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Association for Library Service to Children

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Grief in Picturebooks

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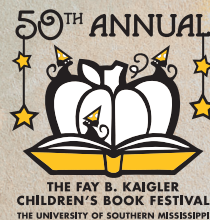
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Children & Libraries

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ON THE COVER: Robotics Challenge at the Noah Webster Library, West Hartford, Connecticut. Photo courtesy of WHC-TV (West Hartford Community Television)

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Editor's Note
Creativity Abounds!

By Sharon Verbeten

Film! STEM projects! Artistic endeavors! It was a thrill to read all the submissions this issue from some of the recipients of the ALSC Curiosity Creates grants sponsored by Disney. I was impressed with not only the scope of the projects, but how libraries embraced collaboration and truly put the money to good work.

These days, we all know that libraries are so much more than quiet receptacles offering books, and these articles illustrate that. Even without large makerspace areas, libraries find the ways to keep younger patrons curious and creative.

This issue embraces curiosity and creativity, but it doesn't just occur when libraries are handed grant monies—although that certainly helps. I hope you'll find some of the ideas presented here inspiring enough to try to replicate, or at least borrow from, in your library. Kudos to the libraries who shared their stories; thanks to them and many others, we can be proud of what our future generations may have to offer. &

My creativity was certainly inspired when my daughter and I recently met three-time Caldecott Medal winner David Wiesner at the Sheboygan Children's Book Festival in Wisconsin.

Circulation

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Children and Libraries is the official journal of ALSC, a division of the American Library Association. The journal primarily serves as a vehicle for continuing education of librarians working with children, which showcases current scholarly research and practice in library service to children. It also serves as a vehicle for communication to the ALSC membership, spotlighting significant activities and initiatives of the Association. (From the journal's "Policies and Procedures" document adopted by the ALSC board, April 2004, revised, 2014.)

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Curiosity Creates

A View from Behind the Lens

PAULA HOLMES WITH THOMAS HOLMES

In August 2016, I was hired as the outside evaluator for the ALSC Curiosity Creates Grants sponsored by Disney, whose donation of $800,000 enabled ALSC to undergo a mini-grant program to fund up to seventy-seven libraries.

As a former member and chair of ALSC Library Service to Special Population Children and their Caregivers, grants were not wholly unfamiliar territory, but the scale of the project was. Public libraries had a little over five weeks to apply, due to the sponsor's revised timeline, for mini-grants for up to $7,500 per recipient library. To be awarded, libraries needed to synthesize the research material in the Center for Childhood Creativity's paper, *Inspiring a Generation to Create: Critical Components of Creativity in Children* (www.centerforchildhoodcreativity.org) and create or expand an existing program for children ages 6 to 14, which focused on encouraging one or more components of creativity.

The evaluation rubric gave weight to projects that included collaboration, outreach, inclusion, and diversity. There is no doubt that children's librarians are creative, work well under pressure, and can do incredible and important things with a limited budget. As this grant showed, they can formulate and implement a plan to complete ambitious goals to serve all children. The response was overwhelming—432 applications from all over the United States were received, and, since some libraries requested less than the maximum amount, seventy-nine grants were awarded.

My role as the outside evaluator was to create a sampling of best practices through a limited amount of site visits along with communication via emails and phone calls. An additional component was to assist in the creation of a digital media product. Where to begin with a plethora of incredible projects? How to develop a game plan, noting that logistically and geographically it would be impossible to visit all seventy-nine extremely worthy programs? In October 2015, I began contacting the grant recipients, and what happened after that started one of the most incredible years of my life.

For me, the power of Curiosity Creates projects became apparent when I saw it from behind the camera lens with my son, Thomas. I conducted eight site visits, visiting the Carnegie Library of Beaver Falls, Pennsylvania, three times due to its proximity to my home. My first scouting visit deftly pointed out that I couldn't interview, observe, and film at the same time.

Paula Holmes *is the Fiscal Officer for the Association for Library Service to Children and a member of the Upper St. Clair Township (PA) Library Board. Her son* **Thomas Holmes** *recently graduated from Wheaton College, Norton, Massachusetts.*
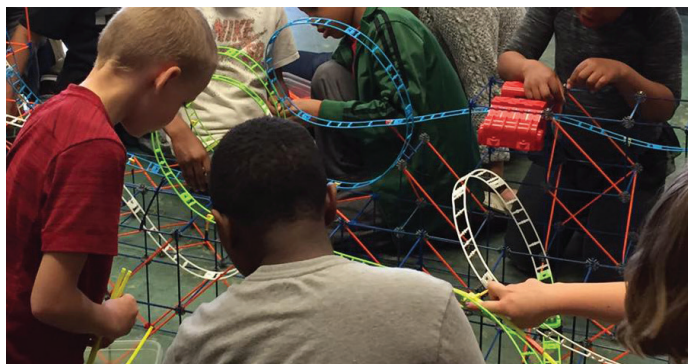
These photos are from The Carnegie Library of Beaver Falls Building Up: Architecture Program

Luckily, I had access to a free film and new media college student in my own household. Before filming their program Building Up: Architecture, Library Director Jean Barsotti and children's librarian Christine Kroger introduced my son and me to the children and staff from TRAILBlazers afterschool program, explaining that this program was funded by ALSC and sponsored by Disney.

At that moment everything changed for me. Hands quickly went up. The question that I would carry with me throughout the project was asked by a young girl, "Will Disney see me?" My response was, "That is my goal." It is my continued goal for everyone to see the power of creativity programming for children at the library and the persuasive outcomes that can be achieved by all. The camera provides a tool to share and document in a visual format, while enhancing and enlivening data and statistics.

Most of our filming was conducted in an operating library. We didn't slip in on a day it was closed, and we didn't have the grant recipients, partners, or families read from a script; everything happened in the moment. For us, there were great rewards as well as challenges from this method. In West Hartford, Connecticut, while we were rolling, capturing the essence of the creativity impact of In Be-Tween Trailer Team, an announcement went off unexpectedly, blasting ten minutes until closing. We hurried to film before the lights would go out, only to have to cut for the announcement that the library would be closing in five minutes. With adrenaline pumping, somehow a beautiful sound bite was captured before the building was plunged into darkness.

Curiosity Creates Resources

For more background and resources on the Curiosity Creates project, check out these resources:

Curiosity Creates website, 2015, Association for Library Service to Children, www.ala.org/alsc/curiositycreates

Curiosity Creates Grants video, 2016, Association for Library Service to Children, http://bit.ly/curiosity-creates-youtube

Curiosity Creates: Innovative Library Programming for Children, 2016, Paula Holmes for ALSC, http://bit.ly/curiosity-creates-best-practices

Inspiring a Generation to Create: Critical Components of Creativity in Children, 2015, Center for Childhood Creativity, http://centerforchildhoodcreativity.org/research/published/

We weren't totally in control and that was OK. Know that volunteers will push the book cart back and forth between the camera and the interviewee. This happened at multiple locations, so be forewarned. These things happen. It's vexing, but on the other hand, live filming produces wonderful surprises. You won't always get what you planned, but there's a good chance you'll get more. People stepped up and told stories that we couldn't have imagined, as there was no indication on the application. We saw how meaningful the projects were to the children with many parents eager to share positive stories.

At the end of the day, by putting individuals on the spot, you get visceral responses. The camera captured the honesty, emotion, and passion of interviewees. It recorded what inspired and drove the project without buzzwords and jargon. The on-camera responses have an authentic feel. One such example, of many, included Kari Ann St. Jean of Avon Public Library (CT) speaking about their Open Art Studio and the underlying philosophy that if you can afford crafts, you can do art in the library. It was not only passionate; it was mesmerizing.

The use of film for documenting library programing is an excellent tool to provide evaluators. The pulsating beat of Ken Cooks' YouTube videos, created by the Free Library of Philadelphia's Kensington Branch, with handmade titles designed by the kids, brings the audience, in this instance the evaluator, into an unforgettable creative experience. Ted McCoy of Springfield City (MA) Public Library shared the high-energy Rock the Stacks bucket drumming video and also impressed his library board with them. Morton-James Public Library's (NE) program Library Lockdown created an hour-length zombie film to complement the time limit for their escape room. A highlight of the film was the mock interview

with the Nebraska City chief of police, demonstrating a positive community building exercise with the library and the kids.

Two libraries captured their programs on video using them for professional training. Toledo Lucas County (OH) Public Library's Make U: Mobile Art Labs created instructional videos for their kits. The response from the librarians has been extremely positive. Sevier County (TN) Public Library System's Curiosity Creates @ Your Library posted how-to videos on YouTube for how to replicate several of their sessions, including quilt block, vinyl, and ceramic tile projects. An additional resource is the Fairy Tale STEM videos on the Orange County (FL) Library System website.

