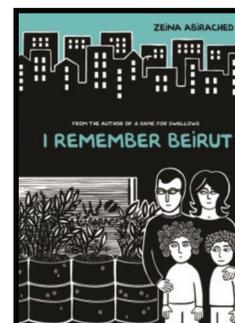
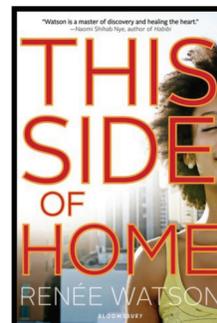
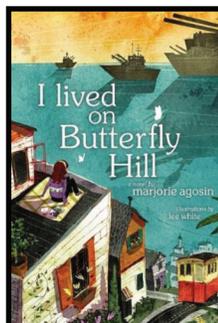
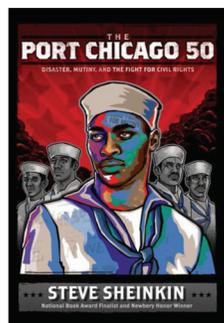
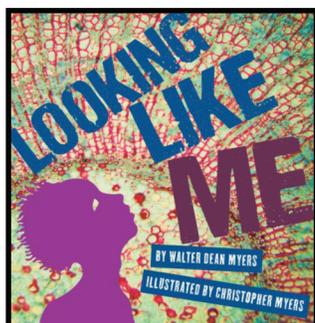
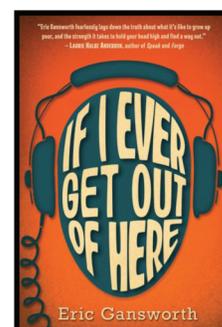
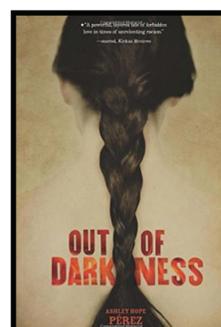
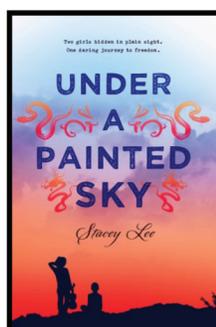
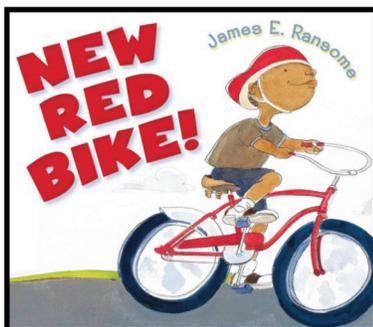
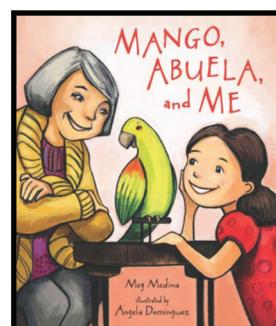
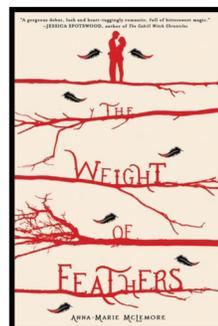
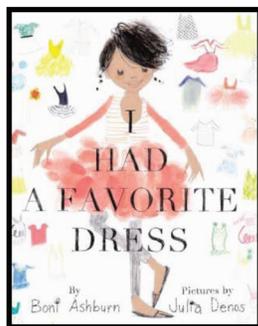
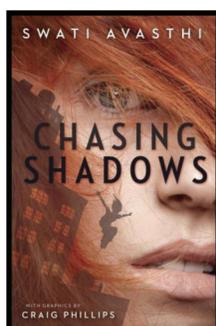
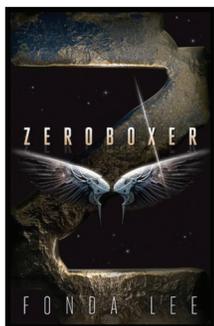


INTERCHANGE

Journal of the Oregon Association of School Libraries

Spring 2016

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INTERCHANGE

Volume 44 Issue No. 3

Spring 2016

– In this Issue –

- 3–4 **From the Guest Editor** *by Katie Anderson*
- 4–5 **From the President’s Device** *by Robin Rolfe*
- 5–6 **Transform Lives Through Literature** *by Kirby McCurtis*
- 8–9 **The Importance of Diverse Books** *by Gregory Lum*
- 9–11 **Thinking about Native Peoples and Collection Development** *by Debbie Reese*
- 11–13 **Improving Shelving, Displays, Booklists, and Shelf-talkers** *by Martin Blasco*
- 14–15 **Shedding Light on How Young People Respond to Window and Mirror Books**
by Megan Mathes
- 15–18 **Race Consciousness, Colorblindness, and School Library Programs** *by Leigh Morlock*
- 18–19 **#weneeddiversebooks** *by Erin Fitzpatrick-Bjorn*
- 19–21 **What I Found on My Journey to Discover Black Children’s Books** *by Cathy Camper*
- 21–22 **Poetry at the YMA** *by Sylvia Vardell*
- 23–24 **Diverse Books: An Annotated Bibliography** *by Gregory Lum*
- 24–27 **Resource Roundup** *by Jen Maurer and Katie Anderson*
- 27–28 **Are You Overfiltering?** *by Miranda Doyle*
- 28 **Foster That Love of Reading** *by Louetta Jansen*
- 29–30 **2016 Beverly Cleary Children’s Choice Award Winner**
- 30–31 **ORCA Updates** *by Nina Kramer*
- 32 **Congratulations to the OBOB 2016 State Champions!**
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INTERCHANGE
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Association of School Libraries

Spring 2016

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OREGON ASSOCIATION OF SCHOOL LIBRARIES dba Oregon Educational Media Association

MISSION STATEMENT OASL provides progressive leadership to pursue excellence in school library media programs by:

- advocating information literacy for all students;
- supporting the highest levels of library media services in schools;
- supporting reading instruction and enjoyment of literature;
- strengthening member professionalism through communication and educational opportunities;
- promoting visibility in education, government and the community

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From the Guest Editor *by Katie Anderson*



The current conversation about diversity is not about being politically correct, multicultural literature is not a trend, and evaluating library collections more critically for authentic cultural representation is not about pointing fingers at library staff for their collection development decisions. These topics and this issue of *OASL Interchange* are about providing our students with access to library materials and services that will inspire them, that they can relate to, and that reflect the diverse world in which they live.

The Oregon Department of Education's Student Enrollment Report for 2015–2016 indicates that 37% of students statewide are not white and there is a steady increase in the number of students of color enrolling in Oregon schools every year. The United States Census Bureau reports that, "Around the time the 2020 Census is conducted, more than half of the nation's children are expected to be part of a minority race or ethnic group... [and] the U.S. population as a whole is expected to follow a similar trend, becoming majority-minority in 2044." We librarians must increase ethnic and racial diversity in our collections and maintain our collections with due diligence in order to provide our students with materials that reflect them and the world they will live in. Some of the following articles include information, tips, and book recommendations that should help you with multicultural collection development and promoting diverse books.

It is difficult for us to think about 2044 because, though I hate to be the one to tell you this, many of us will be old and retired or dead. But the students in our classes today will be in the prime of their adult working lives in 2044—10 year olds will be 38 and 16 year olds will be 44. What would you have wanted from your school librarian 28 years ago to prepare you for today? What should you be thinking about when you're making collection development decisions for your students today, who will be in the prime of their lives when people of color become the majority? Some of the following articles include personal stories and anecdotes that may help you think about possible answers to these questions.

Most of us librarians are white women. We have a lot to learn about the experiences, perspectives, and needs of our students of color as they relate to and engage in children's and teen literature and library services. We also have a lot to learn about what white students need in order to better understand and relate to their friends and classmates of color. We are going to have to admit that some past decisions, in hindsight or with new information, were not appropriate for our students. We will make hard choices to improve the collection and library services. Some of the following articles may help you better understand diverse perspectives, or the lack thereof, in children's and teen literature.

We librarians are going to put a foot in our mouth, we're going to be sad or even angry to let go of beloved books, and we're going to highlight more than one diverse book we think is great only to learn from someone else it's harmfully inaccurate. We will also discover wonderful new books, expand our knowledge of children's and teen literature, improve our ability to provide relevant readers' advisory, and increase our connections with students by relating more closely to their experiences. Some of the articles may make you feel uncomfortable, ashamed, or defensive. But you may also find yourself feeling more empathy for your students, insightful about how your collection impacts them, and moved to make changes.

Change is always difficult, but there is a lot we can do. Instead of wondering to yourself if you're doing something culturally insensitive, identify a couple colleagues you can talk to openly about improving diversity in your library. Instead of shaming our colleagues when we see them do these things, extend a non-judgmental and helping hand. Instead of getting defensive when our colleagues notice our gaffes, we need to accept their helping hand, be open to change, and not take it personally. Doing these things will help us develop the library collections and services our students need today and for the adults they will become in the future. Perhaps more importantly, we will model to our students how to treat each other when someone does or says something that may be perceived as culturally insensitive.

continued...

I encourage you to start by making time to examine your collection for diverse characters and cultural authenticity before the end of this school year. Over the summer, take some time to reflect on what you learned about multicultural literature in your collection within the context of the following articles and other diversity conversations taking place in our profession nationwide. When school starts in the fall, set two or three realistic goals to increase and improve the diversity of your collection by the end of the school year.

New Census Bureau Report Analyzes U.S. Population Projections. (2015, March 3). Retrieved February 22, 2016, from United States Census Bureau website: <https://www.census.gov/newsroom/press-releases/2015/cb15-tps16.html>

Student Enrollment Reports. (2016, February 2). Retrieved February 22, 2016, from Oregon Department of Education website: <http://www.ode.state.or.us/search/page/?=3225>

Katie Anderson is the youth services consultant at the Oregon State Library. She was an elementary school teacher prior to becoming a librarian. She can be reached at katie.anderson@state.or.us

From the President's Device *by Robin Rolfe*



April marks the 100TH birthday of beloved author Beverly Cleary. This issue of *Interchange*, delving into diversity, comes at a time when libraries across Oregon are celebrating her contributions. Beverly Cleary is known for writing the kinds of stories that weren't on the shelves when she was growing up. She expanded the world of children's literature. Henry Huggins was created in part as a response to a young library patron who asked, "Where are the books about kids like us?"

The children who connect with her books see themselves reflected in the pages. It is a powerful affirmation. Authors like Duncan Tonatiuh, Pam Muñoz Ryan, Joseph Bruchac, Ellen Hopkins, Jacqueline Woodson and so many more continue and expand this affirmation. It is part of what makes libraries a place for everyone.

Katie Anderson, Youth Services Consultant at the Oregon State Library, brings her passion and knowledge of diversity in children's literature as guest editor. It reminds me of the connections and support that school libraries receive from the library community across Oregon.

Collaborations with public libraries help stop the "summer slide" in reading; collaboration with the state library runs and maintains OSLIS; collaboration with community members of every walk and profession makes possible the crazy, exciting, energizing experience that is OBOB.

