 2000. Ages 10-16. (Also a biography.)
- Grimes, Nikki. *Bronx Masquerade*. Dial, 2002. Ages 12-18.
- . *Danitra Brown, Class Clown*. Illustrated by E. B. Lewis. HarperCollins, 2005. (PI) Ages 7-10.
- Hamilton, Virginia. *Many Thousand Gone: African Americans from Slavery to Freedom*. Illustrated by Leo and Diane Dillon. Random, 1992. Ages 10-14.
- . *The People Could Fly: The Picture Book*. Illustrated by Leo and Diane Dillon. Knopf, 2004. (PI) Ages 11-15.
- Howard, Elizabeth Fitzgerald. *Virgie Goes to School with Us Boys*. Illustrated by E. B. Lewis. Simon & Schuster, 2000. (PI) Ages 6-9.
- Hudson, Wade, and Cheryl W. Hudson, compilers. *In Praise of Our Fathers and Our Mothers: A Black Family Treasury of Outstanding Authors and Artists*. Just Us Books, 1997. Ages 9-14.
- Johnson, Angela. *Heaven*. Simon & Schuster, 1998. Ages 12-16.
- . *Tell Me a Story, Mama*. Illustrated by David Soman. Scholastic, 1992. (PI) Ages 3-7.
- Lester, Julius. *Day of Tears: A Novel in Dialogue*. Hyperion, 2005. Ages 12-14.
- . *John Henry*. Illustrated by Jerry Pinkney. Dial, 1994. (PI) Ages 7-10.
- Levine, Ellen. *Henry's Freedom Box*. Illustrated by Kadir Nelson. Scholastic, 2007. (PI) Ages 5-8.
- McKissack, Patricia. *Goin' Someplace Special*. Illustrated by Jerry Pinkney. Scholastic, 2001. (PI) Ages 6-9.
- . *Porch Lies: Tales of Slicksters, Tricksters, and Other Wily Characters*. Illustrated by André Carrilho. Schwartz & Wade, 2006. (PI) Ages 7-10.
- Myers, Walter Dean. *Malcolm X: A Fire Burning Brightly*. Illustrated by Leonard Jenkins. HarperCollins, 2000. (PI) Ages 7-11. (Also a biography.)
- . *Scorpions*. Harper, 1988. Ages 9-12.
- Nelson, Kadir. *We Are the Ship: The Story of Negro League Baseball*. Jump at the Sun/Hyperion, 2008. (PI) Ages 7-10.
- Nelson, Marilyn. *Carver: A Life in Poems*. Front Street, 2000. Ages 12-15. (Also a biography.)
- Nolen, Jerdine. *Thunder Rose*. Illustrated by Kadir Nelson. Harcourt, 2003. (PI) Ages 5-8.

- Pinkney, Andrea D. *Boycott Blues: How Rosa Parks Inspired a Nation*. Illustrated by Brian Pinkney. Greenwillow, 2008. (PI) Ages 5–8.
- Shange, Ntozake. *Coretta Scott*. Illustrated by Kadir Nelson. Amistad, 2009. (PI) Ages 5–8.
- Taylor, Mildred. *Roll of Thunder, Hear My Cry*. Dial, 1976. Ages 9–12.
- Thomas, Joyce Carol. *The Blacker the Berry: Poems*. Illustrated by Floyd Cooper. Joanna Cotler Books, 2008. (COL) Ages 5–8.
- Weatherford, Carole Boston. *Becoming Billie Holiday*. Illustrated by Floyd Cooper. Wordsong, 2008. Ages 12–15.
- Wiles, Deborah. *Freedom Summer*. Illustrated by Jerome Lagarrigue. Atheneum, 2001. (PI) Ages 7–10.
- Woodson, Jacqueline. *Feathers*. Putnam, 2007. Ages 11–14.
- . *Locomotion*. Putnam, 2003. Ages 9–12.
- . *Miracle's Boys*. Putnam, 2000. Ages 10–16.
- . *The Other Side*. Illustrated by E. B. Lewis. Putnam, 2001. (PI) Ages 5–8.
- . *Show Way*. Illustrated by Hudson Talbott. Putnam, 2005. (PI) Ages 7–12.