Another aspect of our experience was not what we saw from behind the camera, but a trend we observed during site visits.

These libraries all had a high degree of buy-in from the community, the administration, and their partnerships. One of the most heartening things to see was how partners and librarians had grown close to one another. We could see connections that weren't limited to the project itself. They had formed lasting relationships with discussions of more collaboration in the future. The final evaluations showed numerous examples of highly successful partnerships and one regret is that we could not capture all of these moments on film.

Hopefully, the examples included in this issue will inspire investigation of the Center for Childhood Creativity research, connections with one or more of the outstanding projects designed by Curiosity Creates recipients, and imagination and implementation of creativity possibilities. ↪
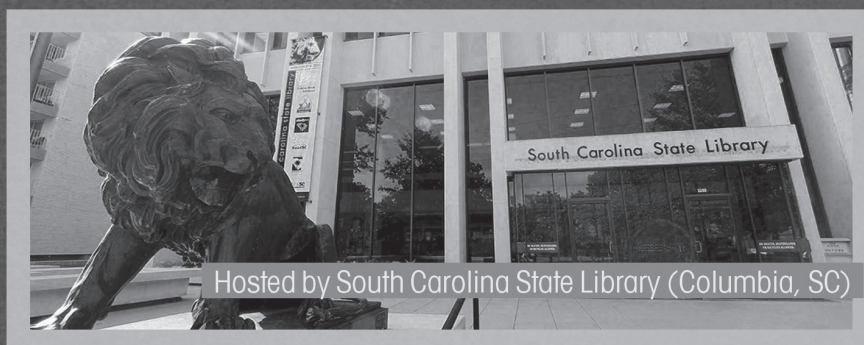
Young Filmmakers' Sandbox

Inspiring Creativity by Nurturing Key Skills

CARA BOLLEY

School-age kids are a hard group to reach, with their involvement in sports, extracurricular activities, video games, and the general busyness of life. This leaves them very little time for library activities.

Defiance Public Library has been feeling this impact; over the past five years or so, school-age participation has dramatically dwindled. Our book club for grades 3-5 had only one regular attendee. To address this issue, we needed to make a fundamental change.

While attempting to generate solutions, we developed the concept of having a knowledge club, but much of what we had in mind would require additional funding. Enter the Curiosity Creates grant, sponsored by Disney and offered by ALSC. This grant enabled us to achieve the knowledge club we were envisioning, which became known as the Agents of B.O.O.K.S. (Brainy Operatives Obtaining Knowledge Substantially).

While writing the grant proposal, we designed classes to teach our participants twenty-first-century skills while promoting creativity and self-expression. The ultimate goal for our Agents was to present the skills they learned in their own short film.

In Oct. 2015, we learned that out of four hundred applicants, we were one of seventy-seven libraries chosen to receive the Curiosity Creates grant, allowing our project ideas to become a reality. Immediately, we began promoting our new club. We designed fliers, which we delivered to our partnering schools, homeschool groups, and the YMCA. The club targeted children in grades 3 through 5. Radio ads were produced to encourage new recruits and to promote the red carpet premiere, where the final film was to be shown. Further promotion was done in

house, as well as through social media and our website. Once that was underway, we began to design the missions for our Agents.

Mission: Create

Our first mission was to let our new Agents get to know one another and the library and teach the art of the brainstorming process. We used a spy theme to motivate the kids to work together as a team. We provided them with a scavenger hunt requiring the development of code breaking and research skills. The children were given a series of clues that required deciphering secret messages in the forms of book cipher, invisible ink, mirror image text, and scytale, a form of code writing that uses a cylinder wrapped with a message on paper.

The reward for solving the clues was a well-deserved snack. The kids had so much fun with this, they would ask every month if I had hidden the snacks. However, the Agents had more tasks to undertake to accomplish their final goal. And so they continued with their missions requiring them to achieve various skills and
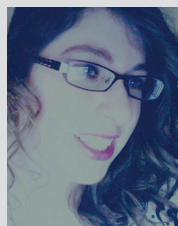
Cara Bolley is youth services associate with Defiance (OH) Public Library System.

activities, which they would eventually use together in combination to complete a final project or mission.

The various skills and activities of the missions included learning library research and code-breaking skills; writing an original story; learning basic hand and machine sewing; learning acting techniques; shooting a practice film; creating storyboards, props, and costumes; producing an original film short; and viewing the final film.

Making Partnerships

Over the course of the missions, participants expressed themselves in a creative manner. They also learned team work and management skills. In the Bonus Mission, the Agents were encouraged to attend an acting workshop sponsored by the Defiance Community Cultural Council (DCCC) and library partnership. This opportunity got the Agents involved not only with the library, but also in the community, giving them further exploration of the theatre arts.

Defiance College professors also provided our Agents with encouragement and direction relating to creative writing. Another partnership that was a major part of the program was through the Ohio State University Extension Office, 4-H Food and Fashion Board. 4-H sent advisors and members to assist with the teaching of hand and machine sewing. Our local organizations were happy to contribute to our events and build a relationship with the library, which we will be continuing for future events and classes.

Playing with Film

In January 2016, the Agents of B.O.O.K.S. moved into the filmmaking aspects of the series. When the equipment provided by the grant funding was revealed, the kids were so excited that they began improvising immediately. Our Agents were still learning skills but were given more of a sandbox approach to learning. Now it was time for them to take control. The library provided the equipment and direction they would need, but let them explore and create what they wanted as a group.

Of the $7,500 we received from the Curiosity Creates grant, we used $6,266 to fund the acquisition of equipment, including Go Pro cameras, studio-quality microphones, Zoom audio recorder, green screen, LED studio lighting, tripods, a drawing monitor similar to a Wacom Cintiq, Adobe Creative Cloud, and a sewing machine.

Mission Completed

The final months of the project required the Agents to work together as they crafted and finished their film. All the skills previously taught proved to be useful for creating the props, costumes, and other materials necessary. Once the finishing touches were added and the film was completed, the Agents and their families were invited to a red carpet premiere.

The overwhelming reaction was priceless. All the Agents were excited to see their hard work on the "big screen." After the original short film screening, the Agents received Jr. Filmmaker trophies, took photos in front of our step-and-repeat banner, a photo-op background just like those used for red carpet and other formal events, and enjoyed refreshments. Parents thanked us for providing this opportunity at the library and were excited to hear that we plan to continue the program next year.

In the upcoming year, we plan to introduce the Agents to stop-motion filmmaking. While the Agents will be using much of the same equipment purchased through the grant, they will learn new skills. As interest in the Agents of B.O.O.K.S. continues to grow, we hope to add new Agents to our club.

Throughout the series, we had fourteen Agents attend. The average attendance of nine participants per class was lower than we would have liked; however, when compared to other class series we've had, this one drew a higher participant completion rate.

We also saw an increase in library usage on nights our missions took place, with many participants returning on alternate days. We are glad that we had this opportunity to provide technology-based education to our school-age patrons, thanks to the Curiosity Creates grant. This was a great success for the library and indicates we are beginning to be able to connect with the elusive school-age patron.

Debriefing

For other libraries looking to develop a class series involving filmmaking, make sure you have plenty of help. Even though we only had eight kids sometimes, it was challenging to manage a team of kids and film equipment all at once.

Also, plan extensively. This is essential anytime filmmaking is involved. Know what you want to film and what props, set pieces, and costumes you'll need for each shot. Even with the best preplanning, be prepared for the unexpected, such as equipment failures, breakages, etc.

Mistakes provide an effective way for kids to learn, and the final film will still inspire and motivate kids to keep creating—even if it doesn't go their way or yours.

I was once told by a professor, "You have to create thousands of mistakes before you become great." Letting kids create and make a few mistakes gives them a head start on becoming great.

To see the short film created by the Agents of B.O.O.K.S., visit our YouTube channel, Defiance Public Library, and look for "Cat and Turtle Rule the World."

An Artists' Utopia

Creating "Artopia" at the Library

LAUREN CANDIA

Two sisters hard at work at the collage station.

What can you do with yarn and some tempera paint? A water cannon and acrylic paint? Clay and Perler beads? At the Ontario City (CA) Library, kids ages 5 through 12 are challenged to stretch their creative muscles with unconventional art materials.

When I learned about process art, I knew that this could be a way to empower young people to think outside of the box in a way that feels safe and fun. Process art is a style of artwork where the focus is on how a piece is made, not what the piece looks like in the end. It's taking a set of materials and experimenting with all the different ways to apply those materials. What happens if I lightly drag the brush across the paper? Now what if I really press down hard? How are these two marks different? It's through these experiments that children gain an awareness that the actions they choose matter.

