

Multicultural Picture Books

- Baer, Edith. *This is the way we eat our lunch: a book about children around the world*. New York: Scholastic, 1995. CL Pic Bae71t 1995
“The lively rhyme will appeal to a wide range of children, from toddlers who will relish the pictures to young students just beginning to savor the wider world.” (Booklist, Sept. 15, 1995)
- Baer, Edith. *This is the Way We go to School: a Book about Children Around the World*. New York: Scholastic, 1990. CL Pic Bae71t 1990
“The book's simplicity and upbeat mood will make it a good choice for preschool and primary grade teachers wanting to introduce children to the global village.” (Booklist, Oct. 1, 1990)
- Banks, Kate. *The cat who walked across France*. Frances Foster Books/Farrar, Straus and Giroux, 2004 CL Pic Ban57c 2004
“The unidentified French landmarks create a particular geography for the universally satisfying story. A map of the route taken appears on the back of the book jacket. Predictably, the house's new owners offer the feline a warm welcome. How could it be otherwise? Rich in theme and evocative in tone, the cat's quest will resonate with young readers.” (School Library Journal, March 1, 2004)
- Barber, Barbara E. *Allie's Basketball Dream*. New York: Lee & Low Books Inc., 1996. CL Pic Bar34a 1996
“Repeatedly told that "basketball's a boy's game," a girl's confidence falters and then rebounds in this encouraging tale. Allie tries out her brand-new basketball, a gift from her father, at a city playground. Although she wants to be a professional player, first she has to get the ball in, and not even her girlfriends want to play. Allie finally convinces one boy that girls can shoot hoops too, and her father returns just in time to see her make a perfect basket. Barber's (Saturday at the New You) message is deserving, if delivered with a heavy hand: the rebuffs Allie weathers are countless, and then applause is just as universal.” (Publishers Weekly)
- Battle-Lavert, Gwendolyn. *Papa's Mark*. New York: Holiday House, 2003. CL Pic Bat85p 2003
“Judicious use of light and shadow underscores the message of hope.” (Publishers Weekly, Feb. 09, 2004)
- Blacksheep, Beverly. *Baby Learns about Animals*. Arizona: Salina Bookshelf, Inc., 2003. CL Pic Bab90, 2003.
“Today Baby is outside helping feed the family animals. Baby gives oats to the horse and grains to the sheep. In this charming story, Baby also learns the names of animals.” (Barnes & Noble)

- Blacksheep, Beverly. *Baby Learns about Senses*. Salina Bookshelf, Inc., 2005. CL Pic Bab90, 2005. (Native American)
“As Baby helps Grandmother prepare supper, she experiences the various sights, sounds, tastes, smells, and textures that are associated with cooking.” (Barnes & Noble)
- Bower, Tamara. *How the Amazon Queen Fought the Prince of Egypt*. New York: Atheneum Books, 2005. CL Pic Bow47h 2005
“Bower provides detailed endnotes about the papyrus scroll from which this story comes, plus information about relevant myths and deities, as well as accessible explanations of the hieroglyphs and artistic symbols used. Because Bowers takes few liberties with translation, the narrative may at times feel stilted to readers; however, this is a strong introduction to ancient Egyptian culture and mythology with a message of equality as modern as they come.” (Publishers Weekly, May 9, 2005)
- Browne, Vee F. *The Stone Cutter & the Navajo Maiden*. Arizona: Salina Bookshelf, Inc., 2008. CL Pic Bro96s 2008
“This bilingual story introduces readers to an important artifact in Navajo culture, the metate, or grinding stone. Cinnibah, a motherless girl, accidentally breaks her heirloom metate while her father is away and sets off alone in search of someone who can fix it. On her daylong journey, she encounters a moccasin maker, a pottery maker, and finally a stonecutter, all of whom help her by using their skills.” (School Library Journal, Sep2008, Vol. 54, Issue 9)
- Bruchac, James & Bruchac Joseph. *Native American Games and Stories*. Colorado: Fulcrum Publishing, 2000. CL 796.08 Bru43n 2000
- Bruchac, Joseph. *Squanto's Journey: the Story of the First Thanksgiving*. Orlando: Harcourt, Inc., 2000. CL Pic Bru34s 2000
“When he was 24, an English captain abducted Squanto along with 20 of his tribesmen and took them to Spain to be sold as slaves. Spanish friars helped him escape to England where he learned the language and dreamed of going back to his native land. What distinguishes this first-person account is the authenticity of detail. In his author's note, Bruchac describes the research that he used to flesh out the story with dates and names.” (School Library Journal, Nov2000, Vol. 46, Issue 11)
- Brusca, María Cristina. *On the Pampas*. New York: H. Holt, 1991. CL Pic Bru8o 1991
“Good choice for teachers looking for multicultural materials as well as a solid story-hour offering.” (Booklist, March 1, 1991)
- Bunting, Eve. *How Many Days to America: A Thanksgiving Story*. New York: Clarion Books 1988. CL Pic Bun75h 1988
“Thanksgiving story that knows no season or race, but is for everyone all year 'round.” (Publisher's Weekly, Nov. 02, 1990)