Asian/Pacific-American Literature

- Barasch, Lynne. *Hiroshi's Hands*. Lee & Low, 2007. (PI) Ages 5–8. (Japanese-American)
- Brown, Jackie. *Little Cricket*. Hyperion, 2004. Ages 11–14. (Hmong)
- Budhos, Marina. *Ask Me No Questions*. Atheneum, 2006. Ages 10–14. (Bangladeshi-American)
- Cha, Dia. *Dia's Story Cloth: The Hmong People's Journey to Freedom*. Stitchery by Chue and Nhia Thao Cha. Lee & Low, 1996. (PI) Ages 8–11. (Hmong)
- Crowe, Ellie. *Surfer of the Century: The Life of Duke Kahanamoku*. Illustrated by Richard Waldrep. Lee & Low, 2007. (PI) Ages 8–11. (Hawaiian)
- Gilmore, Rachna. *A Gift for Gita*. Illustrated by Alice Priestley. Tilbury, 2002. (PI) Ages 6–9. (Indian-Canadian)
- Heo, Yumi. *Ten Days and Nine Nights: An Adoption Story*. Schwartz & Wade, 2009. (PI) Ages 5–8. (Korean-American)
- Kadohata, Cynthia. *Kira-Kira*. Atheneum, 2004. Ages 11–14. (Japanese-American)
- . *Weedflower*. Atheneum, 2006. Ages 11–14. (Japanese-American)

- Krishnaswami, Uma. *Chachaji's Cup*. Illustrated by Sumeeya Sitaraman. Children's Book Press, 2003. (PI) Ages 5–9. (Indian-American)
- Lin, Grace. *The Year of the Dog*. Little Brown, 2006. Ages 8–11. (Taiwanese-American)
- Look, Lenore. *Henry's First-Moon Birthday*. Illustrated by Yumi Heo. Atheneum, 2001. (PI) Ages 4–8. (Chinese-American)
- . *Ruby Lu: Empress of Everything*. Atheneum, 2006. Ages 6–9. (Chinese-American)
- . *Uncle Peter's Amazing Chinese Wedding*. Illustrated by Yumi Heo. Atheneum, 2006. (PI) Ages 5–8. (Chinese-American)
- Ly, Many. *Roots and Wings*. Delacorte, 2008. Ages 12–16. (Cambodian-American)
- Mochizuki, Ken. *Baseball Saved Us*. Illustrated by Dom Lee. Lee and Low, 1993. (PI) Ages 7–10. (Japanese-American)
- Na, An. *A Step from Heaven*. Front Street, 2001. Ages 13–18. (Korean-American)
- Park, Linda Sue. *Keeping Score*. Clarion, 2008. Ages 9–12. (Korean-American)
- . *Project Mulberry*. Clarion, 2005. Ages 10–14. (Korean-American)
- Salisbury, Graham. *Night of the Howling Dogs*. Wendy Lamb Books, 2007. Ages 8–11. (Hawaiian)
- Say, Allen. *Grandfather's Journey*. Houghton, 1993. (PI) Ages 7–9. (Japanese-American)
- . *Tea with Milk*. Lorraine/Houghton, 1999. (PI) Ages 6–9. (Japanese-American)
- Sheth, Kashmira. *Blue Jasmine*. Hyperion, 2004. Ages 11–14. (Indian-American)
- Strom, Yale. *Quilted Landscape: Conversations with Young Immigrants*. Simon & Schuster, 1996. Ages 11–14. (Varied cultures)
- Uchida, Yoshiko. *Journey to Topaz*. Scribner's, 1971. Ages 9–12. (Japanese-American)
- Wong, Janet S. *Alex and the Wednesday Chess Club*. Illustrated by Stacey Schuett. M. K. McElderry, 2004. (PI) Ages 5–8. (Chinese-American)
- Yep, Laurence. *Dragon's Gate*. HarperCollins, 1993. Ages 12–14. (Chinese-American)
- . *Dragonwings*. Harper, 1975. Ages 9–12. (Chinese-American)
- Young, Ed. *My Mei Mei*. Philomel, 2006. (PI) Ages 4–7. (Chinese-American)