Take a moment to [nominate](#) a community member or organization who supports school libraries for an OASL commendation. Community partners are eligible who help advance the mission of OASL by:

- advocating information literacy for all students
- supporting reading instruction and enjoyment of literature
- supporting the highest levels of library media services in schools
- strengthening member professionalism through communications and educational opportunities promoting visibility in education, government and the community

It is an easy, quick, noncompetitive way to say thank you to those who support libraries.

So much more is happening in the world of school libraries:

- ODE is working on making the Oregon School Library Standards more accessible.
- OASL members are planning for the alignment of the Oregon School Library Standards to grade level indicators.
- OASL members are working on creating a matrix for strong school library programs that aligns with Oregon School Library Standards, CIP and ESSA recommendations and requirements.
- An OLA/OASL group is working on strategic planning and visioning for our organization.

continued...

And, of course, my calendar is marked for October 14TH and 15TH for the Fall Conference in Bend. When else would I have a chance to reconnect with friends, get inspired by ideas, talk about politics and diversity, AND meet author Duncan Tonatiuh?

Robin Rolfe has been the teacher-librarian at James John Elementary in Portland Public Schools for the past seven years. She has worked in the Portland district for over 20 years as a classroom teacher, reading specialist and library teacher. She is the current President of OASL. She can be reached at rrolfe@pps.net.

Transform Lives through Literature by Kirby McCurtis



I am one of those youth librarians that truly believe in the power of books. Without a doubt, I think that the right book at that exact moment when it is most needed can alter a young person's world. It can allow them escape, help them make sense of a situation, remind them that they are not alone, and even let them know that no matter what is happening now, it gets better. Having diverse perspectives and narratives is critical to ensuring that every reader will be able to pick up a book and lose themselves or find themselves in the text.

Rudine Sims Bishop coined the terms *mirror books* and *window books* in 1990 to describe how we both see ourselves and the world when we read literature. Mirror books offer readers a glimpse of self. They are important to children and teens because the literature is highly relatable and “when readers are able to find themselves in a text, they are therefore validated; their experiences are not so unique or strange as to never be spoken or experienced by others. This inclusion in turn connects readers even more strongly to the larger world of books” (Tschida, Ryan, and Ticknor, 29). The opposite of mirror books are window books, literature that reveals the world around us. Window books are important to children and teens because “these readers need books to show them their place in our multicultural world and teach them about the connections between all humans. Books are sometimes the only place where readers may meet people who are not like themselves, who offer alternative world views” (Tschida, Ryan, and Ticknor, 29). Because so much of our school curriculum focuses on literature to support lessons, these two concepts should serve as a foundation for selecting material.

For most racially marginalized youth in America, there is a severe lack of mirror books for them to read. According to the Cooperative Children's Book Center (CCBC), of the roughly 5,000 children's books published in 2014, 180 were about African Americans, 38 about American Indians, 112 about Asian Pacific Americans, and 66 about Latinos (Cooperative Children's Book Center, nd). About 7 percent of books for children were about minority children, but statistics from the Oregon Department of Education indicate that 37 percent of K–12 youth enrolled in school this year are minorities. Calculate the difference between those numbers and take a moment to think about it.

You, as librarians and library staff, must actively seek out and share multicultural literature with your students because the publishing industry does not accurately reflect the rich diversity in this nation. Each time you miss an opportunity to do so, you risk losing a young reader. While the CCBC focus on race, the same argument applies to children with disabilities, children from blended families, children from various religious backgrounds, and the list could go on. For these children, opening yet another book that they cannot relate to could be the moment where they stop wanting to engage with literature, and when they start thinking who they are is not worthy or even “normal.” Bishop writes, “When children cannot find themselves reflected in the books they read, or when the images they see are distorted, negative, or laughable, they learn a powerful lesson about how they are devalued in the society of which they are a part. Our classrooms need to be places where all the children from all the cultures that make up the salad bowl of American society can find their mirrors” (1).

Even if you don't have a diverse student body, you still need to share diverse books. Why? Because “in this country, where racism is still one of the major unresolved social problems, books may be one of the few places where children who are socially isolated and insulated from the larger world may meet people unlike themselves. If they see reflections only of themselves, they will grow up with an exaggerated sense of their own importance and value in the world—a dangerous ethnocentrism” (Bishop, 1). Please don't wait for Chinese New Year, Black History Month, or Cinco de Mayo. Every day is an opportunity to share works from a different perspective.

continued...

Three assistant professors from the Department of Education at East Carolina University use the Nigerian novelist Chimamanda Ngozi Adichie's idea of the *single story* to build on the window/mirror concept. Adichie argues that "the single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete" (qtd. in Tschida, Ryan, and Ticknor, 30). The professors argue that a single story is often how we perceive history, and until we add new and diverse perspectives, our understanding will always be limited. They describe how identifying text with a single story and then adding multiple texts makes hidden histories visible. Diverse narratives and marginalized perspectives transform a lesson on Christopher Columbus, "our discussion of this historical event, which our students assumed they knew well, moves from confusion and disillusionment to insight and understanding, and then eventually to recognition of the power of texts to not only shape the story of a historical event or people but also, in the process, to marginalize others through a particular telling of that story" (Tschida, Ryan, and Ticknor, 33). If we provide every young person with a more diverse set of literature, we are better serving all.

As a fellow librarian, I urge you to start being deliberate and thoughtful with the texts you share and recommend, no matter who you are. Read the reviews, evaluate the text from a perspective other than your own, follow the latest blogs to see what is a must read, and then think about who could use this book as a mirror. If the only child who could relate is an able bodied, heterosexual, middle-class white boy, I say put the book down a moment and look for another title. Not because white boys don't need mirror books too, but because they already have access to so many and will benefit from more books that open windows into understanding diverse experiences throughout the world.

Bishop, Rudine Sims. "Mirrors, Windows, and Sliding Glass Doors." Originally printed in *Perspectives: Choosing and Using Books for the Classroom* 6:3 (Summer 1990)

Oregon Department of Education. "Student Enrollment Reports." *Oregon Department of Education*. State of Oregon, 2 Feb. 2016. Web. 17 Feb. 2016. <<http://www.ode.state.or.us/search/page/?=3225>>.

Publishing Statistics on Children's Books about People of Color and First/Native Nations and by People of Color and First/Native Nations Authors and Illustrators. (2015). Retrieved from Cooperative Children's Book Center School of Education, University of Wisconsin-Madison website: <http://ccbc.education.wisc.edu/books/pcstats.asp>

Tschida, Christina M., Caitlin L. Ryan, and Anne Swenson Ticknor. "Building on Windows and Mirrors: Encouraging the Disruption of 'Single Stories' Through Children's Literature." *Journal of Children's Literature* 40.1 (2014): 28-39. Web. 20 Jan. 2016.

<http://www.childrensliteratureassembly.org/docs/JCL-40-1-Article_Tschida.pdf>.

Kirby McCurtis is a youth librarian and team lead for the African American KSA work group at Multnomah County Library. She is currently serving on the ALSC Notables Book Committee and her favorite author is Jacqueline Woodson. She can be reached at kirbym@multco.us.

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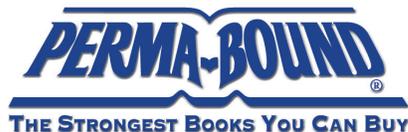
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The Importance of Diverse Books— Mirrors to See, Windows to Learn *by Gregory Lum*



Growing up as an Asian American in a small rural town in Oregon in the 1970s, I was one of four Asians in my class of 165 students, and I was related to two of them! I was an avid reader—checking out books from the school library and from the public library. And yet, I cannot recall ever reading any books about Asians or other ethnicities.

Fast forward forty years later, and now a strong push is developing across the country for more quality, multicultural books for children and young adults. The We Need Diverse Books campaign gained momentum when Daniel Handler made a racist comment about Jacqueline Woodson’s ethnicity when he served as the emcee at the National Book Awards in 2014. Handler later apologized and donated \$10,000 to the We Need Diverse Books campaign, but that incident highlighted the fact that despite significant progress, we still have a long way to go in changing the way we talk about diversity and represent it in our literature.

Deborah Taylor, Coordinator of School and Student Services of Enoch Pratt Free Library in Baltimore, and past jury chair of the Coretta Scott King Awards, explained, “It is important for all young people to know the rich tapestry of stories in our country and in the world. Nothing does this better than diverse books in library collections. They allow young people to have mirrors to see themselves and windows to learn about the wider world. They allow young people to discover the common humanity of all and how they can learn from understanding others.”

Youth Media Awards and Diversity

At last year’s Youth Media Awards in Chicago, several authors of color were recognized for their fine work. *Brown Girl Dreaming*, by author Jacqueline Woodson, earned the Coretta Scott King Award, Newbery Honor, and Sibert Honor as well as the National Book Award. *The Crossover*, written by Kwame Alexander, received the Newbery Medal and Coretta Scott King Honor. Another two-award winner was Yuyi Morales for *Viva Frida*, which garnered the Pura Belpre Award for Illustration and a Caldecott Honor. Also, Duncan Tonatiuh’s *Separate Is Never Equal: Sylvia Mendez & Her Family’s Fight for Desegregation*, took a Belpre Illustrator Honor and Sibert Honor.

This past January in Boston, I participated in the Association of Library Services to Children’s (ALSC) Bill Morris Seminar: Book Evaluation Training. The group of thirty librarians selected for this seminar read, vetted, and discussed picture books, novels, and nonfiction. Many of the books we evaluated were written or illustrated by authors of color. When viewing with a critical eye, we also looked at accuracy, setting, and authenticity of the characters.

During the full day training, many mentors challenged us to be open to providing diverse materials for our students. “The greatest challenge facing library and school personnel across the country is to meet the needs of our changing demographics by providing diverse and multicultural literature in our library collections. Literature is the tool that we use to understand who we are, where we come from, and where we are going. It is only through this tool that our children [and young adults] can learn about the events of the past and relate them to the world that they experience firsthand,” commented Dr. Claudette S. McLinn, Executive Director Center for the Study of Multicultural Children’s Literature and one of the mentors for the Morris Seminar.

At this year’s Youth Media Awards, *Enchanted Air: Two Cultures, Two Wings: A Memoir*, by Margarita Engle, earned the Pura Belpre Author Award and was named a finalist for the Award for Excellence in Nonfiction for Young Adults. Another multicultural title that earned dual awards was *Voice of Freedom: Fannie Lou Hamer, Spirit of the Civil Rights Movement*, illustrated by Ekua Holmes, written by Carole Boston Weatherford, which was acknowledged with a Caldecott Honor and Sibert Honor.

continued...

Appointments by Authors of Color

As the movement for more diverse books continues, authors of color continue to receive recognition for their work. At the Youth Media Awards, it was announced that Jacqueline Woodson will deliver the May Hill Arbuthnot Honor Lecture, which is an award that recognizes an author, critic, librarian, historian or teacher of children's literature, who then presents a lecture at a winning host site.

Last November, the Library of Congress named Gene Luen Yang as the national Ambassador for Young People's Literature for 2016–2017. His platform, Reading Without Walls, aims to excite young people about reading outside their comfort zones. "A huge part of being a kid is exploring the world," Yang commented. "Books are a bridge between them and what might be unfamiliar." In a recent conversation with Yang, he described how he encourages kids to explore the world through books. Specifically, he encourages them to pick a book with someone on the cover who doesn't look or live like them; to pick a book about a topic that they find intimidating; and to pick a book in a format they've never tried before. For example, if they only read prose novels, he suggests they give graphic novels a try. If they only read graphic novels, they can try reading books with just words.