- Bunting, Eve. *Walking to School*. New York: Clarion Books, 2008. CL Pic Bun85wa 2008
“Bunting addresses the complicated relations in Northern Ireland. Narrated by Allison, a Catholic, the story effectively captures the child's trepidation and confusion, particularly as she has learned that a favorite uncle has committed violent acts. A Protestant girl's act of kindness during her frightening walk to school leads her to conclude, "I think we could be friends... If the grownups would let us." The book does an excellent job of presenting the situation from a child's perspective without demonizing either side, but adults sharing it must be prepared for the inevitable questions as to why such tensions exist.” (School Library Journal, Sep2008, Vol. 54, Issue 9)
- Bunting, Eve. *Jin Woo*. New York: Clarion Books, 2001. CL Pic Bun85j 2001
“Story's emotional veracity will speak to any new sibling.” (School Library Journal, May 1, 2001.)
- Bunting, Eve. *Going Home*. New York: HarperCollins Publishers, 1996. CL Pic Bun75go 1996
“Veritable feast for the eyes, this South-of-the-border treat stirs the soul as well.” (Publishers Weekly, Sept. 23, 1996)
- Bunting, Eve. *My Special Day at Third Street School*. Pennsylvania: Boyds Mill Press, 2004. CL Pic Bun75m 2004
“Just as Amanda Drake inspires the children to use their imaginations and write stories, this delightful book will encourage readers to explore their own creativity.” (School Library Journal, March 1, 2004)
- Bunting, Eve. *Smoky Night*. Florida: Harcourt Brace & Company, 1994. CL PIC Bun75sn 1994
“The pictures are more arresting than appealing, but they invite discussion and will stimulate thoughtful responses to this quietly powerful story.” (School Library Journal, May 1, 1994)
- Burns, Khephra. *Mansa Musa*. Florida: Gulliver Books, 2001. CL Pic Bur67m 2001
“Exquisite, richly colored paintings illustrate this ambitious story about the Kingdom of Mali and one of its most notorious rulers. The epic follows the young Kakan from his village through a mystical coming-of-age quest that takes him across the desert, to distant kingdoms and cities, where he conquers demons both physical and spiritual, and finally returns to rule his homeland as a worldly hero. The story touches on discussion-friendly themes such as freedom, courage, self-knowledge, and personal responsibility.” (Booklist, Dec. 1, 2001)
- Castañeda, Omar S. *Abuela's Weave*. New York: Lee & Low Books, 1993. CL Pic Cas73a 1993
“Introduce various regions of Latin America to young listeners.” (Booklist, August 1, 1993)

Chanin, Michael. *Chief's Blanket*. California: H J Kramer Starseed Press, 1997. CL Pic Cha55c 1997

"When members of another tribe want to buy a warm and colorful blanket, the girl is chosen to weave it. While the work is progressing, she sees that her grandmother is having difficulty getting around, but the elderly woman reuses her help. When the blanket is finished, the girl decides not to sell it. Instead, with help from a friend, she trades it for a pair of horses to ease her grandmother's travels and plans to make a second blanket." (School Library Journal, Jul98, Vol. 44, Issue 7)