Latino Literature

- Ada, Alma Flor. *I Love Saturdays y Domingos*. Illustrated by Elivia Savadier. Atheneum, 2002. (PI) Ages 4–8. (Mexican-American)
- Ancona, George. *Barrio: José's Neighborhood*. Harcourt, 1998. Ages 6–9.
- . *Capoeira: Game! Dance! Martial Art!* Lee & Low, 2007. Ages 10–14. (Brazilian-American)
- . *Fiesta U.S.A.* Lodestar, 1995. Ages 8–10.
- Canales, Viola. *The Tequila Worm*. Random, 2005. Ages 12–15. (Mexican-American)
- Freedman, Russell. *In the Days of the Vaqueros: America's First True Cowboys*. Clarion, 2001. Ages 10–14. (Mexican-American)
- González, Lucia M. *The Storyteller's Candle*. Illustrated by Lulu Delacre. Children's Books Press, 2008. (PI) Ages 5–8. (Puerto Rican-American)
- Hayes, Joe. *Dance, Nana, Dance/Baila, Nana, baila: Cuban Folktales in English and Spanish*. Illustrated by Mauricio Trenard Sayago. (COL) Ages 8–11. (Cuban-American)
- Jaramillo, Ann. *La línea*. Roaring Brook, 2006. Ages 11–15. (Mexican-American)
- Jiménez, Francisco. *The Circuit: Stories from the Life of a Migrant Child*. Houghton, 1999. (COL) Ages 10–14. (See also *Breaking Through and Reaching Out*.)
- . *La mariposa*. Illustrated by Simón Silva. Houghton, 1998. (PI) Ages 8–11. (Mexican-American)
- Joseph, Lynn. *The Color of My Words*. HarperCollins, 2000. Ages 10–14. (Dominican)
- Mora, Pat. *Doña Flor*. Illustrated by Raúl Colón. Knopf, 2005. (PI) Ages 5–8. (Mexican-American)
- . *Tomás and the Library Lady*. Illustrated by Raúl Colón. Knopf, 1997. (PI) Ages 6–8. (Mexican-American)
- Morales, Yuyi. *Just a Minute*. Chronicle Books, 2003. (PI) Ages 5–8. (Mexican-American)
- . *Just in Case*. Roaring Brook Press, 2008. (PI) Ages 5–8. (Mexican-American)
- Resau, Laura. *What the Moon Saw*. Delacorte, 2006. Ages 11–15. (Mexican-American)
- Ryan, Pam Muñoz. *Becoming Naomi León*. Scholastic, 2004. Ages 11–15. (Mexican-American)
- Soto, Gary. *Chato and the Party Animals*. Illustrated by Susan Guevara. Putnam, 2000. (PI) Ages 5–8. (Mexican-American)

- . *Fearless Fernie: Hanging Out with Fernie and Me: Poems*. Illustrated by Regan Dunnick. Putnam, 2002. (COL) Ages 10–14. (Mexican-American)
- Veciana-Suarez, Ana. *Flight to Freedom*. Orchard, 2002. Ages 12–14. (Cuban-American)