What can you do?

Librarians are on the front lines of helping students connect with diverse books. Besides challenging your students to Yang's Reading Without Walls platform, school library personnel should take advantage of the resources available to develop a stronger collection of diverse titles. Some ideas: Invite local authors of color for an author visit or writing workshop. Use the American Library Association's ALSC and YALSA book awards' websites to make diverse purchases for your collection. Include diverse books in your displays and booktalks. Seek out professional development opportunities, like the Morris Seminar, to hone your skills in evaluating literature. Collaborate with colleagues on a project during Black History Month. Volunteer to be on a book award committee to learn even more about the range of books available. It's time to provide mirrors and windows for our students.

Gregory Lum, Jesuit High School Library Director and Portland State University Adjunct Instructor, recently completed his term as committee chair for the YALSA Award of Excellence in Nonfiction for Young Adults. Contact Gregory at yalsa.lum@gmail.com.

Thinking about Native Peoples and Collection Development: How well does your youth media collection function as a mirror or window? *by Debbie Reese*



In 1990, Rudine Sims Bishop wrote:

Books are sometimes windows, offering views of worlds that may be real or imagined, familiar or strange. These windows are also sliding glass doors, and readers have only to walk through in imagination to become part of whatever world has been created or recreated by the author. When lighting conditions are just right, however, a window can also be a mirror. Literature transforms human experience and reflects it back to us, and in that reflection we can see our own lives and experiences as part of the larger human experience. Reading, then, becomes a means of self-affirmation, and readers often seek their mirrors in books.

Bishop's metaphor is widely cited by scholars in education, English, and library science departments as one that can help teachers and librarians evaluate the books they have in their collections, and how they use them with children.

continued...

First, how well does your youth media collection function as a mirror for patrons who identify as citizens or members of Oregon's federally recognized nations? Do you know how many federally recognized nations there are in Oregon? Can you name them? Have you been to their websites? When you visit the websites of those nations, you'll learn a lot about who they are and what they care about. When you type the name of one of the nations into your library's search engine, what turns up? Pull out and examine those items. How well do they match with what you see on the nation's website? When you visit one of their websites, write down the names of some of the leaders—historical and more recent, too—and see if you have anything in your collection about those individuals. If you do, how well does the content of your item match what you find on the nation's website? If a Native person of one of those nations came into your library, would that person find mirrors of themselves in your materials? Or, would those mirrors be more like an amusement park mirror that distorts your image and makes you scary or funny looking? Those are important questions to consider.

Second, how well does your collection function as a window that provides all your patrons with accurate information about Native nations, their histories, stories, and present day existence? If your collection functions well as a mirror for Native peoples of the nations in Oregon, the answer to that question is obvious. If not, you have work to do. You'll have items that need to be deselected, and you'll need to search for and select items that accurately reflect Native peoples in Oregon and beyond.

Weeding a collection can make librarians anxious, particularly when you are looking critically at depictions of Native peoples in popular and classic books. Take, for example, the much-loved *Little House on the Prairie*. Chances are, you have at least one copy in your library, but have you read it recently, with a critical eye on the ways that Native peoples are depicted? They are depicted in less-than-human ways. In the chapter "Indians in the House" the two almost-naked Indian men are wearing freshly killed skunk skins that reek of skunk musk, but they are oblivious to the smell. Is that realistic? First, as people who have been trapping and curing animal skins for hundreds of years, they would realistically know how to avoid puncturing the gland and spilling the musk over the animal's pelt. Second, contact with skunk musk causes physical reactions in human beings that result in temporary blindness, breathing difficulties, and nausea. Later, the Ingalls family is terrified as they hear the Indians at nighttime gatherings, "yippling" and "yapping." These animal-like and primitive depictions are not accurate reflections of who the Native peoples in Indian Territory were at the time the Ingalls family was there. Amongst those who were there are the nations who were removed from the south, through what we know today as the Trail of Tears. Watching the Trail of Tears episode in the PBS series, *We Shall Remain*, will prove immensely helpful in contrasting what you see in the *Little House* books and the reality of life for Native peoples in Indian Territory.

Books with these kinds of depictions can be deselected according to established guidelines such as those found in [CREW: A Weeding Manual for Modern Libraries](#). The CREW manual includes a helpful acronym, MUSTIE, comprised of six factors to consider (see page 57). M is for misleading or factually inaccurate. Another helpful item is ALSC's [The Importance of Diversity in Library Programs and Material Collections for Children](#). An assessment of the overall collection can help librarians make decisions. Do you, for example, need five copies of *Little House on the Prairie*? Perhaps one will suffice, particularly if you are working towards making your library one that meets the calls for accuracy and spaces that are welcoming to all your patrons.

Selecting books that accurately represent Native peoples can prove challenging. A good many items that receive positive reviews contain problematic depictions that are not recognized as such because they reviewer may not have the expertise necessary to recognize factual errors. Two resources that can help librarians in this process are the items available at the [website of the American Indian Library Association \(AILA\)](#). Under the Publications tab on their site are some downloadable articles that will prove useful. The association has its [American Indian Youth Literature Award](#) that librarians can use to order books that the association's members recommend as distinguished literature. Finally, I invite librarians to visit [American Indians in Children's Literature](#). There, you will find in-depth reviews of popular and best selling books as well as a [Best Books](#) page that links to books selected for periodic columns in *School Library Journal*.

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Outstanding books include Cynthia Leitich Smith's *Jingle Dancer*, a picture book set in the present day. In it, a young girl is getting ready to do a Jingle Dance for the first time. Her family is shown helping her prepare for it in material ways (her regalia) and in inspirational ways as well (by telling her a traditional story about perseverance). Beyond the story itself, books by Native writers (Smith is Muskogee Creek) provide librarians with an opportunity to use present day verbs that communicate to children a fundamentally important fact: Native people are still here. Pointing them to her nation's website helps students know that Native people are still here and they're not primitive peoples. They are savvy users of technology—just like everyone else in today's society.

American Indian Library Association: <http://ailanet.org/>

American Indian Youth Literature Award: <http://ailanet.org/activities/american-indian-youth-literature-award/>

American Indians in Children's Literature, Best Books:

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The Importance of Diversity in Library Programs and Materials Collections for Children:

http://www.ala.org/alsc/sites/ala.org.alsc/files/content/ALSCwhitepaper_importance%20of%20diversity_with%20graphics_FINAL.pdf

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Improving Shelving, Displays, Booklists, and Shelf-talkers: passive ways to be more inclusive of diverse books *by Martin Blasco*



Demographically, the United States of America is changing rapidly. While the number of people over 60 is increasing dramatically, younger generations are more racially and ethnically diverse to the point that in two decades the majority in this country will be non-white. In 2014, 23% of Oregonians belonged to a minority race or ethnic group—Latinos alone constituted 12.5% of the total population, a significant number that keeps growing.

In terms of education in Oregon, although the majority of students are white, 35.5% of students are of other races or ethnic groups. Public policies cannot ignore this reality, but

unfortunately, educational institutions such as public schools and libraries are still embedded in the dominant white culture. Thus, the educational disparity at third-grade reading level between whites and other races/ethnicities (with the exception of the Asian/Asian-American) is noteworthy. As an example, while 74% of white students are proficient or above in reading, only 45% of Latinos are. This situation is exacerbated by the lack of accurate representation of diverse races and ethnic communities in children's books. In the U.S., while 37% of the total population belongs to a "minority" race or ethnic group, only 10% of children's books in the past 18 years offer multicultural content.

In this context, it is urgent that school and public libraries make an effort to promote a multicultural collection that represents their communities, and to expose every child to this collection to better understand people from other cultures and regions in the world. For students and young patrons, reading stories about their ethnic group, its culture and folklore, increases their self-esteem. A diverse collection helps everybody to understand and to increase their awareness of belonging to a multicultural nation. In many cases, many cultures share similar stories under different names.

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However, it would take much more than one article to fully examine the importance of having multicultural/diverse collections in reducing the educational gap created by the dominant culture. My focus here is thinking of ways to improve shelving, displays, booklists, shelf-talkers, and other passive approaches to highlight diverse books. These passive methods may be applied to schools and libraries of any size.

A welcoming sign at the entrance of the library in all the languages represented in the community would be a positive introduction to the physical space so students may feel included and be aware that we all live in a multicultural nation. The library should always be user-friendly.

Shelving is another way of introducing students and young patrons to their multicultural surroundings. Again, signage is the way to attract the student and patron to the right place. In the case of collections for students who speak other languages besides English, each language should have its proper signage. There are also other ways to get the attention of students and patrons to the world languages area (even if the whole area is just one shelf) by using country flags, banners, photographs, art, posters and words in different languages that can be changed periodically to get attention.

Multicultural books written in English only (as well as those which are bilingual) should be shelved in the general collection so all students and young patrons are included. It is crucial to become culturally competent when creating the collection. Different cultures are not necessarily racially and ethnically homogeneous, and that has to be reflected on the shelves.

Shelves should include quality and accurate multicultural books on holders facing the reader. In this manner, librarians avoid cultural compartmentalization. Everybody can see themselves reflected when they browse the shelves. The shelves become mirrors. Moreover, everybody can see others refracted. The shelves are windows to other cultures.



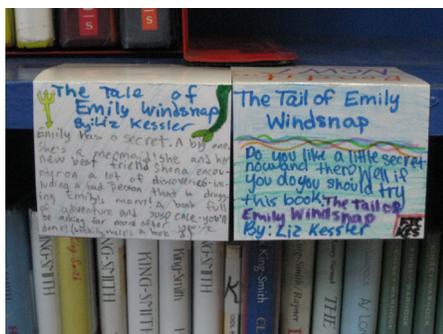
Another issue to consider is the display of multicultural books. It has been mentioned that multicultural books have to be displayed throughout the library not only on shelves, but also on racks, and stands. Young patrons and students, even in homogeneous communities, will appreciate diverse books in their libraries.

It is always important to increase the display of different racial/ethnic groups during celebrations characteristic of their cultures, the same way that libraries display collections in commemoration and celebration of shared national holidays (4TH of July, Presidents Day, Memorial Day, etc.). However, libraries cannot limit the display of multicultural

books to particular cultural holidays. Books representing diversity should be displayed during the whole year. To limit the exposure of one's culture to one month or one day reinforces the idea that people of color are minorities, and for that reason cannot be taken seriously as part of the nation's fabric.

The display of the collection has to be accompanied by the display of booklists and information on resources in key places, like the reference and the circulation desks and in racks, and even on the shelves of newly published titles. Booklists are always good guidelines for parents and students. There should be age-appropriate multicultural (mono and/or bilingual) and specific language lists for fiction and non-fiction. Of course, those libraries which are racially or ethnically homogeneous may also create multicultural booklists that reflect the diversity in this country. If booklists only have recommendations of titles used in classrooms and libraries mostly written by white authors for a white audience, children from other races and ethnic communities will not have the same opportunities to better their essential reading skills. In the case of white children, the lack of multicultural booklists would make them see themselves as the center of the world.