I knew we could build an oasis where kids could self-determine, and that became Artopia—an unstructured exploration of artistic media where adult voices are silenced in favor of letting children discover the results of listening to their own voices.

In the process-driven Artopia program, children are presented with three art stations that always stay the same and one art station with more challenging materials that changes from session to session, and children are encouraged to explore these stations at their own pace, in their own time.

While process art is essentially the freedom and permission to create, there are some rules to follow to make a safe space possible.

Rule #1: Choose the right activities. Activities need to be open-ended, where a variety of methods and outcomes are possible. With open-ended activities, children are set up to succeed, no matter their age or ability level. In the spirit of keeping things open-ended, I never present examples. Parents sometimes look at me with panic in their eyes over this, but I don't give examples because I don't want to give the impression that children need to arrive at a certain conclusion. I also don't want children to feel frustrated if their project does not look like the example. The goal is to make children comfortable with asking those "what if" questions and feeling like their end product is valid and important.

Rule #2: Adults are hands-off. This is the part that requires the biggest change in mindset, but it is worth the commitment. I find that I usually need to prompt the beginning of an activity with a short introduction. I try to keep the instructions as minimal as possible. If you are not able to do the activity with minimal instruction, then it is probably not process art. But once the kids are let loose on their projects, any kid who walks in after that will see what everyone else is doing and pick up on the idea. Adults are mainly there to replenish materials and
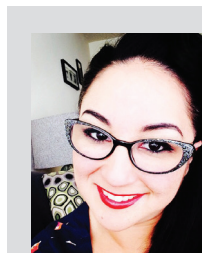
Lauren Candia works in the Youth Services Department of the Ovitt Family Community Library in Ontario, California. When not planning large-scale family events at the library, she is the co-founder and curator of Shades & Shadows, Los Angeles' premier speculative fiction reading series and literary nonprofit.

make sure that equipment is being used safely. Giving children this agency will help them develop a confidence in their own voices and intuition that will bleed into other areas of their lives.

Rule #3: Take a "Yes, AND . . . " approach. It's important that children hear the word "yes" often. It assures them that what they're doing is OK and that they can keep doing it. Conversely, we should set up the environment to make saying "no" less necessary. We make sure that we have thought ahead and have the proper safety precautions in place and that we have provided enough materials so that each kid can use as much as she needs. If there is something that is off-limits to the children or in limited supply, it needs to be put out of sight. My regular Artopians all know that when they are in the art room, they are free to create whatever they want with whatever is available. It's completely self-directed, and they know that no one is going to interrupt them and no one is going to correct them.

Rule #4: Respect the artist! We take children seriously when they are talking about their process. We're asking them about their choices and the steps they took to get where they are in their project. It breaks my heart when I see a parent look at something their child made and say that it's not anything, sometimes even just tossing it in the trash. It is never nothing. It is *always* something, even if what you see is a brown blob on paper. There were a series of deliberate decisions that went into making that product happen. Remember, with Artopia, we are concerned with process, not product. Listening to a child talk you through her decisions tells you a lot about how her mind works.

Experimenting with bubbles and watercolors.

With all of these rules put into practice, Artopia became a massive success. We average about forty children at each session. That number ebbs and flows based on school schedules and other things that might be happening around the city. During the summer, we averaged about sixty children per session.

When I wrote the grant proposal, I hypothesized that given our community demographics where 80 percent of our school-aged children qualify for free or reduced lunches, Artopia may be the only opportunity that children have to engage with art materials. When I started passing out surveys, I found that this was an unfortunate truth. The arts are the first thing to go when decision makers at schools are looking for something to cut. For many children, the library has become the only place where they can practice and explore their creative side.

I didn't expect the level of communication at which the children engage with one other, but it's very exciting. They show one another what they're making and they're talking about their process with one another. They're collaborating and coming up with new ways to use the materials. They help one another!

When new kids come in to the session, some of my more outgoing Artopians often step in to explain what the materials are. It's a tiny community.

Because the activities are open-ended, demographic groups that might feel left out in regular programming tend to thrive in Artopia. Two of those groups are non-English speakers and children who are deaf. There's no instructions to follow so the language barrier is removed and they're not left behind. The other group that benefits are children with special needs. Again, the open-ended activities make it easy for any child to succeed with the materials on hand. You don't need to separate these kids out from the group. They are just fine in the integrated setting, which I think is unique to this type of programming.

Seeing how well Artopia worked for children with varying abilities inspired a new outreach model called "Artopia on the Go!" We saw that we had an opportunity to reach a dismally underserved population, and we went for it. Two schools in our area have classes and accommodations for kids with special needs. We pack up a few activities from our arsenal, take them directly to the schools, and conduct an hour of Artopia with most of the same rules intact. It's highly successful; the schools love having us there; and the kids are fearless.

Probably the most essential ingredient for a successful Artopia is generosity. Being generous with your time, materials, and what you are willing to allow in your space is what really makes this program shine. It's going to be messy and loud, but it's also going to be happy and rewarding. Our community is so appreciative of our efforts, and yours will be too. &

On the Creative Edge

The Artistic Side of One Library

MARY FLETCHER

Libraries can go beyond being places of information to become places of inspiration. Years ago, at the Avon Free Public Library in Connecticut, we began offering creative art for children. These sessions were so successful that a room in the library was redesigned exclusively for creating art. Today, we have one of the first creative art studios located in a public library in the country.

Mentored by the Art Studio at The Eric Carle Museum of Picture Book Art in Massachusetts, we introduced Open Art Studio sessions at our library for participants of all ages to freely explore art materials and ideas.

When selected by ALSC to receive the Curiosity Creates grant, we were grateful to design and implement The Creative Edge program. We believe that creative, imaginative, and innovative individuals have a distinct advantage and a decided edge in the twenty-first century. As Albert Einstein observed about himself, "I am enough of the artist to draw freely upon my imagination. Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world."[1]

The success of The Creative Edge program can best be evaluated by the responses of our patrons, and the numbers surprised us all. With 1,430 patron visits recorded for children between the ages of 6 and 14 during the grant period of October to May, this more than doubled the library's original goal estimate of six hundred visits for this age group. The overall success of the program, however, was reflected in the total number of 4,284 visits of all ages for grant-related programs.

This statistic was astonishing for a relatively small public library with a town population of approximately eighteen thousand.

This included participants in Open Art Studio, Creative Art Grades 1-6, Story Art, yoga-based Stories in Motion, teen art and creativity tables, as well as three family dances and Art Day in May, which filled the library with art, dance, and music programming all day.

Throughout the grant period, we were influenced by the Center for Childhood Creativity research, which defines the critical components of creativity in children "as key developmental characteristics: imagination and originality; flexibility; decision making; communication and self-expression; motivation; collaboration; and action and movement."[2]

As the staff designed and carried through programs based on these components, we found ourselves becoming increasingly inspired and daring to innovate. This creative spirit moved through us and then into some unexpected places, including our traditional storytime. To encourage children to express their ideas, we learned to talk less and listen more. We began to incorporate the whole book approach, focusing on the illustrations as well as text.[3] We used wordless picture books to inspire children to narrate stories. We also developed a storytime based on mindful movement in which children

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"embody" the story elements (such as trees) by creating their own yoga poses.

The American Academy of Pediatrics (AAP) has reported that, "Today's children are spending an average of seven hours a day on entertainment media."[4] The paradox of this age of technology and connectivity is that we are at risk of becoming increasingly isolated and disengaged from one another. The AAP has recommended creating "screen-free zones,"[5] and the Avon Art Studio is such a zone.

Clinical Psychologist Catherine Steiner-Adair, instructor at Harvard Medical School, has written, "The rich complexities of imagination and sensory, social, and emotional interactions . . . go far beyond the simple hunt-and-tap experience of the digital environment."[6] She also states, "Lost is the slow-paced hands-on practice that develops small motor skills, dexterity, and eye-hand coordination. The sensory experience that goes with that—the touch and smell and messy fun of play—is gone."[7]

If excessive technology can be countered in libraries, it will be through alternatives, such as creativity programming with experiences that enable genuine, rather than virtual, connections to occur. An art area is an excellent place to connect with the creative process and to connect with one another.

Located in the Children's Room, Avon's Open Art Studio has had up to 127 patron visits in a single day and is one of the most successful programs we've ever offered. Patrons have been enthusiastic about the "openness" of the studio, with its high ceiling and arched window.