Native American Literature

- Alexie, Sherman. *The Absolutely True Diary of a Part-Time Indian*. Little, Brown, 2007. Ages 14–16. (Spokane/Coeur d'Alene)
- Ancona, George. *Mayeros: A Yucatec Maya Family*. Lothrop, 1997. Ages 7–11. (Mayan/Mexico)
- Begay, Shonto. *Ma'ii and Cousin Horned Toad*. Scholastic, 1992. (PI) Ages 6–9. (Diné/Navajo)
- Bruchac, Joseph. *Buffalo Song*. Illustrated by Bill Farnsworth. Lee & Low, 2008. (PI) Ages 8–11. (Nez Percé)
- . *Code Talker*. Dial, 2005. Ages 12–15. (Diné/Navajo)
- . *Crazy Horse's Vision*. Illustrated by S. D. Nelson. Lee & Low, 2000. (PI) Ages 6–10. (Lakota)
- . *Hidden Roots*. Scholastic, 2006. Ages 8–11. (Abenaki)
- . *Wabi: A Hero's Tale*. Dial, 2006. Ages 12–14.
- Campbell, Nicola I. *Shin-Chi's Canoe*. Illustrated by Kim LaFave. Greenwood, 2008. (PI) Ages 5–8. (Interior Salish/Métis/Canada)
- Carvell, Marlene. *Sweetgrass Basket*. Dutton, 2005. Ages 10–14. (Mohawk)
- Erdrich, Louise. *The Birchbark House*. Hyperion, 1999. Ages 8–12. (See also *The Game of Silence; The Porcupine Year*) (Ojibwe)
- Goble, Paul. *The Girl Who Loved Wild Horses*. Bradbury, 1978. (PI) Ages 6–8.
- Maher, Ramona. *Alice Yazzie's Year*. Illustrated by Shonto Begay. Tricycle, 2003. (PI) (Diné/Navajo)
- Medicine Crow, Joseph. *Counting Coup: Becoming a Crow Chief on the Reservation and Beyond*. National Geographic, 2006. Ages 10–14. (Absarokee)
- Messinger, Carla, & Susan Katz. *When the Shadbush Blooms*. Illustrated by David Kanietakeron Fadden. Tricycle, 2007. (PI) Ages 5–8. (Lenape)
- Nelson, S. D. *Quiet Hero: The Ira Hayes Story*. Lee & Low, 2006. (PI) Ages 8–11. (Pima)
- Nicholson, Caitlin Dale, & Leona Morin-Neilson. *Niwechihaw = I Help*. Illustrated by Caitlin Dale

- Nicholson. Groundwood, 2008. (PI) Ages 5–8. (Cree)
- Parsons-Yazzie, Evangeline. *Dzani Yazhi Naazbaa': Little Woman Warrior Who Came Home: A Story of the Navajo Long Walk*. Illustrated by Irving Toddy. Salina Bookshelf, 2005. (PI) Ages 8–11. (Diné/Navajo)
- Pitts, Paul. *Racing to the Sun*. HarperCollins, 1988. Ages 9–12. (Navajo)
- Smith, Cynthia Leitich. *Rain Is Not My Indian Name*. HarperCollins, 2001. Ages 10–14. (Muskogee)
- Tingle, Tim. *Crossing Bok Chitto: A Choctaw Tale of Friendship and Freedom*. Illustrated by Jeanne Rorex Bridges. Cinco Puntos, 2006. (PI) Ages 8–11. (Choctaw)

Religious Cultures Literature

- Bunting, Eve. *One Candle*. Illustrated by Wendy Popp. HarperCollins, 2002. (PI) Ages 6–9. (Jewish)
- Demi. *Buddha*. Henry Holt, 1996. (PI) Ages 5–8. (Buddhist)
- . *Muhammad*. M. K. McElderry, 2003. (PI) Ages 8–11. (Muslim)
- Ferber, Brenda. *Julia's Kitchen*. Farrar, 2006. Ages 10–14. (Jewish)
- García, Cristina. *I Wanna Be Your Shoebox*. Simon & Schuster, 2008. Ages 8–11. (Jewish)
- Geras, Adèle. *My Grandmother's Stories: A Collection of Jewish Folk Tales*. Illustrated by Anita Lobel. Knopf, 2003 (1990). (PI) Ages 8–10. (Jewish)
- Hershenhorn, Esther. *Chicken Soup by Heart*. Illustrated by Rosanne Litzinger. Simon & Schuster, 2002. (PI) Ages 4–7. (Jewish)
- Hesse, Karen. *The Stone Lamp: Eight Stories of Hanukkah through History*. Illustrated by Brian Pinkney. Hyperion, 2003. (COL) Ages 9–13. (Jewish)
- Kimmel, Eric A., reteller. *Gershon's Monster: A Story for the Jewish New Year*. Illustrated by Jon J. Muth. Scholastic, 2000. Ages 6–11. (Jewish) (legend)
- . *Wonders and Miracles: A Passover Companion*. Scholastic, 2004. (COL) Ages 11–14. (Jewish)
- Krishnaswami, Uma. *The Closet Ghosts*. Illustrated by Shiraaz Bhabha. Children's Book Press, 2005. (PI) Ages 6–8. (Hindu)
- Lingen, Marissa. *The Jewish Americans*. Mason Crest, 2009. Ages 10–14. (Jewish)