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Finally, shelf talkers are always an effective way to get the attention and give a summary of areas which can be of interest for a child. It is always fun and gratifying for children and young teenagers to create shelf-talkers to share their opinions. Those who are too young to write a shelf talker may be helped by the librarian or their parents.

The emphasis on younger children is relevant to make changes in the way that we represent culture in libraries and schools. These children will both grow aware of their environment and, eventually, will instill their inclusive values to younger generations after them.

It has been years since librarians all over the country began discussions on the future of the library. Many libraries are trying to be inclusive by creating bilingual or non-English language programs for the benefit of everybody. These programs, in order to be effective, have to incorporate multiple passive ways of promoting diversity and inclusion. As physical spaces, school and public libraries must make an effort to be inclusive to everybody and to be used by everybody.

All of this has to be part of the discussion. Inclusiveness is urgent if we want to create a relevant, inviting environment, which is respectful and tolerant to everybody.

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Disclaimer: The opinions expressed here represent my own and not those of my employer.

A native of Argentina, Martín Blasco has worked with underserved communities for many years. Before becoming a librarian, he carried out ethnographic and social research among drug users in New York City. He pursued his studies in librarianship at Long Island University, NY. Upon receiving his MLS, he began working in Peekskill, New York, where his outreach work began not as an official title, but by necessity to serve new immigrants, especially the undocumented. He is working now as an Outreach Librarian for Latino and Multicultural Services at Washington County Cooperative Library Services. He can be reached at MartinB@wccls.org.

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Jorge Luis Borges

Shedding Light on How Young People Respond to Window and Mirror Books *by Megan Mathes*

I have more than a passing familiarity with the tension that comes from teaching books in which racism, micro-aggressions, false stereotypes, and their like abound. I've been teaching high school English for eighteen years, and I still feel nervous when I prepare to help my students process their experiences with a challenging text. Will the students feel angry, defensive and sullen, or will they feel engaged and empowered?

Whether teachers, librarians, or parents, we should feel acutely how much is at stake when a young person has a bad experience reading a book that raises social justice issues. Speaking for myself, if I'm not careful about how I scaffold students' reading, I run the risk of reinforcing the stereotypes I meant to challenge—shoring up white students' privilege and leaving students of color feeling anger, resentment, alienation, or despair.

My purpose is to address *how* educators include these challenging books in our classes, collections, and programming for young people and what we do when confronted about a book that contains blatant stereotypes. I think we're beyond the point of impassioned defenses of the merits or classic status of particular books. Educators need to respond to those who challenge books by engaging in discussions about how these works promote (or provoke) critical conversations about social justice. Introducing young people to books we know will challenge them to confront racism, racist language, stereotypes, etc. is a tremendous responsibility. The first responsibility, of course, is to make sure every young person has access to books that mirror their own experiences and provide windows into the lives of others (Bishop).

As reports of hate crimes, profiling, racially-motivated police violence, and resistance movements flood social media, it's at once the right time and a delicate time to encourage young people to tap into those feelings of anger, hurt, confusion, and defensiveness. I have tremendous faith in the ability of young people to move past feeling offended to engage in conversations about the issues raised by a text and how we should respond to them.

As Rudine Sims Bishop observes, reading becomes an act of self-affirmation when books mirror our experiences and help us place them in the context of broader human experience. Similarly, books that function as windows into the lives of others not like us can deepen our understanding of human experience. I think it's helpful to acknowledge, however, that books don't always function as windows and mirrors in predictable ways; thus, it's not enough to hand a young person a book by an author who shares their race and expect that it will mirror their experience in positive ways.

For example, Gene Luen Yang's *American Born Chinese* is intended as a mirror book for students of color and a window book for white students into the experiences of their non-white classmates. However, as Rudine Sims Bishop observes, "When lighting conditions are just right... a window can be a mirror." One might say that the social climate we're living in now sheds a kind of light that can turn window books like *American Born Chinese* into mirrors reflecting white students' privilege and prejudices back at them until all they can "see" is their own defensiveness. In the same way, students of color may see themselves mirrored in Yang's text but might reject that image because it is too limiting or because it hits too close to home.

With the right guidance, window books can become mirrors in affirming ways that encourage young people to come face to face with their own biases. *With the right guidance*, a mirror book can become a window showing young people a way out of limiting depictions of race by encouraging resistance and critical consciousness.

In my experience, a well-timed question—an invitation to think critically—starts the process of turning anger into action, defensiveness into awareness. Whether in a classroom or library setting, make multicultural books a consistent focus of your programming and articulate your intentions in doing so through promotions and social media. Find the people on your staff or in your community who are willing to work through the tension these books raise via book talks and reading groups. Most importantly, provide critical thinking questions for readers on a bookmark tucked inside each book or keep a binder of general or book-specific reader's guides handy. A point of tension in a book becomes an opportunity for critical thought when we ask:

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- What scenes, stereotypes, or language in this book made you angry or uncomfortable?
- What was it about that scene, stereotype, or language that made you feel that way?
- What do you think the author was trying to achieve or get you to think about by using that word, stereotype, or scene?
- Could the same effect have been achieved another way?
- Do you think stereotypes and racist/sexist language can force us to think more seriously about a problem?

The above suggestions essentially place librarians in the role of teachers scaffolding students' reading experiences, but these devices are really just another resource librarians and teachers can provide when we can't be right there with someone as they confront a challenging text. Another resource suited to a library webpage or even interactive kiosks might be digital content featuring readers' personal accounts of reading these books, addressing common concerns about language and stereotypes, providing historical context, or even featuring the author's rationale for troubling scenes in their books.

The problem with challenging books is not their content, but rather the experience young readers have when they encounter that content without the resources to think critically about what they have read. If we believe in the merits of challenging texts and we believe in our readers, our responsibility to acknowledge their experience of the text and to provide them with the means to see possibilities for hope and change there is clear.

Some great books and stories for starting critical conversations are:

- *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie
- *American Born Chinese* by Gene Luen Yang
- *Adventures of an Indian Princess* by Patricia Riley
- *I Want to be Miss America* by Julia Alvarez

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Megan Mathes lives in Portland, Oregon. In 2015 she participated in a workshop called "Using American Born Chinese to Teach Young People about Race" at the YALSA YA Literature Symposium. The workshop featured American Born Chinese author Gene Luen Yang and three of Ms. Mathes's high school students talking about the challenges the book presented for them. Their bravery, candor, and wisdom were the inspiration for this article. She can be reached at mmathes@jesuitportland.org.

Race Consciousness, Colorblindness, and School Library Programs

by Leigh Morlock



Ask young adults if they believe we live in a post-racial society, a society where we are all more or less treated equally, with the deep pain and unfairness of racism receding into the shameful past, and most will say yes. At least, that's what 91% of 18–24 year olds told MTV in a 2014 survey. While these young optimists may believe we have already achieved racial equality, the news seems to suggest that, as a nation, we are far from it. If ours were truly a post-racial society, we might ask, would Flint's water have been contaminated with lead? Would 12-year-old Tamir Rice have been shot and killed by police? Would the recent dismantling of the Voting Rights Act disproportionately prevent

African Americans from voting in the 2016 presidential election?

This same group of young people said that focusing on race "prevents society from becoming colorblind," which is, presumably, one of the goals of an enlightened society—the moment when race vanishes into irrelevance (Luckerson). However, according to leading racial scholars working today, our goal as a nation

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should not be racial “colorblindness,” but rather a deep acknowledgment of race, of the ways race influences every aspect of life, and of the ways pretending otherwise allows a cloak of invisibility to be drawn over racism and racial privilege. As Supreme Court Justice Harlan Blackman said, “In order to get beyond racism, we must first take account of race.” In other words, we cannot make colorblindness our goal until we confront racism directly.

The word “colorblind” seems to have first appeared in a racial context in the December 1861 issue of *Vanity Fair*. The term was initially pointed derisively toward abolitionists, equating their beliefs about race with an eye infection, joking that colorblindness was the “Abolitionist’s Ophthalmia.” While the word was originally born out of vitriol towards abolitionists, over time it developed into a virtue to which white Americans could aspire. If one were colorblind, one did not take into account race at all, creating an imagined panacea for racist sentiment. This sounds eminently logical, at face value. After all, we have known for decades that “race” itself is a myth, a social construction, not a biological distinction. This fact, as *Newsweek* observed, is as indisputable as a round earth that travels around the sun.

What we have learned from scholars and racial experts is that race—social construction and biological myth that it is—is also an indisputable and inseparable facet of one’s personal identity and life experience. We have learned that racial colorblindness is actually nothing more than what researchers Ali Michael and Eleanora Bartoli call a “tool of whiteness,” a tool used to disregard, discount, and silence the experience of Americans of color.

As a social construct, race has given some people unearned access to opportunities and resources while preventing others from the same. When we pretend race doesn’t matter, we aren’t creating equality, we aren’t creating a post-racial society; what we are doing is dismissing fundamental human experience. Racial colorblindness is a form of racism that allows us to ignore the way racial experience shapes individuals, the way race influences every interaction, every privilege, every aspect of life. We cannot pretend race doesn’t matter when all evidence points to the contrary. The U.S. Department of Education Office for Civil Rights reports that African American students are three times as likely to attend a school where fewer than 60% of the teachers meet the minimum licensing requirements. African American students are more likely to attend a school with a higher number of first-year teachers. A quarter of public schools with the highest number of African American students do not offer Algebra II, a course required to attend many four-year colleges and universities. Additionally, Victor Luckerson for *Time Magazine* notes that one-third of students in the American South attend minority-majority schools plagued by poverty because “whites are 13 times wealthier than blacks.”

As teacher-librarians, what can we do about this? While recognizing that racial inequality is a national issue that needs to be addressed on multiple levels, there are steps we can take in our own libraries and schools. First, we cannot pretend that race doesn’t influence the lives of our students—whether they are people of color or white. All academic research on the subject reveals the negative impact of racism on African American students and the contrasting racial privilege afforded white students. We must address this issue with race-conscious teaching and library programming.

What does this kind of teaching look like? According to researcher Kerri Ullucci, race-conscious teaching is the opposite of classroom colorblindness. Race-conscious teaching is acknowledging the ways in which racism and racial privilege have shaped every aspect of our society. This kind of teaching isn’t necessarily easy. Changing the lens through which we teach in this way may seem overwhelming and daunting. The book, *Let’s Talk! Discussing Race, Racism and Other Difficult Topics with Students by Teaching Tolerance*, acknowledges that when we focus on race it may make us feel uncomfortable or even racist. We may feel ill-equipped to have such heady conversations with our students, especially if we lack experience. Our good intentions may tell us to avoid these conversations altogether, if only to prevent giving misinformation or making students feel bad. But we can’t afford to avoid these conversations if we truly want to combat racism. (Read more about how to discuss race with your students in *Let’s Talk!*, which is available [online](#).)

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Many of us teach in predominantly white communities. Oregon is 87% white, according the U.S. Census Bureau, so we may feel that the issues of race and racism don't impact our students, but they do. According to researchers Michael and Bartolio, white students "don't have the lenses to understand racial dynamics in their lives, nor the skills to address them." When we don't talk about race and racism with our students, we actually create more racial injustice by allowing racism to go unchecked and unchallenged. As educators, it is our responsibility to help provide our white students with the language to talk about race and racism, to help them recognize and combat racial injustice while acknowledging racial privilege.