Art experiences are open-ended by design to enable creative freedom. Some patrons stay just for a while; others work on numerous projects over extended periods of time. Since the studio is open for hours at a time, everyone is free to come and go.

The open art room may be calm and contemplative or charged with excitement and full to capacity. Because the studio is open to all ages, everyone is welcome. Among our most appreciative and joyful participants, were adults brought to the library by FAVARH, an agency that serves individuals with intellectual and developmental disabilities.

Art bridges all ages, and spans great distances. Often three generations of the same family create artwork side by side. We have seen patrons from China, Korea, Russia, Eastern Europe, and South America working together. Originating from around the world, first-generation immigrants and their families, who now reside in surrounding communities, meet at the library to share the universal language of art.

Our staff facilitates the creative process by presenting art materials that encourage creative exploration. These include tempera paint, paint pens, paint sticks, oil and chalk pastels, markers, gel crayons, and Model Magic clay. Typically, art materials appropriate for different developmental levels are offered on each of the four tables in the art room. One very low table is

set with toddler crayons. It is exciting when babies draw for the first time in the art studio!

The Open Art Studio can be described by what it is and what it is not. It is not our intention to provide a maker space or to provide passive programming. It is not a classroom for arts and crafts. We do not teach art lessons. Instead, learning is based on child-led exploration. Along the way, the children are free to make imaginative choices, learn from their experiences and mistakes, develop problem-solving skills, resilience, and, ultimately, self-reliance and confidence. As cartoonist Scott Adams said, "Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep."[8]

Our staff's experiences with creativity programming have been expansive, humbling, and profound. These insights have caused us to reevaluate much of what we have done in the past and led us to discontinue assembly type crafts with young children at our library. Crafts such as pompom caterpillars, egg carton spiders, and toilet paper roll bugs require following step-by-step instructions that severely restrict creativity. The ability to make choices is essential to the creative process. This is why we do not show examples for young children to copy. When there is no right or wrong response, the possibilities become endless!

The grant funded our staff to take part in a workshop, at The Eric Carle Museum of Picture Book Art, led by Hervé Tullet, the renowned illustrator and author of interactive art books for children. His book *Art Workshops for Children* served as a resource for our creativity programming.[9] At the Avon Library, the Book Buddies series paired teens with young readers. Each team ended with a group art experience inspired by Tullet's art games and murals. Word spread quickly about the fun and soon these groups were full to capacity.

Art experiences designed specifically for teens focused on discarded book art. This included watercolor resist, folded book art, and found poetry on the pages. Also, a creativity table set with gel pens, markers, and coloring pages was placed in the teen room. At times, the table featured books and supplies to try methods such as Zentangle, among a variety of other inspiring prompts.[10] The creativity table has now become an integral part of the teen room and will be sustained beyond the period of the grant.

A space to create can be at the center of the library. It is not necessary to have a separate room. Materials do not have to be expensive and it is best to avoid complex art experiences. Simply providing folded paper and markers is an excellent way to begin. Include envelopes, and the "lost art" of designing and sending cards is revived, much to the delight of everyone!

An open-ended art experience, however, can imaginatively go far beyond this. During collage and card-making sessions, children have asked for additional materials so they can develop their own ideas. When staff provided scissors, glue, string, and

tape, the children surprised us with pop-ups, fold-outs, small books, even a working marionette.

Facilitating creativity through art requires in-depth knowledge of a variety of art materials. It is not necessary to have a degree in art or education. It is essential, however, to learn how to speak with children about their art. Practicing this is an art in itself, and it is not easy. Begin by saying less, and listening more. Young children do not need to be taught art lessons. The best learning is led by curiosity and self-guided explorations.

To support this, adults are advised to avoid imposing their own ideas and value judgments, such as comparing, criticizing, or being overly complimentary. Try not to guess what a child has created, instead ask open-ended questions that foster a child's expression, "Tell me about your painting."

Directions in the art area are intentionally kept to a minimum. Simple signs guide the way. One sign advises, "Dress for mess in the art studio." The table inside is invitingly preset with materials and signs such as, "Create a collage with paper shapes," "Design a card," "Make a mask," "Draw with oil pastels on light and dark paper," or "Paint with blue." Additional information is necessary with paint and clay. These signs describe the painting process and age recommendations for clay. We also advise caregivers to be watchful at all times.

While the studio is open, it is necessary to have at least one staff member present in the room. Two may be required at busy times. It is important to be vigilant of the needs of the participants, to assist while not being intrusive. This is a skill that requires learning to balance on a fine line. In a supportive and non-judgmental environment, all creative efforts are honored.

We offer assistance when it is requested, but this is rare. Usually, guidance takes the form of reassurance that the children are free to make their own choices. As a result, they have the chance to experience the exhilaration of creative freedom, followed by the joy of being immersed in a playful and imaginative process and to complete a work of art that is uniquely their own.

Creative art groups at the library have been designed specifically for school-age children. These sessions are guided but still open-ended. The work of master artists is not copied, but, rather, used to draw inspiration. These sources range from Caldecott Medal illustrations to the endless variety of art throughout time. Inspiration can be prehistoric cave paintings or ancient Egyptian masks. Children can illuminate their initials based on medieval manuscripts while Leonardo Da Vinci's work can inspire children to innovate their own inventions. Children are fascinated by the impossible constructions of M. C. Escher, the playful imaginings of Joan Miró and Marc Chagall, the dense jungles of Henri Rousseau, the surrealism of René Magritte and Salvador Dali, and the delightful paper shapes of Henri Matisse.

Begin to look around in a library, inspiration will be everywhere! ↶

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Chasing Disney

Tween Filmmakers Get Their Shot at Creativity

CARRI FRY AND ALYSSA LARUE

Disney knows a thing or two about making movies. So when Derby (KS) Public Library received the Disney sponsored Curiosity Creates grant, we chose to bring the Hollywood filmmaking experience to life with the Tween Moviecraft Creating Creators project. The project brought together thirty tweens ranging in age from 8 to 14, with a median age range of 9 to 10.

Tweens were afforded a comprehensive filmmaking opportunity to form their own fully functioning film production crew where they had the chance to write, produce, direct, edit, and premiere their own original short film.

We applied for the grant with the goal of developing programs to stop the "Fourth Grade Slump" as identified by the Center for Childhood Creativity.[1] We were especially intrigued with the creative aspect Disney brought to this collaboration considering our expression of curiosity through film and storytelling. We were interested in sharing our program to gain sponsorship and support for more film equipment and to showcase this program's unique impact on our young patrons and their families. Our program facilitator, who has a BA in Film and an MA in Social Work, helped design the Tween Moviecraft program.

The program was adapted from the Teen Moviecraft program we had successfully designed and implemented the previous two summers. Because the original teen program was designed for ages 12 to 18, we incorporated the position of volunteer. We recruited teens who had previous experience in the program and an adult professional filmmaker who also serves as a Wichita Tallgrass Film Festival Programmer as team coaches, specifically in screenwriting, acting, and camera unit roles.

The design for Tween Moviecraft focused on the seven critical components of creativity outlined by the Center for Childhood Creativity: Imagination and Originality, Flexibility, Decision Making, Communicating and Self-Expression, Collaboration, Motivation, and Action and Movement.[2]

Imagination and Originality

Tween Moviecraft offered hands-on experience using the latest camera and screenwriting technologies to promote both technical and social skills. Tweens took on film production roles mirroring those in Hollywood, such as director, special-effects supervisor, actor, make-up artist, and camera technician, all collaborating to create their own universe through the art of visual storytelling.

Flexibility

The Tween Moviecraft program emphasized interpersonal relationships as well as emotional intelligence by enhancing critical thinking, group cohesion, and identifying perceptions.

In conjunction with expanding perspectives in media representation, Tween Moviecraft also taught tweens how to expand their perspectives of one another through encouraging communication and emotional regulation skills. While producing their film, tweens solved problems, compromised on ideas, and implemented skills that required adaptability to change.

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The program itself is highly adaptable to meet the needs of the specific participants based on their abilities. We emphasized participants' strengths instead of limitations. By encouraging tweens to not only see others differently, but also to see themselves differently and as more competent—especially in intense environments—they developed better awareness and confidence in themselves and heightened emotional sensitivity and empathy to those around them.

Decision Making

Tweens were not only creating for themselves but also for their production team, a unified interconnected machine of artists that they branded Pancake Productions. Participants experienced the interconnectedness of all members of the team in correlation to the overall outcome of the production. They came to realize that the actors need the make-up artist just as the director needs the lighting technician and that if one member does not work effectively in their role, the entire team suffers.