Global Fund For Children. *Global Babies*. Massachusetts: Charlesbridge Publishing, 2007. CL Pic Glo23 2007

"Attuned to its audience, the book's close-ups emphasize the children's faces and create a feeling of connection between subject and viewer. In an era when board books too often recycle picture book stories intended for older children, here's one that is just right for babies and toddlers." (Booklist, July 1, 2007)

Chinn, Karen. *Sam and the Lucky Money*. New York: Lee & Low Books, 1995. CL Pic Chi55s 1995

"Combine Chinatown's exotic setting with the universal emotions of childhood through expressive portraits of the characters." (School Library Journal, Dec. 1, 1995)

Choi, Sook Nyul. *Halmoni and the Picnic*. Boston: Houghton Mifflin Company, 1993. CL Pic Cho50h 1993

"Two months earlier, Yunmi's Halmoni, or grandmother, arrived from Korea to live with her family in New York. She is lonely, hesitant to speak English, and unused to American ways. Dugan's realistic, full-page full-color illustrations are set within borders reminiscent of the sick edgings on Oriental paintings." (School Library Journal, Nov93, Vol. 39 Issue 11)

Christiansen, C. B. *My mother's house, my father's house*. New York: Atheneum, 1989. CL Pic Chr57m

"How an unnamed little girl adapts to a joint-custody situation is Christiansen's timely theme. The child spends Monday through Thursday with her mother and Friday to Sunday with her father. The personality of each parent in the restructured family comes through clearly; Mother believes in exercise, while father likes books and having things neat. The parents are each supportive of the other's role, and while there is pointedly no interaction between them, they are respectful of one another. The child is more of an enigma; she appears to have adapted to the "welcome home" twice-a-week life-style and even expresses a desire for her own home as an adult, where both of her parents will be welcome. But what she really thinks is left open-ended, a device that could prompt discussion of children's own reactions." (Booklist, March 1, 1989)

Cisneros, Sandra. *Hairs/Pelitos*. Knopf: Random House, 1994. CL Pic Cis54h 1994

"This exuberant bilingual picture book, with eye-catching artwork, is an affectionate picture of familial love and a cozy bedtime book." (The Horn Book)

- Clark, Ann Nolan. *The Little Indian Basket Maker*. California: Melmont, 1957. CL Pic Cla741 1957.
- Clark, Ann Nolan. *In My Mother's House*. New York: Viking, 1963 CL Pic Cla74i 1963
“Told through the eyes of children, this collection of Pueblo Indian poems has been used in classrooms, reading programs, and with parents and children since it was first published in 1941. "A perfect picture book." (The Horn Book)
- Cooke, Trish. *So Much*. Massachusetts: Candlewick Press, 1994. CL Pic Co054s 1994 (African American)
“The rhythmic text and oversized format will make this a fun read-aloud.” (School Library Journal, Jan. 1, 1995)
- Cunnane, Kelly. *For You are a Kenyan Child*. New York: Atheneum Books for Young Readers, 2006. CL Pic Cun63f 2006 (African)
“A gentle story about family, responsibility, and a curious little boy.” (School Library Journal, Jan. 1, 2006)
- Diakite, Penda. *I Lost my tooth in Africa*. New York: Scholastic Press, 2006. CL Pic Dia55i 2006
(West African)
“Young readers may well be intrigued by how universal a milestone it is to lose a tooth, while learning the unique lifestyle of this warm and welcoming West African family.” (Publishers Weekly, Jan. 2, 2006)
- Dobrin, Arnold. *Josephine's Imagination*. New York: Scholastic, 1973. CL Pic Dob75j 1973
- Dooley, Norah. *Everybody Cooks Rice*. Minnesota: Carolrhoda Books, Inc., 1991. CL Pic Doo4e 1991
“Thornton's static illustrations, meanwhile, recall the false harmony of Sally, Dick and Jane. Recipes for the rice dishes are included, but most young readers will prefer to sink their teeth into a more highly seasoned story.” (Publishers Weekly, March 1, 1991)
- Dorros, Arthur. *Papa and Me*. New York: Harper Collins Publishers, 2008. CL Pic Dor76p 2008.
“A boy tells about a special day with his father, recounting their adventures from waking up in the morning until they arrive at Abuela and Abuelo's house in the evening. Most of the text is in English, with Papá speaking Spanish and the child restating his words in English or using his actions to convey his father's meaning.” (School Library Journal, May2008, Vol. 54, Issue 5)