- Littman, Sarah. *Confessions of a Closet Catholic*. Dutton, 2005. Ages 10–14. (Jewish)
- Millman, Isaac. *Hidden Child*. Illustrated. Farrar, 2005. Ages 9–14. (Jewish)
- Mobin-Uddin, Asma. *The Best Eid Ever*. Illustrated by Laura Jacobsen. Boyds Mills, 2007. (PI) Ages 5–8. (Muslim)
- . *My Name Is Bilal*. Illustrated by Barbara Kiwak. Boyds Mills, 2005. (PI) Ages 9–12. (Muslim)
- . *A Party in Ramadan*. Illustrated by Laura Jacobsen. Boyds Mills, 2009. (PI) Ages 5–8. (Muslim)
- Nislick, June Levitt. *Zayda Was a Cowboy*. Jewish Publication Society, 2005. Ages 9–13. (Jewish)
- Rabinovici, Schoschana. *Thanks to My Mother*. Penguin, 1988. Ages 10–14. (Jewish)
- Rocklin, Joanne. *Strudel Stories*. Delacorte, 1999. Ages 7–12. (Jewish)
- Rubin, Susan Goldman. *Fireflies in the Dark: The Story of Friedl Dicker-Brandeis and the Children of Terezin*. Holiday, 2000. (PI) Ages 11–14. (Jewish)
- Russo, Marisabina. *Always Remember Me: How One Family Survived World War II*. Atheneum, 2005. (PI) Ages 8–11. (Jewish)
- Schmidt, Gary. *Mara's Stories: Glimmers in the Darkness*. Holt, 2001. Ages 11–14. (Jewish)

Bilingual Literature

- Ada, Alma Flor. *Gathering the Sun: An Alphabet in Spanish and English*. Translated by Rosa Zubizarreta. Illustrated by Simón Silva. Lothrop, 1997. Ages 5–9. (Also a poetry book.) (English/Spanish)
- Alarcón, Francisco X. *Animal Poems of the Iguazú: Poems/Animalario del Iguazú: Poemas*. Illustrated by Maya Christina González. Children's Book Press, 2008. (COL) Ages 9–12. (English/Spanish)
- . *Poems to Dream Together/Poemas para soñar juntos*. Illustrated by Paula Barragán. Lee & Low, 2005. (COL) Ages 8–12. (English/Spanish)
- Anzaldúa, Gloria. *Friends from the Other Side/Amigos del otro lado*. Illustrated by Consuelo Mendez. Children's Book Press, 1993. (PI) Ages 6–9. (English/Spanish)
- Argueta, Jorge. *A Movie in My Pillow/Una película en mi almohada: Poems*. Illustrated by Elizabeth

- Gómez. Children's Book Press, 2001. (PI) Ages 8–12. (Also a poetry book.) (English/Spanish)
- Brown, Mónica. *Pelé, King of Soccer/Pelé, el rey del fútbol*. Translated by Fernando Gayesky. Illustrated by Rudy Gutierrez. Rayo, 2009. (PI) Ages 5–8. (English/Spanish)
- . *My Name Is Celia: The Life of Celia Cruz/Me llamo Celia: La vida de Celia Cruz*. Illustrated by Rafael López. Rising Moon, 2004. (PI) Ages 8–11. (English/Spanish)
- Carlson, Lori, editor. *Red Hot Salsa: Bilingual Poems on Being Young and Latino in the United States*. Henry Holt, 2005. (COL) Ages 10–14. (English/Spanish)
- Cohn, Diana. *¡Sí, se puede!/Yes, We Can!: Janitor Strike in L.A.* Translated by Sharon Franco. Illustrated by Francisco Delgado. Cinco Puntos, 2002. (PI) Ages 6–8. (English/Spanish)
- Colato Lainez, Rene. *Playing Lotería/El juego de la lotería*. Illustrated by Hill Arena. Luna Rising, 2005. (PI) Ages 5–8. (English/Spanish)
- Cumpiano, Ina. *Quinito, Day and Night/Quinito, día y noche*. Illustrated by José Ramírez. Children's Book Press, 2008. (PI) Ages 5–8. (English/Spanish)
- . *Quinito's Neighborhood/El vecindario de Quinito*. Illustrated by José Ramírez. Children's Book Press, 2005. (PI) Ages 4–7. (English/Spanish)
- Garza, Carmen Lomas, with Harriet Rohmer. *In My Family/En mi familia*. Edited by David Schecter. Translated by Francisco X. Alarcón. Children's Book Press, 1996. (PI) Ages 5–12. (English/Spanish)
- González, Maya Christina. *My Colors, My World/Mis colores, mi mundo*. Children's Book Press, 2007. (PI) Ages 5–8. (English/Spanish)
- Guy, Ginger Foglesong. *Siesta*. Illustrated by René King Moreno. Greenwillow, 2005. (PI) Ages 3–6. (Also a concept book.) (English/Spanish)
- Herrera, Juan Felipe. *Grandma and Me at the Flea/Los meros meros remateros*. Illustrated by Anita DeLucio-Brock. Children's Book Press, 2002. (PI) Ages 4–8. (English/Spanish)
- . *The Upside Down Boy/El niño de cabeza*. Illustrated by Elizabeth Gómez. Children's Book Press, 2000. (PI) Ages 8–11. (English/Spanish)
- Ho, Minfong. *Maples in the Mist: Children's Poems from the Tang Dynasty*. Illustrated by Jean and Mou-