Communicating and Self-Expression

Paula Holmes, ALSC Curiosity Creates grant consultant, noted the following in her Best Practices Report, "The components that stood out during my observation were collaboration, communication, and self-expression. The small group crews, all highly motivated based on their interest working towards the same goal, shared both high levels of collaborative thinking and communication."[3]

Participants are taught to share their visceral response to the art of film with one another in a nonjudgmental atmosphere and to bounce ideas back and forth in brainstorming sessions.

Collaboration

Collaboration is the central element of the Tween Moviecraft program because of its use of communal creativity. Our participants varied greatly, but together they shared their ideas and focused on creating a short film. Collaboration encourages effective decision making because it promotes a sense of accountability and responsibility among the group members.

Motivation

Youth rose to the challenge, establishing a production team and creating a short film in twelve two-hour sessions. Creating an original film in twenty-four hours is a daunting task for young people. However, they were motivated by their desires to create, collaborate, and showcase a product that would make them proud. Participants were internally motivated to work based on their understanding of accountability to their production team. When members missed sessions or made mistakes, they immediately saw the domino effect it created for the team.

Action and Movement

Physicality was essential to the Tween Moviecraft program structure as participants applied knowledge and brought their creative ideas to life. The program was designed to be entirely non-static, adopting the theory that learning is best achieved interactively, in the field, and through experiential practice.

Planning and Implementation

Tween Moviecraft included master classes and labs. In the first, members were trained to watch, write, and produce movies. During these workshops, games allowed members to actively interact with one another.

Lab sessions were submersion into the filmmaking process. Members moved

about the library, scouting locations, rearranging furniture, rehearsing, choreographing stunts, and learning the technical skills required to operate the film equipment. On film days, members moved from scene to scene, carrying equipment, engaging in special effects design, performing, and ultimately creating the film.

Outcome/Feedback

We were aware of the interest in hosting a tween program, but the response we received was staggering. The program required online registration, and within an hour of the link opening, the program enrollment was at capacity. When registration closed, our waitlist was twice that of enrollment. This demonstrated the great demand for this type of program within our community.

The program has brought our community closer by bringing together youth who had not known one another prior to this program and asking them to create something that is uniquely theirs. The pride that families, schools, and the City of Derby take in their accomplishment is immeasurable and the program has ignited a spark within the youth who participated to continue to create.

The Tween Moviecraft movie is posted on our YouTube channel at www.youtube.com/user/DerbyPublicLibrary. ⤶

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MAKE ME Kits

Portable Kits Invite Unexpected Outcomes

NANCY MARINO, JEANNIE COLLACOTT, AND GLYNIS WRAY

When Young Adult librarians, Youth Services librarians, and administrators at Ocean County (NJ) Library decided to apply for the Curiosity Creates grant, we were faced with a huge challenge—a 960-square-mile challenge. That's the size of Ocean County, a large expanse of land that covers rural Pineland towns, beach communities, and urban areas.

The county's library system is committed to the mission of "Connecting People, Building Community, Transforming Lives" and has twenty-one branches that serve thirty-two municipalities. The branches vary in size and in the population they serve. Resource sharing, especially for the smaller branches, is important. Therefore it was imperative that any grant funding be used for projects that were wide-reaching in scope and could be used throughout the county and at all branches.

Another factor for consideration was that in 2012, Ocean County was Ground Zero for super storm Sandy. The damage was devastating with more than forty thousand homes affected by the storm. Families were displaced. People lost their belongings, their homes, and their jobs. While many have returned to their homes, there's still a large population who have not.

Emotional and financial resources are depleted. Many are finding it hard to rebound.

So how does this relate to creativity? Studies have shown that the same traits linked with creativity are predictors of resilience after a natural disaster.[1] We wanted to ensure that children and teens in our county learn resilience through the cultivation of creativity, by understanding that failures/mistakes and difficulties are all part of the creative process and that there is fun in flexible thinking, self-expression, and collaboration.

Our challenge was twofold: How do we come up with a county-wide library system initiative that can be used in all of the branches, by more than forty Young Adult/Youth Services team members for community outreach, library branch programs, and at schools? And how do we incorporate creative resilience into the project?

Our answer was MAKE ME Kits: portable kits designed to ignite imagination by focusing on the creative process. We hoped they would ignite sparks. They did. They changed perceptions and attitudes of the children/teen participants. And most

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surprisingly, they also changed the perceptions of the program facilitators.

MAKE ME Kits

MAKE ME kits are designed to celebrate mistakes. Even the names of the kits invite unexpected outcomes. There are six portable kits: MAKE ME BURN IT (for cooking); MAKE ME SHOW OFF (Green Screen); MAKE ME ACT OUT (Puppet stage); MAKE ME WRITE ON THE FLOORS (chalk making/graffiti); MAKE ME LOUD (Music Kit); and MAKE ME HACK IT (Makey Makey, Computers: Fun with Coding).

The kits do not circulate for patrons; rather, they are designed to be used by facilitators in branch programs or outreaches to begin a dialogue about the creative process. They demand interaction and collaboration.

Each kit contains equipment needed for projects, instructions, trivia on famous mistake-makers (a.k.a. scientists, inventors, artists, musicians, chefs), and fun facts about how failure can lead to success. For example, the MAKE ME BURN IT kit contains a waffle iron along with a variety of unusual foods that allowed kids to explore unexpected food combinations. An example of a "fun fact" is how eleven-year-old Frank Epperson accidentally left a spoon in a cup of sweetened water on the front porch on a chilly night and unintentionally invented the Popsicle.

While each kit focuses on different character traits of creativity, they all have the same basic objectives:

- Creativity is a process, not a "talent."

- The decision to be creative is up to you.

- Taking risks and making "mistakes" are all part of the process.

- Collaboration = lots of ideas and creativity.

Every program in every branch began the same way. The facilitator asked the question, "Do you think you are creative?

Surprisingly many of our participants, children between the ages of 6 and 14, didn't view themselves as such. During the program, facilitators ask open-ended questions, focusing on the process and not the outcome. We try to cultivate a "just say yes" environment. As a result, mistakes are rebranded as positives.

At the end of each program, the question is asked again. In eighty different programs with more than twenty-five hundred participants, there was a 46 percent positive increase to the

The kits do not circulate for patrons; rather, they are designed to be used by facilitators in branch programs or outreaches to begin a dialogue about the creative process. They demand interaction and collaboration.

answer of the question. Many children changed their point of view.

Through anecdotal feedback in the evaluation, we realized that we changed perceptions throughout a large library system by using brief impactful programs. We also realized that one of the most important ingredients in these kits were the facilitators, many of whom were part of the process from the start.

Creating the Kits

If we were going to expect a group of more than forty professionals from twenty-one branches to use these kits and be successful, we needed to make sure that everyone felt empowered.

We made this a collaboration from the beginning. Each kit had a workgroup of both YA/YS team members who made recommendations about what to purchase. They kept in mind the age of the participants, the ease of use, and the portability for outreach.

Musical librarians participated in researching materials for the MAKE ME LOUD kit. Our library staff members who are talented cooks worked on the MAKE ME BURN IT kit. Those with a technological leaning worked on MAKE ME HACK IT. Artists and storytellers worked on others. The kit creators also made instructional materials, worked on open-ended questions, and came up with fun-facts about famous mistake makers (aka inventors). We allowed for time to make changes in the content of the kits. Each member of the team had a say.

Approximately $6,000 of the total grant went towards the creation of the kits. As a result, we were able to purchase items such as a green screen kit, an iPod, and Little Bits. Once the kits were purchased (and even before they were completely done) they travelled to branch meetings, where facilitators got a chance to get comfortable with the equipment and technology. We let our facilitators learn through play and made sure they understood the creativity elements and processes.

Communication and information sharing was key. We talked, answered questions, and gave demonstrations at many meetings. We created a newsletter and an intranet page (filled with documents and instructions). This learning process took longer than we expected, but it was crucial to the success of the grant. Creativity started with the people who would be presenting this to the children/teens. We made mistakes. We kept going. We had fun.

It was here that our shift in thinking began. YA librarians and YS librarians tend to be a creative group, and we bring that

creativity to our constituents. But our thinking changed as we ourselves began to focus on process.

Outcomes

Because of their portability, the kits lent themselves to partnerships and outreach. Throughout the duration of the grant, we participated with many groups and organizations including school districts, the county department of health, homeschoolers, income-qualified apartment complexes, and special needs organizations.

Many of the programs brought "new eyes" and awareness to the library. It's not uncommon for customers to walk by and make a positive comment about the programs and the scope of library services. When these kits were in the branch, children gathered round and began to explore and create in a very informal way. The table they gathered around became a maker space.