- Elliot, Zetta. *Bird*. New York: Lee & Low Books, 2008. CL Pic Ell56b 2008.
 “An urban African-American boy transcends the loss of loved ones with help from a caring elderly mentor and from the sustaining ability to create art. Bird looks back and remembers his once-admired older brother Marcus's slow descent into drug addiction, expulsion from the family home, and ultimate death—a death that ostensibly led to the decline and death of his beloved grandfather as well... From a first-time author and illustrator comes a sad truth of contemporary life successfully leavened with hopeful optimism.” (School Library Journal, Oct2008, Vol. 54, Issue 10)
- English, Karen. *Hot Day on Abbot Avenue*. New York: Clarion Books, 2004. CL PIC Eng55h 2004 (African American)
 “The images are busy without being cluttered. English's simple narrative consists mostly of two to three sentences per page and ends on a gratifying note. This book cheerfully illustrates the significance of a short memory in a lasting friendship.” (School Library Journal, July 1, 2004)
- Friedman, Ina R. *How My Parents Learned to Eat*. Massachusetts: Houghton Mifflin, 1984. CL Pic Fri32h 1984
 “A charming story of East meets West.” (Booklist, Sept. 1, 1986)
- Goldin, Barbara Diamond. *The World's Birthday: a Rosh Hashanah Story*. California: Harcourt Brace Jovanovich, 1990. CL Pic Gol45w 1990
 “The simple story of Daniel's determination to plan a party, despite the skepticism of everyone he consults, receives exquisite elaboration through Winter's dappled watercolors. These intense paintings, artfully framed opposite each page of text, expand to a final double-page spread to celebrate the festive event. A warm and inviting present to readers.” (Booklist, Sept. 1, 1990)
- Gomi, Taro. *Everyone Poops*. New York: Kane/Miller Book Publishers, 1993. CL Pic Gom5e 1993
 “If kids are even more curious (and some are), the text informs them that when it comes to poop, there are "different shapes, different colors, even different smells.” (Booklist, May 15, 1993)
- Gonzalez, Maya Christina. *My Colors, My World: Mis Colores, Mi Mundo*. California: Children's Book Press, 2007. CL Pic Gon93m 2007 (Hispanic)
 “For children of other climates will insight curiosity about other places, and they will want to seek out the colors in their own surroundings.” (ForeWord Magazine, Nov. 1 2007)
- Gray, Nigel. *A Country Far Away*. New York: Orchard Books, 1989. CL Pic Gra9 1989
 “Unique among picture books, it avoids didacticism while joyfully celebrating the kinship of human cultures.” (Publishers Weekly, July 19, 1991)