- sien Tseng. Translated by Minfong Ho. Lothrop, 1996. Ages 8–14. (Also a poetry book.) (English/Chinese)
- Kitsao, Jay. *McHeshi Goes to the Market*. Illustrated by Wanjiku Mathenge. Jacaranda Designs, 1995. (PI) Ages 3–5. (English/Swahili) (See others in the McHeshi series.)
- Lee, Jeanne. *Song of Mu Lan*. Front Street, 1995. (PI) Ages 5–8. (English/Chinese)
- Lee-Tai, Amy. *A Place Where Sunflowers Grow*. Translated by Marc Akio Lee. Illustrated by Felicia Hoshino. Children's Book Press, 2006. (PI) Ages 5–8. (English/Japanese)
- MacDonald, Margaret Read. *The Girl Who Wore Too Much: A Folktale from Thailand*. Thai text by Supaporn Vathanaprida. Illustrated by Yvonne LeBrun Davis. August House, 1998. (PI) Ages 4–8. (English/Thai)
- Medina, Jane. *The Dream on Blanca's Wall/El sueño pegado en la pared de Blanca*. Illustrated by Robert Casilla. Boyds Mills/Wordsong, 2004. Ages 11–12. (English/Spanish)
- Nye, Naomi Shihab, editor. *The Tree Is Older Than You Are: A Bilingual Gathering of Poems and Stories from Mexico with Paintings by Mexican Artists*. Simon & Schuster, 1995. (COL) Ages 8–16. (English/Spanish)
- Pérez, Amada Irma. *My Diary from Here to There/Mi diario de aquí hasta allá*. Illustrated by Maya Christina González. Children's Book Press, 2002. (PI) Ages 8–10. (English/Spanish)
- Robles, Anthony. *Lakas and the Makibaka Hotel/Si Lakas at ang Makibaka Hotel*. Translated by Eloisa D. de Jesús. Illustrated by Carl Angel. Children's Book Press, 2006. Ages 7–9. (English/Tagalog)
- Shin, Sun Yung. *Cooper's Lesson*. Translated by Min Paek. Illustrated by Kim Cogan. Children's Book Press, 2004. (PI) Ages 5–8. (English/Korean)
- Song, Ha. *Indebted as Lord Chom: The Legend of the Forbidden Street/No nhu Chua Chom*. Illustrated by Ly Thu Ha. East West Discovery Press, 2006. (PI) Ages 5–8. (English/Vietnamese)
- Stewart, Mark, and Mike Kennedy. *Latino Baseball's Finest Fielders/Los más destacados guantes del béisbol latino*. Translated by Manuel Kalmanovitz. Millbrook, 2002. (COL) Ages 9–13. (English/Spanish) (See companion volume, *Latino Baseball's Hottest Hitters*, 2002.)