In one branch, a group of children were reticent and reluctant to participate, but after several programs, they became confident in their creative abilities and enthusiastic about coming to the library. They demanded more. And as a result, the librarians now have regular drop-in programs using the kits.

Changed Perceptions

One of the most satisfying parts of each program was watching the attitudes of children and teens change. The one thread that ran through all of the programs was the focus on resilience.

Children and teens learned that making mistakes and moving forward from them is part of the process and that creative confidence comes from overcoming fears.

Many programs had a moment where a child or teen came into her own. During one program, a thirteen-year-old who described herself as "socially awkward" was working with some younger children to create music. They learned not to be afraid of "wrong notes." By the end, she was belting out "Part of Your World" from *The Little Mermaid* in the library's atrium, accompanied by the younger girls.

The facilitators learned not to focus on wrong notes too. It changed the way that many of us look at programming and creativity. We make sure to focus on *process*. We remember to be creative. We talk about the components/process to children/teens and other staff members. Because of the MAKE ME Kits and the Curiosity Creates grant, there was a paradigm shift in thinking. This shift will have a great impact on the children/teens we work with.

We have great plans for the future. Even though the grant period has ended, we continue to book programs for future dates. We have also begun to make the kits available for adult services to use. In terms of expanding our own and our community's perception of creativity, we've only begun to build momentum. &

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Replicating Kits

The kits are easy to replicate. While some of them required a large capital expense, others can be made for a relatively small cost.

- **Involve staff early.** Make sure every staff member who will be using the portable kits has an opportunity to be part of the creating process. Take advantage of your staff's strengths and talents to make kits they will enjoy.

- **Keep everyone informed.** Use intranets and meetings. Create newsletters. Informal discussions are also a great way to inform staff. If you have organizations you work with regularly, tell them about your plans.

- **Train through play.** It's hard to teach fearlessness and risk-taking until you feel confident and fearless. Allow time for staff to make their own creative discoveries by using the kits the way that children and teens would.

- **Grab and Go means Grab and Go.** Have all of the elements ready and in one place. Make it as easy-to-use as possible. We used Tupperware containers and stored them at the main branch. They were transferred through our interoffice mail service.

- **Collaborate.** Everyone learns differently and has a different comfort level with technology. Allow the kit creators to go with staff members who are less confident. Make sure that every kit has a person available to answer questions.

- **Embrace creativity.** Don't be afraid to take your own creative chances even when it comes to planning programs. Embrace the message you're trying to teach. It's okay to make mistakes and try new things. Have fun.

Filmtastic!

Teens Learn Filmmaking Skills with Kid Film Lab

SHANNON O'CONNOR

Knowing what a powerful artistic medium filmmaking can be for youth, the Edith B. Ford Memorial Library in Ovid, New York, created a Kid Film Lab Project thanks to a Curiosity Creates grant. With the substantial monies, we were able to afford to purchase the necessary equipment and hire quality instructors to help run a successful program.

To create the program, I collaborated with New York City photographer and videographer Tyrone Brown-Osborne, who has a background in documentary style filmmaking and experience teaching youth about the filmmaking process. We were able to create a program overview that would expose children to different aspects of filmmaking while empowering the children to look carefully at their surroundings. Once the children learned how to use the equipment and experimented with different styles of filmmaking, Tyrone would spend a week with the kids creating a documentary about our village.

Finding local instructors for our Kid Film Lab led me to email all of the professors at the Ithaca College School of Media, located 25 miles south of our library. I pitched our program to the professors and found one, Bradley Rappa, who took the time to talk with me about the necessary equipment and to share his course outline for a similar program his students oversee with afterschool children at a public school. Each professor did forward my email looking for volunteers to help with our Kid Film Lab program to students, and I received a number of responses. We hired one student, Rebecca Veninsky, to teach the first Kid Film Lab week and to run some of our drop-in sessions. She also offered technical support and assisted with curriculum design. Of our four film lab sessions, Ithaca College students taught three of them; this allowed for diversity in course content.

We structured Kid Film Lab so that over the course of four months, students could attend four different focus sessions ranging in length from three to five days. These dates were timed with school vacations to maximize participation. Our first film lab was a week long, and I scheduled four library staff members to participate so that we could be hands-on with the equipment.

Our Kid Film Lab Structure

Lab 1: Equipment overview and creating a library public service announcement (PSA). Each staff member worked with a group of children to create individual PSAs.
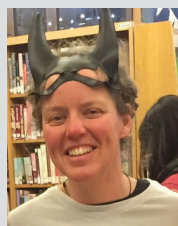
Shannon O'Connor is Director of the Edith B. Ford Memorial Library in Ovid, New York.

Lab 2: Sound and lighting, creating sound montages.

Lab 3: Animation techniques.

Lab 4: Documentary filmmaking.

The Ford Library also offered drop-in sessions every other Saturday during the entire Kid Film Lab Project so children could have unstructured time to experiment with all the equipment. Some children brought siblings and parents. We had a teen assistant who would help the participants and when not needed, she worked on editing projects from Kid Film Lab.

Kid Film Lab was created for children ages 7 to 13, and students were recruited through staff visits to third and fourth grade classrooms and through fliers and homeschool networks. Many of our regular library patrons learned to use the equipment during this program, and we now have many volunteers who can take photos or videotape library events.

Moving Forward

Having the video equipment has allowed us to create other programs for our community. With a grant from a local arts council, we plan to run a two-week Teen Filmmaking Camp during the summer. Our library archivist has plans to create a video collection of local people talking about their connection to the Willard Asylum, once one of the largest employers in our area.

We are also hoping to offer an after-school filmmaking club for middle school students to run simultaneously with another after-school program we offer. In addition to programming, staff are using the equipment to capture events in the library. We have had a request to borrow the Go-Pro camera to videotape a first airplane jump, and we are happy to put the camera in the hands of our patrons. Our library system, Finger Lakes Library System, has also invested in a loanable filmmaking kit for member libraries to offer their own video programs.

Thanks to our Kid Film Lab, the library has made excellent connections with local businesses and historical societies. I was stopped on the street and asked, "What are those library kids up to with cameras?" We were the talk of our village for the entire week as the kids ran from place to place capturing images, interviewing community members, and asking questions about places, people, and events in our area.

A film lab participant prepares to shoot.

We measure success for our programs through anecdotal notes, through attendance records, and by talking with students and parents about their experiences.

While we deemed our program a success, it was not without issues. We discovered the editing process required more computer memory than our laptop lab could handle, and the amount of time needed to edit projects was staggering. Also many of the children were not interested in investing the time to edit the film.

We also learned not to hold a viewing at the conclusion of each lab session; the project will never be edited in time. Also, it was essential to acquire signed waivers from everyone appearing on film, and that task was daunting.

The pros, however, of this program far outweighed the cons. And thanks to our teen assistant, who loved to edit, we were able to have completed projects after each session. Our community has embraced the Film Lab Project, and they support the further growth of this program.

For anyone wanting to replicate this type of program, view our Best Practices Guide at http://ovidlibrary.org/teen-book-review/. We have also uploaded our videos to the Ovid Library YouTube channel.

Goats, Giants, and . . . Science?

Teaching Engineering Concepts through Fairy Tales

MIRA TANNA

Curriculum Specialist Nicole Suarez Presents "The Goats Need a Raft."

In the past several years, STEM activities for children in libraries have exploded—literally and figuratively; LEGO contests, building blocks, snap circuits, coding challenges, maker spaces, computer classes, and science programs with exploding bags and bottles take place in libraries across the country. Anxious to rebrand ourselves for the modern age, we tell people that we are "not your grandmother's library" and let patrons know that we have much to offer beyond books.

But what if old-fashioned fairy tales and folk tales—the mainstay of our grandmothers' libraries—could help our children learn twenty-first century skills? In fact, these stories may be a key to teaching children, particularly girls, about math, science, and engineering.

A $7,500 Curiosity Creates grant allowed us to expand programs teaching STEM through fairy tales to seven of our sixteen locations. The concept of using fairy tales to teach STEM was not original (there are a number of resources and curricula which offer variations on this theme), but our curriculum specialist Nicole Suarez built on the concept by creating lesson plans focused around six fairy tales, integrating Common Core educational standards and creating pre- and post-tests to measure outcomes.