- Grifalconi, Ann. *Osa's Pride*. Massachusetts: Little, Brown, 1989. CL Pic Gri32o 1989
"Characters and the pace of the telling invite them into this satisfying book." (School Library Journal, April 1, 1990)
- Grifalconi, Ann. *The Village of Round and Square Houses*. Massachusetts: Little, Brown, 1986. CL Pic Gri32v 1986. (African)
"Dynamic art re-creates the Cameroon hills of Central Africa." (Booklist, June 15, 1989)
- Hamilton, Virginia. *Drylongso*. California: Harcourt Brace Jovanovich, 1992. CL Pic Ham55d 1992
"Along with the insights, there is humor in the form of puns, jokes, and stories. Written in modified dialect, the language is vivid and poetic; however, the dialogue is a bit self-conscious at times, with clever turns of phrase that interrupt the flow and call attention to themselves. Pinkney's illustrations are exquisite, expressive, and perfectly in tune with the tone and spirit of the text. Despite the occasional seams, this is a fine book." (School Library Journal, Jan. 1, 1993)
- Hanson, Regina. *A Season for Mangoes*. New York: Clarion, 2005. CL Pic Han76s 2005
"Focus on the value of storytelling makes this a useful addition." (School Library Journal, May 1, 2005)
- Herron, Carolivia. *Nappy Hair*. New York: Knopf, 1997. CL Pic Her66n 1997 (African American)
"Have this unusual rhythmic book on hand for choral reading during Black History Month." (Booklist, Feb. 1, 1997)
- Hooks, Bell. *Skin Again*. New York: Hyperion, 2004. CL Pic Hoo57s 2004
"This is about skin color, but it's also about diversity within a group and within one child, and about finding the story inside the stereotype." (Booklist, Sept. 15, 2004)
- Howard, Elizabeth Fitzgerald. *Mac & Marie & the Train Toss Surprise*. New York: Four Wind Press, 1993. CL Pic How37m 1993
"Howard's evocative writing makes the ordinary act of catching fireflies imaginatively fresh and turns a conch shell into an exotic surprise. Her introduction adds a poignant note as readers learn that Mac's consuming dream to become a train engineer will never be realized because he is an African American boy at the turn of the century." (Booklist)

Howard, Elizabeth Fitzgerald. *Papa Tells Chita a Story*. New York: Simon & Schuster Books, 1995. CL Pic How37p 1995

“Chita, the little African American child growing up in turn-of-the-century Baltimore, is based on Howard's cousin; the incidents of the book also are based on fact. In an author's note that will interest adults, Howard amplifies the story as she explains how black citizens bravely served in the Spanish-American War, though "fighting for their country did not lead to glory." Cooper's softly focused paintings, rendered in oil wash on board, are a nice fit with the tall-tale aspects of the story. Chita may have grown up long ago, but the love and fun between father and daughter transcends the decades.” (Booklist, April 1, 1995)

Johnson, Angela. *One of Three*. New York: Orchard, 1991. CL Pic Joh57o 1991

“These paintings keep a strong focus on the sisters' reactions and ably convey the pleasure they take in each other's company and in their daily lives.” (Booklist, July 1, 1991)

Johnson, Angela. *Tell Me A Story, Mama*. New York: Orchard, 1989. CL Pic Joh57t 1989

“Johnson captures perfectly the way children make stories they love their own. Soman's lively, warm watercolors alternate between the bedtime rituals of the girl and her mother, and the loving vignettes from “Mama's” childhood. Parents and children who share this book may wish to begin their own brand of family storytelling.” (Publishers Weekly, Jan. 13, 1989)

Johnson, Angela. *The Leaving Morning*. New York: Orchard Books, 1992. CL Pic Joh57lm 1992

“Carefully portrayed faces capture feelings of anxiety, sadness and relief in their various expressions. This thoughtful picture book may well provide reassurance for parents and children facing a relocation.” (Publishers Weekly, Aug. 17, 1992)

Johnson, Angela. *When I am Old with You*. New York: Orchard Books, 1990 CL Pic Joh57w 1999 (African American)

“Recognizable to anyone who has ever shared the bond of family love Across generations” (School Library Journal, Sept. 1, 1990)

Johnson, Dolores. *Now Let Me Fly*. New York: Macmillan Books, 1993. CL Pic Joh61nl 1993

“While she has chosen not to depict the most brutal cruelties of slavery, the expressive faces of the characters vividly portray the harsh realities. Commissioned by the Children's Museum of San Diego, Johnson recounts the African American story with honesty and sensitivity. A compelling presentation that deserves space on library shelves.” (Booklist, Oct. 15, 1993)

Johnson, Dolores. *Papa's Stories*. New York: Macmillan, 1994. CL Pic Joh61p 1994 (African American)

“Purport to deal with “problems” were as sensitive and effective.” (School Library Journal, Sept. 1, 1994)