Teaching students of color through a race-conscious lens is equally essential. Researchers have found that when African American students feel that they are positively represented in the classroom *and* when issues of racial discrimination are included in the curriculum, these students do better both academically and socially. Researcher Dorinda J. Carter found that race impacts both "academic achievement and school behaviors." We may already know the importance of including diversity in our teaching and collection development, but we must also be aware that teaching toward social justice isn't only about having novels with characters of color on our shelves; it is also about educating students about multiple historical perspectives, inequity, oppression, and the impact of racism on individuals and society. If we teach through a colorblind lens, we ignore and dismiss these important perspectives and experiences, an injustice to students of any color.

Once we acknowledge the need for race-conscious teaching, where do we start? First, by acknowledging our own white privilege. I say "our" because statistically most teachers are white (80%), despite the fact that more and more students are people of color. When asked to acknowledge white privilege, people sometimes bristle. We may not feel privileged at all. Perhaps our class or gender or sexual orientation has marginalized us in some way. I understand that feeling. Growing up a poor "tomboy" in Pennsylvania, I lacked the privileges of class and gender presentation that would have offered certain opportunities. But regardless of the ways I might have lacked other privileges, I had and have white privilege. That is undeniable. I don't have to worry that if I'm pulled over while driving or I'm treated rudely in a store it is because of my race. To read more about white privilege, a good place to start is with Peggy McIntosh's seminal piece, "White Privilege: Unpacking the Invisible Knapsack," in which she lists many of the ways, often taken for granted, that whiteness is privileged in our society. Another valuable article by Allie Jane Bruce, "On Being White," takes Peggy McIntosh's ideas and folds them into the context of librarians and students.

Next we can begin to incorporate race-consciousness into our library programs. I tried to create a list of suggestions to address these various components, recognizing that our programs are multi-faceted and include not only direct instruction, but also reading engagement, collection development and relationship building. Of course, this isn't a comprehensive list of possibilities, but a place to start.

- Include race-consciousness in your library's mission and vision statement.
- Develop curriculum that reveals injustice and institutionalized racism—and honors the art, speech, and culture of all people.
- Educator and researcher Kerri Ullucci suggests developing lessons that "acknowledge and draw on racial and cultural backgrounds of [your] students."
- In your lessons, provide students with an opportunity to talk about their own personal experiences with social injustices.
- Develop your collection with diversity in mind.
- Be aware of microaggressions, verbal and nonverbal actions that convey underlying biases, whether intentional or not. To learn more about microaggressions, read "Recognizing Microaggressions and the Messages They Send," adapted from Derald Wing Sue's book, *Microaggressions in Everyday Life: Race, Gender, and Sexual Orientation*.
- Reflect on your own teaching beliefs, biases, and behaviors. Researchers Geneva Gay and Kipchoge Kirkland found that self-reflection is a necessary part of culturally responsive teaching.

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With race-conscious teaching and library program development, we have the power to combat racism and work toward creating a more just society. Through culturally rich programs, our students can access the knowledge that will enable them to empower themselves and others. And that is real education.

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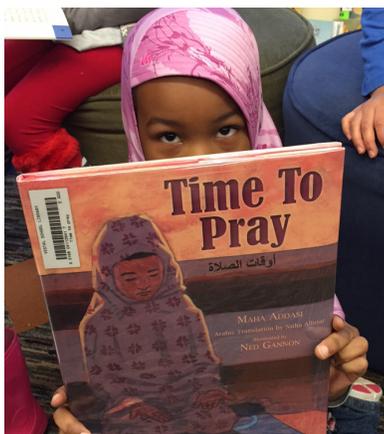
#weneeddiversebooks by Erin Fitzpatrick-Bjorn

Last year, Portland Public Schools Assistant Superintendent of Teaching and Learning Melissa Goff requested \$350,000 to purchase books for school libraries serving elementary grade level students, and the School Board approved the expenditure. The Department of Instruction, Curriculum and Assessment directed that the funds primarily support our "Reading by the End of Third Grade" initiative, and focus on books that reflect the diversity of our students. Our district Library Services Department facilitated the project, identifying possible titles and collecting suggestions from our library staff as well as outside agencies including Multnomah County Library,

Indian Education, Native American Youth and Family Center (NAYA), and Immigrant and Refugee Community Organization (IRCO).

The \$350,000 was split between 60 school sites using a formula based on K–3 student population, and considering variables of language immersion and focus and priority identification. Teams at each school library spent hours and hours reviewing, selecting, and ordering between 300 and 500 titles for their school. Late this fall, we received our books.

Something amazing happened in my library the very first day I put out the new books from my diversity order. Without any prompting from anyone, one of our 2ND graders, a Muslim girl, chose *Time to Pray* by Maha Addasi. You can see from the photo why it might have resonated with her. And that, in itself, is pretty awesome. But that's not even the really good part.



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The kids had a little time to read quietly together on the carpet while I was checking students out before the end of the period. When the teacher came in, that girl and three others ran up to their teacher and said, “Elise [the girl who’d chosen the book] taught us how she prays. Want to see?” And the four of them stood quietly together, hands folded, while Elise sang her prayers. Then all four bowed when she was finished, knelt down, and pressed their heads to the floor. It was incredibly beautiful and sweet and moving.

I am so grateful that I was able to bring that book to this child, who then brought it to her friends. I am hopeful that if we can bring more books like this to more children, we will have peace on this Earth.

Publishing this story in this journal is preaching to the choir, I know, but diverse books do matter. Perhaps if you share this story with your administration, you, too, might be able to put more books in the hands of children that will open their worlds.

Erin Fitzpatrick-Bjorn is the school librarian at Vestal K–8 in Portland Public schools, a school in which students speak 20 different languages, including Twi, Chuukese, Maay-Maay, and Tigrinya. You can reach her at efitzpatrick@pps.net or on Twitter [@ppsdiversebooks](https://twitter.com/ppsdiversebooks).



What I Found on My Journey to Discover Black Children’s Books

by Cathy Camper



In 2014, the local non-profit [Start Making A Reader Today](#) (SMART), which trains volunteers to read to children one-on-one, asked Youth Services Outreach staff at Multnomah County Library for help. They asked if we could create a list of preschool picture books for them featuring African American and black characters, or about African American and black culture and history that would work well as read-alouds for their volunteers. They asked that we exclude books about holidays or religion, and books meant to be read in nonpublic settings, for example, bedtime stories. We also were aware that many of the adult volunteers were white, but would be reading to kids of color.

I worked with two colleagues on this project. We were excited to get to examine a large library’s collection, and ended up identifying around two hundred titles. The project resulted in [two lists](#) of books that met the requested description.

When we began the project, we were aware of the lack of diversity overall in children’s books, as well as their creators and publishers. Groups like [We Need Diverse Books](#) and the [Cooperative Children’s Book Center](#) have shared [statistics](#) showing the lack of diversity, while at the same time [children today are more likely to be children of color](#).

But what really took us aback was some of the hidden, even subconscious prejudices we discovered when looking at a large group of picture books like this, all at once. One of the most glaring biases was that of location - where the picture books were set. We work at a big West Coast library, which would definitely purchase books that take place in Oregon or other Western states. Given that, few if any of the books we looked at represented locations outside of New York. Even more specifically, it got to be so blatant that we’d flip open a book and groan, “Not another book set in a brownstone in Brooklyn (or occasionally, Harlem)!” Los Angeles, Oakland, San Francisco, Portland, Seattle? These vibrant black communities barely showed up.

Let’s extend that further—to the South and Midwest. The slim number of books we saw from these areas tended to be historical, sharing stories about slavery, the Civil War, and the Great Migration, particularly for

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the South. A few books touched on New Orleans and Chicago, mainly because of their musical history. Once again, representation of black culture (especially of contemporary life) from cities with traditionally large black communities—St. Louis, Kansas City, Detroit, Milwaukee, Cleveland and Atlanta—was nil.

I doubt this is something editors and publishers have conspired to do. But it definitely reflects a myopic mindset of how mostly New York-based publishing houses see African Americans, and an ironically provincial view (*still*) of how they perceive the United States outside of New York City.

Subject matter showed some more conscious bias. There were the historical tales, biographical stories, books about hard times and poverty, and ones about slavery. What we found lacking were books about contemporary black kids just having fun, a category so proliferate in white picture books it's not really considered a category. There were even fewer of these books about African American boys. Why aren't there more books like this, showing black kids playing, imagining, and doing the kinds of things that the kids reading the books would aspire to do?

Like the Brooklyn brownstones, books on sports and music appeared again and again. Books on sports focused on historical efforts to break the color line or on particular sports heroes. There were fewer on kids themselves playing sports. Books on music focused on either kids creating music (playing drums, singing, dancing etc.) or jazz musicians.

This raised another issue—publishers seemed very comfortable publishing books on African American culture—at a distance. Most of the books about jazz featured musicians and music that blossomed at least fifty years ago. This was also true about the Civil Rights Movement. There are dozens of books out now for kids chronicling civil rights in the fifties and sixties. But there's next to nothing about #BlackLivesMatter or black music kids listen to now. Publishers feel more comfortable looking at 1963 than they do 2016, and thus lose the chance to connect with young readers via the political and cultural world those readers live in now.

By erasing currency and locale from black kids' stories, publishers create a warped perspective of black culture, multiplying the damage done even by books they think are diverse. A selection of books on slavery, black history, and East Coast urbanism works for school research, but it's a skewed choice of topics for everyday read-alouds.

When we made our lists at Multnomah County Library, our first goal was to pick books that would connect with young listeners. But we also hoped that reading these books might enrich the view of adult volunteers too, giving them the broader experience of using more diverse books. Children's books can be transformative in multiple ways. Even in an all-white setting, diverse children's books matter because they introduce young readers to the diverse world in which they will live, beyond the scope of our adult life spans.

As librarians and educators, we can change things by noting these gaps, making our collections as broad as possible, and supporting books that reverse stereotypes. We can share our findings and actions with others in our field. And we can use our collective buying power and our voices as children's book professionals to let publishers know what's needed and what should change.

Cooperative Children's Book Center: <https://ccbc.education.wisc.edu/books/default.asp>

Cooperative Children's Book Center. "Multicultural Literature 2014." *CCBC: A Library of the School of Education*. <https://ccbc.education.wisc.edu/books/2014statistics.asp>, 2015. Web. 17 Feb. 2016.

Multnomah County Library's Early Childhood picks; African American preschool read alouds 1: https://multcolib.bibliocommons.com/list/share/114924301_multcolib_earlychildhood/250823227_multcolib_early_childhood_picks_african_american_preschool_read_alouds_1

Multnomah County Library's Early Childhood picks; African American preschool read alouds 2: https://multcolib.bibliocommons.com/list/share/114924301_multcolib_earlychildhood/250842018_multcolib_early_childhood_picks_african_american_preschool_read_alouds_2

Start Making A Reader Today: <http://www.getsmartoregon.org/>

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United States Census Bureau, “Most Children Younger Than Age 1 are Minorities, Census Bureau Reports.” *United States Census Bureau*. <https://www.census.gov/newsroom/releases/archives/population/cb12-90.html>, 17 May 2012. Web. 2 Feb. 2016.