The project started with a training on how to teach STEM in libraries for the staff who would be presenting the series at branch locations. An experienced teacher, our curriculum specialist demystified Common Core for our staff members and emphasized that for STEM programs to be effective, they must incorporate use of the scientific method and provide children the opportunity to plan, predict, test, and reflect. Staff were shown how to introduce before and after questions (pre- and post-tests) without making children anxious or feel as if they
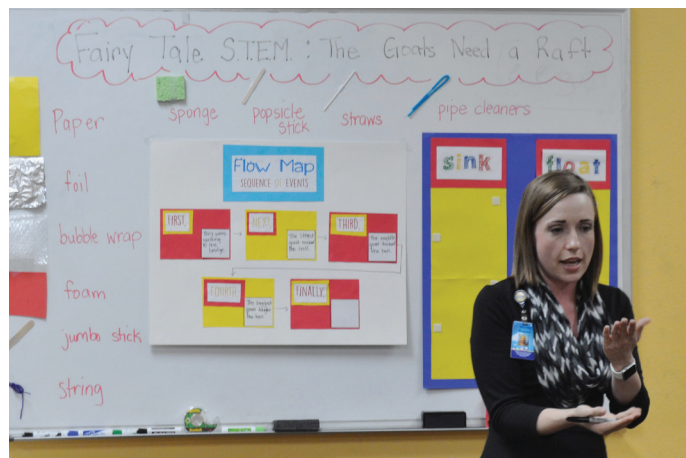
were being tested. Our curriculum specialist also provided guidance on how to accommodate children with disabilities who may need frequent breaks, cooperative grouping, additional direction, simplified instruction, or help with transitions.

Kits prepared by the curriculum specialist were sent out to each of the seven locations presenting the program. Materials were divided into Ziploc bags for each child expected to participate. Many of the kits contained inexpensive or recycled items like toilet paper tubes, sponges, paper plates, Popsicle sticks, bubble wrap, coffee filters, toothpicks, straws, tape, newspaper, packing peanuts, foil, and cups. About half of the grant funds was used to purchase supplies for the forty-three programs that were held. Materials cost per child averaged less than $5.50.

Each module started with the reading of a familiar fairy tale. For example, in "The Goats Need a Raft," we read the folk tale "Three Billy Goats Gruff." (The version read in our programs was from *Yummy: Eight Favorite Fairy Tales* by Lucy Cousins, but a number of fairy tale books were used in the series, incorporating stories with diverse characters.) Children were encouraged to sequence the story, identifying the main events, the problem, and the central characters. They were encouraged to imagine an alternative ending and asked how the story might change if the goats had a raft that could allow them to evade the troll.

The rest of the program entailed learning about the essential question, "What makes something float or sink?" We introduced and explained new vocabulary. Household items were

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tested to see whether they would sink or float, and children learned about buoyancy, mass, force, and gravity.

The children completed a recording sheet and had the opportunity to draw a plan of their raft. They were asked to predict which materials would make their raft the strongest. They then broke into small groups to engineer and build a raft together, using only the materials provided in their kit. The challenge was to build a raft that would float, rather than sink, and that would be strong enough to hold the most pebbles.

In creating this program, we experienced several surprises. Even though we started with what we thought were familiar fairy tales, we found that many children weren't familiar with the story. Some children had no idea what a raft was. Slightly less than 40 percent of children doing "The Goats Need a Raft" program were able to answer all four pre-test questions correctly. At the end of the program, 92.4 percent of children answered all four questions correctly. This was a significant learning gain for a program that lasted only one hour!

The collaborative portion of the program was essential to its success. In their small groups, children shared ideas of how to make the raft stronger, without making it too heavy. Those whose rafts did sink early on seemed enthusiastic about trying a different approach to improve their raft.

Perhaps they would have felt more self-conscious about failing if they had built rafts individually and had to test them. Instead, when a group's raft sank, they just made modifications, tried again, and cheered one another on. It was clear from the excitement and the time they devoted to improving their raft that they felt intrinsic motivation to learn, and there was no need for prizes or incentives to encourage them. Research supports the importance of working cooperatively, particularly for African American children and for girls, who learn better in relational contexts.[1]

The pairing of the fairy tale with the engineering challenge was important for two reasons. First, the program drew a different audience than might have been attracted for a strictly STEM program, and second, the narrative element helped the children contextualize the experiment they were conducting. Many girls came to the program excited about the fairy tale aspect, but remained engaged and interested for the STEM learning. When we compared the percentage of boys and girls registering for these programs and to those registering for our Whiz Kids technology classes for kids, we found a significant gender difference: 58 percent of registrants for whom we could determine gender were female for the STEM fairy tale programs, compared to 39 percent for the Whiz Kids classes.

If children are given a challenge to construct a raft, some may take on the challenge with enthusiasm, while others may hang back and wonder about the purpose of the exercise. But if the

activity starts by talking about three little billy goats needing to escape the big, ugly, menacing troll, the children will immediately understand the purpose of creating a raft, even if they know that the story is fictional. The fairy tale is the narrative hook that contextualizes that engineering activity—an element that is often lacking in traditional STEM library programs.

This contextualization is generally more important for girls than boys, and more important for children growing up in low-income households than others. For example, a study using storytelling to teach geometry to kindergartners in urban and suburban contexts found that storytelling was effective in helping kids learn, retain, and transfer geometric concepts, and the gains were particularly beneficial for girls and for the kids in the urban school who came from a more racially and economically diverse setting. Many cognitive scientists have viewed stories as "the most natural package of organized knowledge in the cognitive system," which helps people learn and retain knowledge.[2]

In the book, *Engineering in Pre-College Settings*, Christine Cunningham and Cathy LaChapelle stress that the first principle of inclusive curriculum design for teaching engineering to kids is to "use narrative to develop and motivate students' understanding of the place of engineering in the world." Providing a storyline can help boost participation of girls and other underrepresented students and provide a point of entry into a field where they might have fewer models.[3] It is critical for children to have the opportunity to plan, predict, test, and reflect on their findings in a small group setting where they can learn from one another, innovate, and cooperate.

Libraries today may have increasingly sophisticated technologies that even our youngest patrons can learn to use, but remember that our common stories—our fairy tales and folk tales—still can play a role in helping children understand how those technologies work.

How exciting to think that your scientific knowledge can help Little Red Riding Hood zip away from the Big Bad Wolf, Jack parachute away from the giant, or three billy goats avoid a bridge with a mean, ugly, menacing troll! ⌘

References

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2. Ibid.
3. C. M. Cunningham and C. P. LaChapelle, "Designing Engineering Experiences to Engage All Students," in *Engineering in Pre-College Settings: Synthesizing Research, Policy, and Practices*, edited by S. Purzer, J. Strobel, and M. E. Cardella (Lafayette, IN: Purdue University Press, 2014), 117–40.

Be Creative!

The In Be-Tween Trailer Team

CAROL WAXMAN

In applying for the Curiosity Creates grant, my colleague Jane Breen and I wanted to promote our new In Be-Tween Room, a space designed to showcase tween books as well as provide technology (including a Lenovo touch table and a Wii U gaming system) and encourage reading among that age group.

The In Be-Tween Trailer Team project was created to present students in grades four through six with an opportunity to work together with teen volunteers and use their imaginations to generate movie trailers and graphic posters of their favorite tween reads.

The program was offered four times during the grant period from January to May 2016, in four-week sessions; fifty students participated. The first week of each session was held at the Noah Webster Library (Main Library in West Hartford, Connecticut). The students chose a book to read from a selection "book talked" by children's librarians, and met the other students on their team and the teen volunteers.

Subsequent weeks were held at the West Hartford Community Access Station (WHC-TV) in West Hartford's Town Hall, a block away from the library. Each team created a book trailer, with the help of WHC-TV staff, as well as a book poster, assisted by a graphic artist from the West Hartford Public Schools.

The book trailers were posted to the West Hartford Public Libraries website and WHC-TV. The posters will be on display at the library, the Town Hall, local schools, and several other venues. A grand finale reunion was held at the library, where all team participants, their families, the teen volunteers, WHC-TV

staff, and library staff were invited to view the book trailers and posters and share their Curiosity Creates experiences.

The program was promoted on the library website, in fliers at all three West Hartford library buildings, and in all eleven elementary and two middle school newsletters.

The objective proposed having each team of two students produce a book trailer and a graphic poster. In doing so, and in reading the books to produce the trailer and poster, the related goals of motivating the students to read and visit the library and the In Be-Tween Room, were also satisfied.

Jane and I, co-writers of the grant request, observed that students who had never met before the first program session (and chosen by us to be teammates) bonded instantly. They used their combined creativity to produce the trailers and posters. Many became fast friends, pooling their literary knowledge of the book with their tech and graphic experience to produce incredible works.

One of the more challenging teams—twin brothers who were quite active and needed a bit of reminding to stay on

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task—hugged me at the end of the Trailer Team session and told me they would miss me and miss being involved with the project.