- Johnson, Dolores. *What will Mommy do when I'm at school?* New York: Macmillan Collier Macmillan, 1990. CL Pic Joh61w 1990 (African American)
"A fresh perspective on a familiar subject." (Publisher's Weekly, Aug. 10, 1998)
- Joose, Barbara. *Papa, Do You Love Me?* California: Chronicle Books, 2005. CL Pic Joo87p 2005
"Parents will snatch up this tender, reassuring book for bedtime read-alouds. Teachers of early elementary students may wish to use it as an introduction to the life of the Maasai." (School Library Journal, Aug. 1, 2005)
- Juster, Norton. *The Hello, Goodbye Window.* New York: Hyperion Books for Children, 2005. CL Pic Jus74h 2005
"Perfect for lap-sharing, this book will find favor with children and adults alike." (School Library Journal, March 1, 2005)
- Kurtz, Jane. *Faraway home.* California: Harcourt, 2000. CL Pic Kur89f 2000.
"Text and illustrations combine to immerse readers in the sights and sounds of the African homeland, and the beautifully crafted whole gives fresh meaning to the terms "family," "separation," and "home." (School Library Journal, April 1, 2000)
- Lee-Tai, Amy. *A Place Where Sunflowers Grow / Sabaku ni saita himawari.* California: Children's Book Press, 2006 CL Pic Lee80p 2006
"With its emphasis on the internees' dignity and feelings, offers the gentlest introduction to this tragic episode." (School Library Journal, Sept. 1, 2006)
- Leeuwen, Jean Van. *Papa and the Pioneer Quilt* New York: Dial, 2007. CL Pic Van54p 2007
"Bond's excellent illustrations, done in acrylics on watercolor paper, provide an ideal dreamy background for the story. The smooth first-person narrative, appealing dialogue, and sunny artwork vividly capture a child's experience in the early days of the United States." (School Library Journal, March 1, 2007)
- Lewin, Ted. *Market.* New York: Lothrop, Lee & Shepard Books, 1996. CL Pic Lew56m 1996
"Children will discover that buying and selling in a marketplace is not like a typical trip to the grocery store. The book is enjoyable and informative on its own, but it's also an appealing introduction to studying the countries included." (School Library Journal, June 1, 1996)
- McKissack, Pat. *The All-I'll-Ever-Want Christmas Doll.* New York: Schwartz & Wade Books, 2007. CL Pic Mck57a 2007
"McKissack's knack for combining historical detail with true-to-life family drama and language is shown to good effect, showcased beautifully by Pinkney's evocative watercolors, which give a real flavor of the time period. An author's note at the beginning gives the history of the story. Learning to appreciate what you have and to share what you get are two lessons that never go out of style." (School Library Journal)