Tran, Truong. *Going Home, Coming Home/Ve Nha, Tham Que Huong*. Illustrated by Ann Phong. Children's Book Press, 2003. (PI) Ages 5–8. (English/Vietnamese)

Zepeda, Gwendolyn. *Growing Up with Tamales/Los tamales de Ana*. Translated by Gabriela Baeza Ventura. Illustrated by April Ward. Piñata Books, 2008. (PI) Ages 5–8. (English/Spanish)

Recommended International Books

Ages refer to approximate interest levels. Country of original publication is noted.

(PI) Picture .book

(COL) Short story collection

English Language Books

Ahlberg, Janet, and Allan Ahlberg. *Each Peach Pear Plum*. Viking, 1979. Ages 3–6. (U.K.)

———. *The Jolly Postman*. Little, Brown, 1986. Ages 5–8. (U.K.)

Alborough, Jez. *Fix-It Duck*. HarperCollins, 2002. (PI) Ages 2–5. (U.K.)

Asare, Meshack. *Sosu's Call*. Kane/Miller, 2002. (PI) Ages 6–9. (Ghana)

Baker, Jeannie. *Home*. Greenwillow, 2004. (PI) Ages 5–8. (Australia)

Barakat, Ibtisam. *Tasting the Sky: A Palestinian Childhood*. Farrar, 2007. Ages 10–14. (Palestine)

Base, Graeme. *The Water Hole*. Abrams, 2001. (PI) Ages 4–8. (Australia)

Bateson, Catherine. *Stranded in Boringsville*. Holiday House, 2005. Ages 10–14. (Australia)

Benjamin, Floella. *My Two Grannies*. Illustrated by Margaret Chamberlain. Francis Lincoln, 2008. (PI) Ages 6–9. (U.K.)

Boyce, Frank Cottrell. *Framed*. HarperCollins, 2006. Ages 11–14. Humorous. (U.K.)

———. *Millions*. HarperCollins, 2004. Ages 11–14. Humorous. (U.K.)

Briggs, Raymond. *The Snowman*. Random House, 1978. (PI) Ages 5–8. (U.K.)

Browne, Anthony. *Little Beauty*. Candlewick, 2008. (PI) Ages 5–8. (U.K.)

———. *Voices in the Park*. DK, 2001. (PI) Ages 8–11. (U.K.)

Brugman, Alyssa. *Being Bindy*. Delacorte, 2006. Ages 12–15. (Australia)

Burgess, Melvin. *Kite*. Farrar, 2000. Ages 12–16. (U.K.)

Child, Lauren. *I Will Never Not Ever Eat a Tomato*. Candlewick, 2000. (PI) Ages 3–8. (U.K.)

Clarke, Judith. *Kalpana's Dream*. Front Street, 2005. Ages 12–15. (Australia)

Colfer, Eoin. *Artemis Fowl*. Hyperion, 2001. Ages 10–12. (Ireland)

Crossley-Holland, Kevin. *The Seeing Stone*. Scholastic, 2001. Ages 10–15. (U.K.)

Daly, Niki. *Once Upon a Time*. Farrar, 2003. (PI) Ages 4–8. (South Africa)

———. *Where's Jamela?* Farrar, 2004. (PI) Ages 5–8. (South Africa)

Dhami, Narinder. *Bindi Babes*. Delacorte, 2004. Ages 11–14. Humorous. (U.K.)

Dowd, Siobhan. *The London Eye Mystery*. David Fickling, 2008. Ages 8–11. (U.K.)

Doyle, Brian. *Mary Ann Alice*. Douglas & McIntyre, 2002. Ages 9–13. (Canada)

Fensham, Elizabeth. *Helicopter Man*. Bloomsbury, 2005. Ages 12–14. (Australia)

Fine, Anne. *The Jamie and Angus Stories*. Illustrated by Penny Dale. Candlewick, 2002. Ages 7–9. (U.K.)

Foreman, Michael. *Saving Sinbad*. Kane/Miller, 2002. (PI) Ages 4–8. (U.K.)

Fox, Mem. *Ten Little Fingers and Ten Little Toes*. Illustrated by Helen Oxenbury. Harcourt, 2008. (PI) Ages 5–8. (Australia)

———. *Wilfrid Gordon McDonald Partridge*. Illustrated by Julie Vivas. Kane/Miller, 1985. (PI) Ages 5–8. (Australia)

French, Jackie. *Hitler's Daughter*. HarperCollins, 2003. Ages 9–12. (Australia)

Gardner, Lyn. *Into the Woods*. Illustrated by Mini Grey. David Fickling, 2007. (PI) Ages 8–11. (U.K.)