We Need Diverse Books: <http://weneeddiversebooks.org/>

Cathy Camper is a librarian and author. She works for Multnomah County Library School Corps doing outreach to schools grades K–12. Two books she loves are I Remember Beirut by Zeina Abirached, and Looking Like Me by Walter Dean Myers. She can be reached at cathyc@multcolib.org.

Poetry at the YMA *by Sylvia Vardell*



I was in Boston for the midwinter conference of the American Library Association. I was lucky enough to co-chair the Morris Seminar alongside the amazing Deb Taylor. We had a great day spent with a dozen leaders in our field engaging 32 participants (new-ish librarians) in talking about children’s literature in deep, thoughtful ways. Of course, I started the day by sharing a poem with the group! Then on Monday, I attended the Youth Media Awards (YMA) press conference where all the major ALA (Association for Library Services to Children and Young Adult Library Services Association) awards were announced. Such an exciting time for a book nerd like me! There were so many wonderful surprises among the awards, but I am always looking for any and all POETRY books that are getting recognized in this way. There were many great winners and honors, and I would even argue that this year’s Newbery winner (a picture book!), *Last Stop on Market Street* written by Matt de la Peña and illustrated by Christian Robinson, is also VERY poetic in its use of language! So, here’s the round-up of the poetry titles that received ALA awards this year.

Hurray for author and poet [Carole Boston Weatherford](#) and illustrator [Ekua Holmes](#) for *Voice of Freedom: Fannie Lou Hamer, Spirit of the Civil Rights Movement*, published by Candlewick Press. It received HEAPS of lovely recognition-- for the art and for the informative poetic content! There’s a great blog post at [A Rep Reading](#) about the book. It won:

- Caldecott honor (for illustration)
- Coretta Scott King/John Steptoe New Talent Illustrator Award
- Robert F. Sibert Informational Book Award honor

Congratulations to author and poet [Margarita Engle](#) and illustrator [Rafael López](#) who also garnered several awards for the poetic picture book, *Drum Dream Girl: How One Girl’s Courage Changed Music* published by Houghton Mifflin Harcourt. Because this story is based upon the childhood of Millo Castro Zaldarriaga, a Chinese-African-Cuban girl who challenged Cuba’s traditional taboo against female drummers, it qualified for many different awards. You can read more about this beautiful book at [Latinos in Kid Lit](#) and at [Rhapsody in Books](#). It won:

- Pura Belpré (Illustrator) Award honoring a Latino illustrator whose children’s books best portray, affirm and celebrate the Latino cultural experience.
- Asian/Pacific American Award for Literature (APALA) picture book Honor

Margarita Engle’s poem memoir, *Enchanted Air: Two Cultures, Two Wings: A Memoir* published by Atheneum Books for Young Readers, an imprint of Simon & Schuster Children’s Publishing Division also received dual recognition. Poet and author Holly Thompson interviewed Margarita Engle about *Enchanted Air* previously on my blog, [Poetry for Children](#). It won:

- Pura Belpré (Author) Award
- YALSA Award for Excellence in Nonfiction for Young Adults honor book



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Kudos to author and poet [Marilyn Hilton](#) for receiving the Asian/Pacific American Award for Literature (APALA) in the “Children’s” category for her novel in verse, *Full Cicada Moon* published by Dial Books/Penguin Random House. You can find an interview with Marilyn Hilton over at [The Hiding Spot](#).

Finally, [Jacqueline Woodson](#) was chosen to deliver the 2017 May Hill Arbuthnot Honor Lecture. The May Hill Arbuthnot Honor Lecture Award recognizes an author, critic, librarian, historian or teacher of children’s literature, who then presents a lecture at a winning host site. Jacqueline Woodson is the 2014 National Book Award winner for her New York Times bestselling memoir, *Brown Girl Dreaming*. The author of more than two dozen

books for young readers, she is a four-time Newbery Honor winner, a recipient of the NAACP Image Award, a two-time Coretta Scott King Award winner and was recently named the Young People’s Poet Laureate by the Poetry Foundation.

Congratulations to each of these authors, poets, and illustrators for these wonderful books and worthy awards. These are some of MY favorite poetry books of the year, too, and I’m so glad to see these poetry contributions receive additional recognition. You may also notice that each of these books also reflects the distinctive experiences and rich language that comes from diverse authors and stories. In addition, these works won “multicultural” awards as well as awards for art and text given across the spectrum. I’ve said it before and I’ll say it again (over and over): some of the best poetry being published for young people today reflects the beautiful diversity of our nation, and the awards that target diverse literature are often the first ones to recognize poetry specifically. That’s also something to celebrate!

Carole Boston Weatherford: <http://cbweatherford.com/>

Ekua Holmes: <http://www.ekuaholmes.com/>

A Rep Reading: <http://arepreading.tumblr.com/post/127072744041/flh>

Margarita Engle: <http://www.margaritaengle.com/>

Rafael López: <http://www.rafaellopez.com/#/editorial/>

Latinos in Kid Lit:

<http://latinosinkidlit.com/2015/06/22/libros-latins-drum-dream-girl-how-one-girls-courage-changed-music/>

Rhapsody in Books:

<https://rhapsodyinbooks.wordpress.com/2015/06/27/kid-lit-review-of-drum-dream-girl-how-one-girls-courage-changed-music-by-margarita-engle/>

Poetry for Children: <http://poetryforchildren.blogspot.com/2015/05/poet-to-poet-holly-thompson-interviews.html>

Marilyn Hilton: <http://www.marilynhilton.com/>

The Hiding Spot: <http://thehidingspot.blogspot.com/2015/12/InterviewMarilynHilton.html>

Jacqueline Woodson: <http://www.jacquelinewoodson.com/>

Sylvia Vardell is Professor in the School of Library and Information Studies at Texas Woman’s University and teaches courses in literature for children and young adults. She has authored or co-authored more than 100 published articles, more than 25 book chapters, and given more than 150 presentations at national and international conferences. She authored Children’s Literature in Action: A Librarian’s Guide, Poetry Aloud Here!, The Poetry Teacher’s Book of Lists, and co-edited The Poetry Friday Anthology series (with Janet Wong) and maintains the Poetry For Children blog and poetry column for Book Links magazine. She can be reached at svardell@gmail.com.

Diverse Books: An Annotated Bibliography by Gregory Lum



Diverse Picture Books—Suggested titles published in 2014 or 2015

Drum Dream Girl: How one girl's courage changed music written by Margarita Engle, illustrated by Rafael López and published by Houghton Mifflin Harcourt. Follows a girl in the 1920s as she strives to become a drummer, despite being continually reminded that only boys play the drums, and that there has never been a female drummer in Cuba.

Emmanuel's dream: The true story of Emmanuel Ofosu Yeboah, written by Laurie Ann Thompson, illustrated by Sean Qualls and published by Schwartz & Wade Books, an imprint of Random House Children's Books, a division of Random House LLC, a Penguin Random House Company. Against almost insurmountable odds, Emmanuel Ofosu Yeboah, born with only one strong leg, sets out to ride a bike 400 miles across Ghana to raise awareness for the disabled.

Grandma Lives in a Perfume Village published by North South Books, an imprint of Nordsüd Verlag AG. Xiao Le (pronounced Shall La) and his mother travel to visit his sick grandmother. At first, the preschooler is afraid of the woman, but throughout the day they develop a close bond.

Mango, Abuela, and Me written by Meg Medina, illustrated by Angela Dominguez and published by Candlewick Press. After Abuela moves in with her family, Mia finds a clever way to communicate with her Spanish-speaking grandmother who has left her homeland to live in the United States.

Separate Is Never Equal: Sylvia Mendez and her family's fight for desegregation by Duncan Tonatiuh, published by Abrams Books for Young Readers, an imprint of ABRAMS. Years before the landmark U.S. Supreme Court ruling *Brown v. Board of Education*, Sylvia Mendez, an eight-year-old girl of Mexican and Puerto Rican heritage, played an instrumental role in *Mendez v. Westminster*, the landmark desegregation case of 1946 in California.

Viva Frida written and illustrated by Yuyi Morales, published by Roaring Brook Press, an imprint of Macmillan's Children's Publishing Group. In this exploration of the imagery of artist Frida Kahlo, brief two- or three-word sentences provide dreamlike narration, and mixed-media images follow Frida.

Voice of Freedom: Fannie Lou Hamer, Spirit of the Civil Rights Movement, written by Carole Boston Weatherford, illustrated by Ekua Holmes and published by Candlewick Press. In this biography in verse, Ekua Holmes' illustrations provide children with an intensely visual encounter with Civil Rights icon Fannie Lou Hamer.

Diverse Fiction—Suggested titles published in 2014 or 2015.

Adam and Thomas by Aharon Appelfeld ; translated from the Hebrew by Jeffrey Green ; illustrated by Philippe Dumas and published by Seven Stories Press. Adam and Thomas, two nine-year-old Jewish boys who survive World War II, take refuge in the forest where they learn to forage and survive, soon meeting and helping other fugitives fleeing for their lives.

The Crossover written by Kwame Alexander and published by Houghton Mifflin Harcourt. Twelve-year-old narrator Josh Bell uses the rhythms of a poetry jam to emulate the “moving & grooving/popping and rocking” of life on the basketball court with his twin brother, J.B.

The Hired Girl by Laura Amy Schlitz and published by Candlewick Press. This sensitive story tells how fourteen-year-old Catholic, Joan Skraggs, becomes a hired girl to a Jewish family where she learns and grows in unexpected ways.

I Lived on Butterfly Hill by Marjorie Agosín, illustrated by Lee White and published by Atheneum Books for Young Readers, an imprint of Simon & Schuster Children's Publishing Division. When her beloved country, Chile, is taken over by a militaristic, sadistic government, Celeste is sent to America for her safety and her parents must go into hiding before they “disappear.”

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I'll Give You the Sun by Jandy Nelson and published by Dial Books, an imprint of Penguin Group, (USA) LLC, a Penguin Random House Company. Once inseparable, twins Noah and Jude are torn apart by a family tragedy that transforms their intense love for each other into intense anger. Timelines twist and turn around each other in beautifully orchestrated stories of love and longing.

Out of Darkness by Ashley Hope Pérez and published by Carolrhoda Lab™, an imprint of Carolrhoda Books, a division of Lerner publishing Group. In 1937 East Texas, Mexican American Naomi and African American Wash begin a bittersweet romance. Perez's beautifully crafted novel is a moving portrayal of both powerful love and a period marked by oppressive, destructive racism.

Nonfiction

The Boy Who Harnessed the Wind: Young Readers Edition by William Kamkwamba and Bryan Mealer. African teenager William Kamkwamba explored science books in his village library when he was forced to drop out of school, and was able to change his family's life by creating a windmill to pump water for his family's farm.

Brown Girl Dreaming. By Jacqueline Woodson and published by Nancy Paulsen Books, an Imprint of Penguin Group (USA,). The National Book Award winning verse memoir describes Woodson's 1960s childhood and her struggles to learn to read. Her vivid language brings to life her family, childhood antics, the Civil Rights Movement, and the pain of being different.