- Mollet, Tololwa M. *My Rows and Piles of Coins*. New York: Clarion Books, 1999. CL Pic Mol54m 1999 (African American)
 “The characters shine in this well and simply told tale, with its neatly, but not too deeply, buried lesson.” (Kirkus Reviews, June 15, 1999)
- Morales, Yuyi. *Just a Minute: A Trickster Tale and Counting Book*. California: Chronicle Books, 2003. CL Pic Mor35j 2003 (Hispanic)
 “The tale is crisply narrated by the author whose native accent adds authenticity to the tale.” (School Library Journal, April 1, 2008)
- Perez, King L. *First Day in Grapes (Primer dia en las Uvas)* Lee & Low Books Inc. New York CL Pic Per49f 2002(Hispanic)
 “Chico and his family are portrayed with attractive Hispanic characteristics that are good role models for children to see. This book is recommended for migrant and bilingual programs and all libraries.” (Criticas, Jan. 1, 2005)
- Pinkney, Jerry. *Hans Christian Andersen: The Little Match Girl*. New York: Phyllis Fogelman Books, 1999. CL Pic And47lm 1999
 “Jerry Pinkney's adaptation of this story (Penguin Putnam, 1999) is more successful at creating a historical context in which contemporary children can imagine and empathize with the unfortunate young protagonist.” (School Library Journal, Oct. 1, 2002)
- Riecken, Nancy. *Today is the day*. Boston: Houghton Mifflin, 1996. CL Pic Rie35t 1996
 “In addition to the migrant-worker topic, the story's more general theme of having faith in parents is a universal one with which children will readily sympathize. Stock's watercolors are exuberant and poignant, helping readers to understand Yesenia's hopes and fears. A fine selection that should inspire discussion.” (School Library Journal, Aug. 1, 1998)
- Ringgold, Faith. *Dinner at Aunt Connie's house*. New York: Hyperion Books for Children, 1993. CL Pic Rin44d 1993
 “The colorful paintings have a sincerity and warmth that help support the message-driven text. In her afterword, Ringgold explains that the book is based on her 1986 story quilt, “The Dinner Quilt,” and she discusses the changes the original story underwent in being adapted for children.” (Booklist)
- Ringgold, Faith. *Tar Beach*. New York: Crown Publishers, Inc., 1991. CL Pic Rin45T 1991 (African American)
 “In capturing the euphoria of a child's dreams, and in its gentle reminder of the social injustices of the adult world, the book is both universal and contemporary.” (School Library Journal, Feb. 1, 1991)
- Roessel, Monty. *Kinaalda: A Navajo girl grows up*. Minnesota: Lerner Publications Company, 1993. CL 392 Roe77k 1993
 “The photographs, which are sharp and beautiful but not slick, are reminiscent of candid shots taken by a very good photographer at a family gathering.” (Booklist, Jan. 15, 1994)

Santiago, Chiori. *Home to Medicine Mountain*. California: Children's Book Press, 1998. CL Pic San85h1998

“Telling the story of illustrator Lowry's relatives who spent a year at a government-operated boarding school, Santiago provides a view of the often severe residential schools that separated Indian children from their parents and their traditional culture.” (Booklist, Aug. 1, 1998)

Say, Allen. *Emma's Rug*. Massachusetts: Houghton Mifflin Co., 1996. CL Pic Say11e 1996
“Every outsider will feel her lonely concentration and her strength.” (Booklist, Oct. 1, 1996)

Say, Allen. *Tea with Milk*. Massachusetts: Houghton Mifflin Co., 1999. CL Pic Say0t 1999
“Born in California to Japanese immigrants, Masako has a home life that's very Japanese, but outside her home she's "May" and all-American — a scenario captured in an illustration resembling a sepia-tinted photo. In it, she stands outside her house, an American flag flying in the doorway, her mother peering out from inside the house... Wearing a kimono, she seems bowed down with unhappiness, and young readers will commiserate — she misses fried chicken, has no friends, and has to go back to school all over again...” (Horn Book Magazine, Jul/Aug99, Vol. 75, Issue 4)

Say, Allen. *The lost lake*. Massachusetts: Houghton Mifflin Co., 1989. CL Pic Say00l 1989
“A wholly, satisfying story.” (School Library Journal, Dec. 1, 1989)

Smith, Cynthia Leitich. *Jingle dancer*. New York: Morrow Junior Books, 2000. CL Pic Smi82j 2000 (Native American)
“A welcome addition to stories about traditions passed down by the women of a culture” (School Library Journal, July 1, 2000)

“When his absent father returns home, 13-year-old C.J. (The Way a Door Closes [Holt 2003]) seethes with anger as the man tries to regain the family trust. Told in lyrical free verse and complemented by distinguished watercolor-and-ink paintings, C.J.'s road to forgiveness exemplifies the power of love.” (School Library Journal, Oct 2008 Curriculum Connections, Vol. 54)

Soto, Gary and Martinez, Ed. *Too Many Tamales*. New York: G.P Putnam's Sons, 1993. CL Pic Sot6t 1993
“Martinez's realistic, nicely composed paintings are glowing with light and life, while he reinforces the story with particularly expressive faces and gestures. This one should become a staple on the holiday menu.” (Kirkus Review, Sept. 1, 1993)