Gavin, Jamila. *Coram Boy*. Farrar, 2001. Ages 11–16. (U.K.)

Gay, Marie-Louise. *Caramba*. Anansi, 2005. (PI) Ages 5–8. (Canada)

Gilmore, Rachna. *A Group of One*. Holt, 2001. Ages 11–15. (Canada)

Gleeson, Libby. *Half a World Away*. Illustrated by Freya Blackwood. Scholastic, 2007. (PI) Ages 5–8. (Australia)

Graham, Bob. *How to Heal a Broken Wing*. Candlewick, 2008. (PI) Ages 5–8. (Australia)

———. *"Let's Get a Pup!" Said Kate*. Candlewick, 2003. (PI) Ages 3–8. (Australia)

Gravett, Emily. *Little Mouse's Big Book of Fears*. Simon & Schuster, 2008. (PI) Ages 5–8. (U.K.)

———. *Wolves*. Simon & Schuster, 2006. (PI) Ages 5–8. (U.K.)

Grey, Mini. *Traction Man Meets Turbodog*. Knopf, 2008. (PI) Ages 5–8. (U.K.)

Horacek, Petr. *Silly Suzy Goose*. Candlewick, 2006. (PI) Ages 4–6. (U.K.)

Horne, Constance. *The Tenth Pupil*. Ronsdale Press, 2001. Ages 8–11. (Canada)

Ibbotson, Eva. *Journey to the River Sea*. Illustrated by Kevin Hawkes. Dutton, 2001. Ages 9–12. (U.K.)

———. *The Star of Kazan*. Dutton, 2004. Ages 11–13. (U.K.)

Ihimaera, Witi. *Whale Rider*. Harcourt, 2003. Ages 12–15. (New Zealand)

King-Smith, Dick. *Lady Lollipop*. Illustrated by Jill Barton. Candlewick, 2001. (PI) Ages 8–11. (U.K.)

Little, Jean. *Willow and Twig*. Viking, 2003. Ages 11–14. (Canada)

Lester, Alison. *Are We There Yet? A Journey around Australia*. Kane/Miller, 2005. (PI) Ages 5–8. (Australia)

Lofthouse, Liz. *Ziba Came on a Boat*. Illustrated by Robert Ingpen. Kane/Miller, 2007. Ages 8–12. (PI) (Australia/Afghanistan)

Loyie, Larry, with Constance Brissenden. *As Long as the Rivers Flow*. Illustrated by Heather D. Holmlund. Douglas & McIntyre, 2002. (PI) Ages 8–12. (Canada)

Lunn, Janet. *Laura Secord: A Story of Courage*. Illustrated by Maxwell Newhouse. Tundra, 2001. Ages 9–12. (Canada)

Matas, Carol. *Sparks Fly Upward*. Clarion, 2002. Ages 9–13. (Canada)

McKay, Hilary. *Saffy's Angel*. McElderry, 2002. Ages 9–12. (U.K.)

Morpurgo, Michael. *Kensike's Kingdom*. Scholastic, 2003. Ages 8–11. (U.K.)

Murray, Martine. *The Slightly True Story of Cedar B. Hartley (Who Planned to Live an Unusual Life)*. Scholastic, 2003. Ages 9–13. (Australia)

Naidoo, Beverley. *Burn My Heart*. Amistad, 2009. Ages 10–14. (Kenya)

———. *The Other Side of Truth*. HarperCollins, 2001. Ages 10–15. (South Africa)

———. *Out of Bounds: Seven Stories of Conflict and Hope*. HarperCollins, 2003. Ages 10–14. (South Africa)

Nicholls, Sally. *Ways to Live Forever*. Scholastic, 2008. Ages 8–11. (U.K.)

Overend, Jenni. *Welcome with Love*. Illustrated by Julie Vivas. Kane/Miller, 2000. Ages 5–8. (Australia)

Parkinson, Siobhan. *Something Invisible*. Roaring Brook Press, 2006. Ages 10–13. (Ireland)

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