El Deafo, written and illustrated by Cece Bell, and published by Amulet Books, an imprint of ABRAMS. In this insightful and humorous graphic novel memoir, Cece Bell portrays growing up with a giant hearing aid strapped to her chest.

Enchanted Air: Two Cultures, Two Wings: A memoir written by Margarita Engle and published by Atheneum Books for Young Readers, an imprint of Simon & Schuster Children's Publishing. In this poetic memoir, Margarita Engle tells of growing up as a child of two cultures during the Cold War.

Honor Girl: A graphic memoir written and illustrated by Maggie Thrash, and published by Candlewick Press. A graphic novel memoir depicting the author's teenage experiences at summer camp where she fell in love with an older girl.

The Port Chicago 50: Disaster, mutiny, and the fight for civil rights by Steve Sheinkin and published by Roaring Brook Press, an imprint of Macmillan' Children's Publishing Group. Describes the fifty black sailors who refused to work in unsafe and unfair conditions after an explosion in Port Chicago killed 320 servicemen, and how the incident influenced civil rights.

Gregory Lum, Jesuit High School Library Director and Portland State University Adjunct Instructor, recently completed his term as committee chair for the YALSA Award of Excellence in Nonfiction for Young Adults. Contact Gregory at yalsa.lum@gmail.com.



Resources to Develop Multicultural Collections

by Jen Maurer and Katie Anderson

The following collection development resources were culled from the articles in this issue or were suggested by the authors of the articles. The goal of this compilation is to make it easier to diversify library collections. Note that individual titles of children's and young adult books mentioned in the articles are not included here. Thanks to Katie Anderson, guest editor, for help with this list.

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Authors & Illustrators

Engle, Margarita: <http://www.margaritaengle.com>

Hilton, Marilyn: <http://www.marilynhilton.com>

Holmes, Eku: <http://www.ekuaholmes.com>

López, Rafael: <http://www.rafaellopez.com>

Weatherford, Carole Boston: <http://cbweatherford.com>

Woodson, Jacqueline: <http://www.jacquelinewoodson.com>

Blogs & Specific Posts

American Indians in Children's Literature—"Provides critical perspectives and analysis of indigenous peoples in children's and young adult books": <http://americanindiansinchildrensliterature.blogspot.com/>

Brown Bookshelf, The—"...designed to push awareness of the myriad of African American voices writing for young readers": <http://thebrownbookshelf.com/our-books/>

Latin@s in Kid Lit (post about *Drum Girl Dream*):

<https://latinosinkidlit.com/2015/06/22/libros-latins-drum-dream-girl-how-one-girls-courage-changed-music/>

Open Book, The—"A blog on race, diversity, education, and children's books": <http://blog.leeandlow.com>

Poetry for Children (post about Margarita Engle):

<http://poetryforchildren.blogspot.com/2015/05/poet-to-poet-holly-thompson-interviews.html>

Reading While White—"Allies for racial diversity & inclusion in books for children & teens":

<http://readingwhilewhite.blogspot.com>

Rep Reading, A—"Southeast publisher rep for 30 years" (post about *Voice of Freedom: Fannie Lou Hamer*):

<http://arepreading.tumblr.com/post/127072744041/flh>

Rhapsody in Books—"...two professionals who like to write and teach..." (post about *Drum Girl Dream*):

<https://rhapsodyinbooks.wordpress.com/2015/06/27/kid-lit-review-of-drum-dream-girl-how-one-girls-courage-changed-music-by-margarita-engle/>

Booklists and Awards

1000 Black Girl Books Resource Guide—"A resource guide created from the #1000blackgirlbooks campaign led by Marley Dias" (K–12): <http://grassrootscommunityfoundation.org/1000-black-girl-books-resource-guide>

American Indian Youth Literature Award—"...established as a way to identify and honor the very best writing and illustrations by and about American Indians. Books selected to receive the award will present American Indians in the fullness of their humanity in the present and past contexts." (K–12):

<http://ailanet.org/activities/american-indian-youth-literature-award/>

American Indians in Children's Literature—Best Books—"...best books by or about American Indians & First Nations...selected by Native people..." (K–12):

<http://americanindiansinchildrensliterature.blogspot.com/p/best-books.html>

Asian Pacific American Librarians Association—Literature Award Winners—"...promote Asian/Pacific American culture and heritage..." (K–Adult): <http://www.apalaweb.org/awards/literature-awards/winners>

Association of Jewish Libraries—Literary Awards—"...draw attention to the best in Jewish literature and scholarship each year, encouraging publication and purchase of high-quality Jewish writing" (K–12):

http://jewishlibraries.org/Literary_Awards

Center for the Study of Multicultural Children's Literature, The—Best Books—"...identifies the best in multicultural books..." (K–12): <http://www.csmcl.org/#!/best-books-2015/uty2e>

Cooperative Children's Book Center—Common Core recommended titles (K–12):

<https://ccbc.education.wisc.edu/books/commoncore.asp>

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Coretta Scott King Book Awards—“...given annually to outstanding African American authors and illustrators of books for children and young adults...” (K–12): <http://www.ala.org/emiert/cskbookawards>

Día de los niños – Book Lists— “...nationally recognized initiative that emphasizes the importance of literacy for all children from all backgrounds” (K–8): <http://dia.ala.org/content/free-program-downloads>

Ethnic & Multicultural Information Exchange Round Table (EMIERT)—Bibliographies (topics and age ranges vary): <http://www.ala.org/emiert/usefullinks/links#Bibliographies>

Hans Christian Andersen Awards—“...the highest international recognition given to an author and an illustrator of children’s books” (K–6?): <http://www.ibby.org/index.php?id=273> (related to <http://www.usbby.org/HomePage.asp>)

Multnomah County Library’s Early Childhood Picks—African American Preschool Read Alouds 1: https://multcolib.bibliocommons.com/list/share/114924301_multcolib_earlychildhood/250823227_multcolib_early_childhood_picks_african_american_preschool_read_alouds_1

Multnomah County Library’s Early Childhood picks—African American Preschool Read Alouds 2: https://multcolib.bibliocommons.com/list/share/114924301_multcolib_earlychildhood/250842018_multcolib_early_childhood_picks_african_american_preschool_read_alouds_2

Pura Belpre Award—“...presented annually to a Latino/Latina writer and illustrator whose work best portrays, affirms, and celebrates the Latino cultural experience in an outstanding work of literature for children and youth” (K–8): <http://www.ala.org/alsc/awardsgrants/bookmedia/belpremedal>

REFORMA—Teen Latino Titles (6–12): http://www.reforma.org/teen_titles

Schneider Family Book Award—“...honor an author or illustrator for a book that embodies an artistic expression of the disability experience for child and adolescent audiences” (K–12): <http://www.ala.org/awardsgrants/schneider-family-book-award>

Stonewall Book Awards—“...the first and most enduring award for GLBT books...” (K–12): <http://www.ala.org/glbtrt/award>

We Need Diverse Books—Where to Find Diverse Books (bibliography topics and age ranges vary): <http://weneeddiversebooks.org/where-to-find-diverse-books>

Collection Development Books & Tools

Bishop, Rudine Sims. “Mirrors, Windows, and Sliding Glass Doors.” *Perspectives: Choosing and Using Books for the Classroom* 6:3 (Summer 1990): n. pag.

CREW: A Weeding Manual for Modern Libraries: <https://www.tsl.texas.gov/ld/pubs/crew/index.html>

Jones, Cherri, and J. B. Petty. *Multiethnic Books for the Middle-School Curriculum*. Chicago, IL: ALA Editions, 2013. <http://osl-lis.blogspot.com/2013/10/multiethnic-books-for-middle-school.html>

Naidoo, Jaime Campbell, and Sarah Park Dahlen, eds. *Diversity in Youth Literature: Opening Doors Through Reading*. Chicago, IL: ALA Editions, 2013. <http://osl-lis.blogspot.com/2013/06/diversity-in-youth-literature-book.html>

Naidoo, Jamie Campbell, ed. *Celebrating Cuentos: Promoting Latino Children’s Literature and Literacy in Classrooms and Libraries*. Santa Barbara, CA: Libraries Unlimited, 2011. <http://osl-lis.blogspot.com/2013/04/celebrating-cuentos-book.html>

REFORMA Oregon’s Collection Development & Acquisitions Resources: <http://reformaoregon.weebly.com/collection-development--acquisitions.html>

Stan, Susan. *Global Voices: Picture Books from Around the World*. Chicago, IL: ALA Editions, 2014. <http://osl-lis.blogspot.com/2014/06/global-voices-picture-books-from-around.html>

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Jennifer Maurer is the School Library Consultant at the Oregon State Library, where her duties include working with OSLIS and the K–12 aspect of the statewide databases. Previously, Jen worked with the bookmobile program at the Salem Public Library and was a teacher and a school librarian for a dozen years, split between Texas and Oregon. You can reach her at jennifer.maurer@state.or.us.

Katie Anderson is the youth services consultant at the Oregon State Library. She was an elementary school teacher prior to becoming a librarian. She can be reached at katie.anderson@state.or.us



Are You Overfiltering? *by Miranda Doyle, Intellectual Freedom Chair*



What do you know about your school’s Internet filter? If filters are blocking important information—all of YouTube, for example, or searches like “breast cancer”—it might be time to get involved and find out more.

Most likely, your district or Educational Services District uses a filter. It’s required by the Federal Communications Commission under CIPA (Child Internet Protection Act) for schools that get e-rate discounts on their Internet access. However, a [2012 American Library Association study](#) found that many schools go beyond what is required. Overfiltering can be harmful, hampering students’ ability to do research and blocking tools teachers need.

You may want to find out:

- What specific filtering software is used?
- Does it filter based on URL, keywords, or blacklists?
- Who decides what’s blocked -- a software company, IT staff, administrators, teachers?
- What social media sites are blocked? Are they sites with potential educational uses?
- Who has the power to override filters when appropriate -- teachers, librarians, IT staff?

Once you gather information, you can work with teachers or technology staff to argue for more access, and to give teachers and librarians the ability to quickly unblock sites. After all, it’s educators—not software companies—who should be able to decide what students need to help them learn. One excellent source of information on this topic is the American Library Association’s 2014 report on CIPA, [“Fencing Out Knowledge”](#).

If you have a chance to make an argument for more access and less restrictive filters, here are a few points to consider:

- Many filters block entire categories of sites -- social networking, videos, etc. -- not just selected pages or content deemed harmful. Sites like Khan Academy or YouTube can be very educational.
- Companies that sell filtering software should not also be the ones who decide what children view; educators should fill that role.
- Filters are not a solution when it comes to preventing cyberbullying; education on digital citizenship is a better approach.
- Filters may block opportunities for collaboration (email, Skype) or creativity/content creation (blogging, posting videos).
- Filters can make research more difficult, especially when researching sensitive but important subjects.

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School librarians are in a unique position to advocate for less restrictive filters. We often have concrete examples of times where filters affected student learning. Because we work with teachers on research projects, for example, we can note instances where filters prevent students from finding information. We also work with teachers and classes using digital tools for online collaboration and content creation. When blogging, photo, and video sites are blocked, or communication tools are not available at school, we can explain why they are important to educators. Librarians are leaders, and we should be taking the lead to change overzealous filtering policies in our schools and districts.