Stanley Fay. *The Last Princess: The Story of Princess Kaiulani of Hawaii*. New York: Four Winds Press. 1991. CL Biog Kai85s 1991
“The author's daughter, a veteran author and illustrator of the genre, contributes richly textured gouache paintings that convey the drama--and the sadness--of the tale.” (Publishers Weekly, March 15, 1991)

Tarpley, Natasha Anastasia. *I Love My Hair!* New York: Little, Brown and Company, 1998. CL Pic Tar75i 1998

“A young African-American girl describes the familiar mother-daughter nightly ritual of combing the tangles out of her hair. When she cries because it hurts, her sympathetic mother tells her how lucky she is to have such beautiful hair. Imaginatively, the woman goes on to say that she can spin it into a fine, soft bun or "plant rows of braids" along her scalp prompting her daughter to think of other wonderful things she likes about her hair” (School Library Journal, Feb98, Vol. 44, Issue 2).

Taylor, Debbie A. *Sweet Music in Harlem.* New York: Lee & Low Books Inc., 2004. CL Pic Tay56s 2004.

“This dazzling tale is filled with energy, rhythm, and style from its attention-grabbing cover to its satisfying ending. An author's note explains that an actual photograph of 57 jazz musicians taken in 1958 inspired the story; the photo is reproduced and all of the artists in it are identified.” (School Library Journal, Jul2004, Vol. 50, Issue 7)

Van Leeuwen, Jean. *Papa and the Pioneer Quilt.* New York: Dial Books for Young Readers CL Pic Van54p 2007 (American West)

“Effectively evoking the era and the evolving landscape-expansive plains, towering mountains, sprawling valleys, endless sky-Bond's sun-drenched acrylic paintings also convey the pluck of these multigenerational pioneers.” (Publishers Weekly, May 14, 2007)

Van West, Patricia E. *The Crab Man.* New York: Publishers Group West, 1998. CL Pic Van94c 1998.

“A thought-provoking picture-book debut for Van West, sure to spark lively discussion when shared.” (Booklist)

Vigil-Piñón, Evangelina. *Marina's muumuu.* Texas: Piñata Books, 2001. CL Pic Vig55m 2001

“This deceptively simple story reads as well in Spanish as it does in English-a smooth contemplative prose that calls up both the quiet of the islands and the busy, anticipatory swirl of the marketplace. Torrecilla's acrylic cartoon illustrations in bright, hot colors catch the eye and hold it, making this a good choice for group sharing.” (School Library Journal, Jan. 1, 2002)

Wiles, Deborah. *Freedom summer.* New York: Atheneum Books for Young Readers, 2001. CL Pic Wil47f 2001 (African American)

“The artist's close-up portraits of the boys' faces, as well as the body language of other characters, reinforce the narrative's powerful emotional pitch.” (Publishers Weekly, Dec. 04, 2000)

Woodson, Jacqueline. *Visiting day*. New York: Scholastic Press, 2002. CL Pic Woo38v 2002
“Told completely from a child's perspective, the narrative makes no judgment about what Daddy did or why he's incarcerated. A shared feeling of hope and family togetherness pervades each spread, from Grandma cooking fried chicken in the morning for the bus ride, to the narrator sitting down with crayons when she gets home to make Daddy more pictures. Any child who has been separated from a loved one can identify with the feelings of this winning heroine.” (Publishers Weekly, Sept. 16, 2002)

Nelson, Marilyn. *A Wreath for Emmett Till*. New York: Houghton Mifflin Company, 2005. CL 811.54 Nel76w 2005
“Nelson's (The Fields of Praise) brilliant heroic crown of sonnets serves not only as an elegy for Emmett Till, the African-American boy from Chicago brutally killed at age 14 while he was visiting Southern relatives in 1955, but also as a compelling invitation to bear witness. As the poet explains in a foreword, a heroic crown of sonnets is comprised of a sequence of 15 interlinked sonnets; each takes the last line of the previous sonnet as its first line, and the form results here in a eulogy both stately and poignant.” (Publishers Weekly, April 11, 2005)

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