Resources

Batch, Kristen R. Fencing out knowledge: Impacts of the Children’s Internet Protection Act 10 years later. Office for Information Technology Policy, American Library Association, 2014. <http://www.ala.org/offices/sites/ala.org/offices/files/content/oitp/publications/issuebriefs/cipa_report.pdf>.

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Miranda Doyle is the OASL Intellectual Freedom Chair and the librarian for Lake Oswego School District. She’s pretty sure teachers suffer most from unreasonably heavy-handed Internet filtering; in a former district that blocked almost everything, students knew how to bypass the filters with ease. Please email Miranda at doylem@loswego.k12.or.us.

Foster That Love of Reading *by Louetta Jansen, OASL Paraprofessional Representative*



Reading is a joy. We know that, but do our students really believe it? We need to show reading as a fun and wonderful experience. And that’s exactly what we do during Dr. Seuss week.

Our library is transformed into a wonderful Seuss Café. The tables are decorated with red and white checkered tablecloths and vases of fresh yellow daffodils. Our menus feature books as entrees, from which the students select their cuisine. We’ve made menus that list dishes to choose from.

All decorated and ready; here come the students (two classes at a time). We have an older class come in and sit across the table from each other. Then a younger class comes in and will sit next to an older student. After warm welcome to Seuss Café, the two partnering students choose an entrée (book title) from the menu. Our apron-adorned waitresses are ready to take orders.



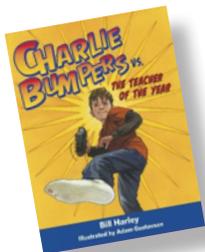
After reading together for 20 minutes, everyone reads the Readers Oath together. To top off the fun event, delicious Dr. Seuss cookies are shared.

The staff and students love and look forward to our Seuss Café; it’s a great way we can share the love of reading!

Louetta Jansen enjoys her job working at North Bay Elementary School in the North Bend School District, where she’s been working with kindergarten through 5TH grade students for the past 15 years. She can be reached at ljansen@nbend.k12.or.us.



2016 Beverly Cleary Children's Choice Award Winner:



Charlie Bumpers vs. The Teacher of the Year by Bill Harley

In our 14TH year, the Beverly Cleary Children's Choice Award (BCCCA) Committee is proud to announce the following **six BCCCA nominations** for the 2016–17 school year:

Archie Takes Flight by Wendy Mass. AR 4.0



It's not every day a regular kid like Archie gets to wake up at midnight. But today is Take Your Kid to Work Day, and Archie is finally allowed to ride along in his dad's taxi cab. He has been waiting eight years, eight months, and eight days for this moment to arrive. But he's about to discover his dad is no ordinary cab driver...In fact, he drives an intergalactic *space taxi*! All night long, he shuttles aliens from one corner of the universe to another. And being a space taxi copilot is no easy task: Archie must steer them into wormholes, keep them from crashing into planets, deal with a very unusual cat...and save the universe from an evil mastermind!

Creature Features: 25 Animals Explain Why They Look the Way They Do by Steve Jenkins. AR 3.6

Let's face it. Even as babies, we humans pay close attention to faces. Observing another person's features and expressions tells us whether they are happy, angry, excited, or sad. And when we look at an animal, it's hard not to imagine that its face is communicating human feelings. This isn't true, of course. Squinty eyes, an upturned mouth, or another odd expression is probably there because, in some way, it helps that animal survive. Packed with many cool facts and visuals on where certain animals live and what they eat, this book captures twenty-five humorous—and very true—explanations of why animals look the way they do in order to exist in this world.



Jelly Bean by Cynthia Lord. AR 3.6



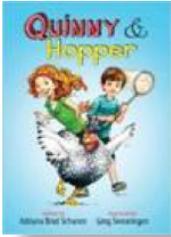
Suzannah's always wanted a pet of her own, but she lives in an apartment where there are absolutely no pets allowed. What she CAN do is volunteer at a local pet shelter. There, although she's the youngest, Suzannah quickly finds herself making friends with the kids and bonding with the animals. She makes toys and treats for the animals. She feeds the cats and plays with the puppies! Then a girl just her age brings a guinea pig named Jelly Bean to the shelter. Suzannah promises that she'll find the little creature the perfect home. But what if no one wants an abandoned guinea pig?

Lulu and the Rabbit Next Door by Hilary McKay. AR 3.7

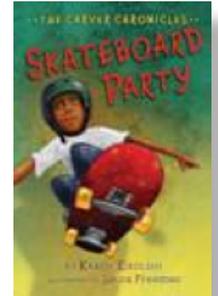
When Lulu's next door neighbor doesn't seem to be looking after his rabbit properly, Lulu and her cousin Mellie devise a scheme to make him pay more attention to his pet.



continued...

Quinny & Hopper by Adriana Brad Schanen. AR 4.0

Quinny has a lot to say. Hopper gets to the point. Quinny has one speed: very, very, extra-very fast. Hopper proceeds with caution. Quinny has big ideas. Hopper has smart solutions. Quinny and Hopper couldn't be more different. They are an unstoppable team. But when summer ends, things suddenly aren't the same. Can Quinny and Hopper stick together in the face of stylish bullies, a killer chicken, and the brand-new Third Grade Rules—especially the one that says they aren't allowed to be friends anymore?

Skateboard Party by Karen English. AR 4.7

Richard can't wait to show off his flat-ground Ollies at a friend's birthday party at the skate park, but a note home from his teacher threatens to ruin his plans. He really meant to finish his assignment on howler monkeys, but he just got... distracted. If only he could focus on his schoolwork, he wouldn't get into this kind of trouble! Can Richard manage to put off getting the note signed (and facing the consequences) until after the party, or will the deception make things even worse?

For more information on the BCCCA program, please go to <https://ola.memberclicks.net/bccca-home>

Thank you to everyone for promoting literacy!

**ORCA Updates** by Nina Kramer, Oregon Reader's Choice Award Chair, 2014–2016 and Kiva Liljequist, Oregon Reader's Choice Award Chair, 2016–2018

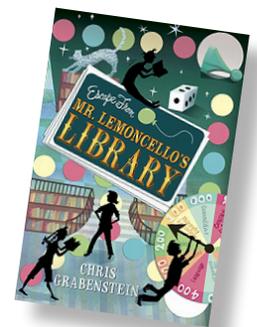
Do you enjoy reading a broad range of children's and young adult books? While that may be a silly question to ask school librarians, the real question is: are you willing to share that love with the young people all over Oregon? The Oregon Reader's Choice Award is a committee made up of educators, librarians, and booksellers from around the state. It's been my privilege to have been the chair of ORCA over the past couple of years. I've been able to work with and meet amazing colleagues from all over Oregon, and read outside my comfort zone (you could think of it as OBOB for grown ups, but without all the questions).

I'm excited that one of your amazing colleagues will be the chair, beginning in April. Kiva Liljequist, the Media Specialist at the Metropolitan Learning Center in Portland, will be taking over and will be an enthusiastic and energetic chair. She'll be someone that you will want to work with. So, if you have a passion for upper elementary or middle school books, we'd love to have you. We are in need of two OASL members to be on the committee. Terms are two years, starting April 1, 2016 and ending March 31, 2018, and no travel is required. Working together, the committee's task is to read through the list of titles nominated by students, teachers, and librarians and compile the best lists for next year's students to vote for their favorites. I hope you'll join us. Questions or interest can be sent to orca@olaweb.org. Thank you for all you do to promote reading!

And now the moment you've all been waiting for...the winners of the 2016 Oregon Readers Choice Award! Drumroll please...

For the upper elementary division, we have Chris Grabenstein's brilliant and riddle-tastic *Escape from Mr. Lemoncello's Library*!

Honoring the journey of 12-year old Willow Chance is the middle school division winner, *Counting By 7s* by Holly Goldberg Sloan!



continued...



Matt de la Peña's story of danger and deception, *The Living*, is our high school division champ!

Cheers to everyone from the 64 schools and libraries around the state who participated in this year's ORCA!

Get ready for another fantastic year of reading with the 2017 nominees:

Upper Elementary Division (Grades 3–5)

El Deafo by Cece Bell

The Madman of Piney Woods by Christopher Paul Curtis

Under the Egg by Laura Marx Fitzgerald

By the Grace of Todd by Louise Galveston

Operation Bunny by Sally Gardner

Gabriel Finley and the Raven's Riddle by George Hagen

A Snicker of Magic by Natalie Lloyd

Hook's Revenge by Heidi Schulz

Middle School Division (Grades 6–8)

The Crossover by Kwame Alexander

The Night Gardener by Jonathan Auxier

The Fourteenth Goldfish by Jennifer L. Holm

The Great Greene Heist by Varian Johnson

Egg and Spoon by Gregory Maguire

Greenglass House by Kate Milford

The Boundless by Kenneth Oppel

Brown Girl Dreaming by Jacqueline Woodson

High School Division (Grades 9–12)

Through the Woods by Emily Carroll

Girls Like Us by Gail Giles

The Story of Owen: Dragon Slayer of Trondheim by E.K. Johnston

We Were Liars by E. Lockhart

How It Went Down by Kekla Magoon

I'll Give You the Sun by Jandy Nelson

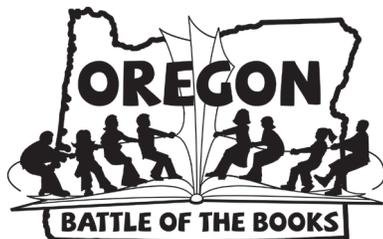
Gabi, a Girl in Pieces by Isabel Quintero

Jackaby by William Ritter

Looking for more ORCA resources for your library? We've got you covered! Go to the ORCA blog at <https://oregonreaderschoiceaward.wordpress.com/> for bookmarks, promotional ideas, a QR code, past nominees and winners, and access to the slide presentation at OLA with read-alikes, author web sites, and more.

Nina is the Youth Librarian at the Albina Library in Portland. When she doesn't have her nose in a book, she enjoys knitting and restoring a sailboat. She can be reached at ninak@multcolib.org.

Kiva Liljequist is the Media Specialist at Metropolitan Learning Center, a K–12 alternative school in Portland Public Schools. Other than being a total ORCA fangirl, she spends her time pondering when her puppy will be potty trained. She can be reached at kliljequist@pps.net.



Congratulations to the OBOB 2016 State Champions!

OBOB lists for the 2016–2017 school year are already ready!

Check out <http://oboblsta.pbworks.com/w/page/5653620/FrontPage> for links to the lists.



3–5 division
St. Paul Parish School



6–8 division
Fern Ridge



9–12 Division
Oregon Episcopal School High School

Plan now to join us in Paradise Fall 2016



OASL Fall Conference 2016
October 14-15 in Bend, Oregon

*"I have always imagined that Paradise will be a
kind of library."*

— Jorge Luis Borges



Oregon Association of School Libraries

(OREGON EDUCATIONAL MEDIA ASSOCIATION)

PO Box 3067, La Grande, OR 97850

OASL/OEMA INTERCHANGE welcomes submissions of interest to OASL members. Successful activities, project ideas, and news from the field are all welcome. Share information and ideas by sending a contribution today. If you have questions, contact the people listed below and we will be happy to help you.

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