We (librarians, TV station staff, school graphic artist) were astonished by the wide range of creative and critical thinking, original ideas, use of technology, and artistic talent demonstrated. Most were readers before they started the project, but none had produced a trailer or a poster prior to the grant start.

We gave the participants a pre-evaluation before they started the project to determine their reading habits, if they had previously visited a TV studio, used graphic software, etc. and conducted a post evaluation after the sessions with questions more specific to the project.

In a post-evaluation, these questions were answered and average response shown: (1 being the lowest rating and 5 the highest rating.)

- **Overall, how would you rate this workshop?** 4.87

- **Would you recommend the workshop to your friends?** 4.75

- **Do you think you will read more often now?** 4.625

- **How likely are you to visit the In Be-Tween Room now?** Twenty-one answered More Likely, seven answered Somewhat Likely, four answered Same and one answered Less Likely

Many parents commented that their children would never have had an opportunity to visit or work in a TV studio or use the equipment needed to produce the trailer without this grant opportunity. Many had never used even graphic software. Everyone appreciated being able to participate at no cost to the family and found the chance for their children to partake in a library program specifically designed for their age group, invaluable.

Seeing the excitement and energy in the Trailer Teams as they worked at the TV studio to create their trailers and posters was very satisfying. Developing new skills that involved technology is a great interest to most students this age, and it was evident that the teams reflected this. The equipment used to produce the trailers, especially the green screen, was a thrill to all participants.

We librarians also learned how to create a trailer, what is involved in making a poster using graphic software, and so

much more. We used this experience to enrich our library tour of all eleven elementary schools in West Hartford in May 2016.

We visited the children in grades K-5 in preparation for our summer reading program and regaled them with several book trailers! We hope this encouraged them to check out books this past summer to fulfill their summer reading assignments.

The grant funding was $7,500, of which we used all but $6. We were able to purchase $3,500 in tween-appropriate hardcover books, and the remainder of the grant funding paid for graphic software, supplies, and substitute staff in the library (while the librarians were working with the grant participants), as well as the technicians in the TV studio.

It would be wonderful if all libraries could replicate this program. A neighboring TV studio would be helpful to film the trailers and introduce TV studio technologies to the students. If the technicians require payment for their time, the additional funds would fulfill this requirement.

It was a great incentive, too, to receive monies to purchase additional books for our In Be-Tween Room, but this would not be a requirement. If you plan to produce posters, you will also need $400 to $500 to purchase graphics software.

As authors of the grant, we were delighted and surprised by the creativity demonstrated by the participants. Their ideas and suggestions were intuitive, original, and mature. We observed that they were constantly thinking and were confident enough to express their ideas in front of the group. We were thrilled that the tangible results of this project, posters and trailers, fulfilled the objective of the grant—be creative. The students will have these items to keep for a lifetime.

As facilitators of the grant, we were also gratified to discover that the students bonded immediately upon being assigned to a team of two. Most partners did not know each other prior to their participation in this project. In fact, many attended different schools. Happily though, all teams started to work together immediately, creating their storyboards, deciding on graphics, choosing props, and filming their trailer.

We are grateful to the Association for Library Service to Children and Disney for providing us with the opportunity to create and offer this project for the children in our community. We hope that other communities can replicate this program, using ours as a model.

For photos, images of the posters and the book trailers, please visit http://66.39.72.90/children/trailerteam. &

Grief in Picturebooks

An Evaluative Rubric

LISA VON DRASEK
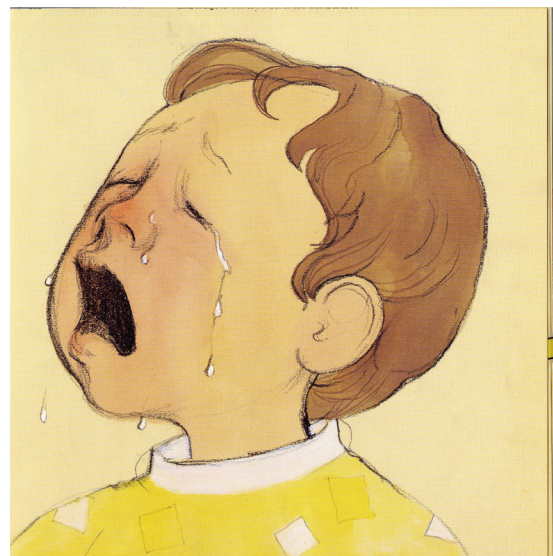
From *Goodbye Mousie* by Robie H. Harris. Used with permission.

It's OK to cry when someone you like very much has died.

— Pat Brisson and Stéphane Jorisch,
I Remember Miss Perry

This is an examination of death and grief in ninety-two picture-books for young children, pre-school/early elementary, considering the content with regards to child development producing a rubric for evaluation.

Every young child experiences loss. From the first time her mother leaves the room, a typically developing child has no framework to process what Piaget has labeled "object permanence."[1] Mothers or fathers who have removed themselves physically from the sight of a baby have disappeared. Thus we witness the inconsolable sobbing child at daycare drop-off whose parent is "gone!"

As children develop cognitively, their concept of death evolves. The preschool child perceives death as temporary. They may ask when grandma will be visiting again even after being informed numerous times that she had died.[2]

Robert Delisle and Abigail McNamee examined a variety of developmental points of view for their article "Children's

Perceptions of Death: A Look at the Appropriateness of Selected Picture Books." They found a unity of theory in typically developing children, as reflected in figure 1.[3]

They observed that children ages zero to three had no comprehension of death. These children experienced grief for an inexpressible loss but could not articulate an understanding of the word dead and the implications of the experience of a person or pet dying. They reacted to the sorrow expressed by the adults around them but couldn't name it.

At ages three and four, they may begin to understand that a death means a loss but have difficulty with the concept that death is permanent and an experience of every living thing. At age five, there is some comprehension of the facts of death. Grandpa is not going to be visiting anymore or Spot is not breathing or moving therefore is dead. There may be regression to the earlier stages of development, yet by age six, a child is developmentally capable of understanding what causes death—illness, accident, that death is irreversible, that body functions cease, and that death is unavoidable for all of life.[4]

Robie Harris, author of *Goodbye Mousie*, commented, "The experience of loss for young children is a continuous learning curve. This is a continuous issue from Pre-K drop-off to the

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TABLE 1   Age-typical Perceptions of Death

Age	Nagy (1948)	Anthony (1940, 1971)	Ilg and Ames (1955)	Koocher (1973)
3	Deny death as regular and final	Ignorant of meaning of word *dead;* may be interested in word *dead;* limited or erroneous concept of *dead*	Limited perception, little sorrow	Egocentric conceptualization; fantasy reasoning; magical thinking; symbolism closely ties to own experience
4	Death = departure or temporary change		Little sadness	
5	Death personified		Calmness evident; end for others, never for self; reversible; death = old age	
6	Death kept distant from	No evidence that children do not understand word *dead;* preoccupied with death ritual; define *dead* by reference to humanity but include nonessential information	Becomes emotional	
7			Interest in details; seems morbid; suspects he/she will die	Specific, concrete conceptualization; specific means of inflicting death; specific weapons, poison, assaultive acts
8			Less morbid; less emotional	
9	Death for all is inevitable; a realistic view of death	Understand word *dead* and the event; define it by reference to biologic essentials	Faces death squarely; scientific	
10			Interested in death	Abstract, generalized conceptualization; death a natural phenomenon and a physical deterioration

Figure 1. Common elements of perception of grief.

moving on of a caregiver, the deployment of a parent, and to medical emergencies. In all of these instances young children are experiencing and adapting to loss."[5]

Author/illustrator Todd Parr, whose plain spoken text and brightly colored stick-figure characters are embraced by teachers and their students, noted that he had been begged by parents and teachers for years to create a book for young children and their parents on death and grieving. He had worked for ten years on various iterations of *The Goodbye Book*.

It was only when he expanded his text so that the examples encompassed many forms of loss not just death that he felt he had completed the manuscript. In the process of revising the text and illustrations, he began to understand that children went through this grieving not only for death but in the absence of a loved one. As one example of this expanded notion of loss, Parr said that he hoped that children who had an incarcerated parent would find *The Goodbye Book* a comfort and a way to express their thoughts and feelings.[6]

Elementary-aged students begin to understand that death is irreversible, final, and inevitable and caused by factors they cannot control. It is at this time we are able to communicate the facts of death to them.[7] It is essential that librarians and teachers impart accurate biological factual information when discussing death with elementary-aged children.

One main fact? Death cannot be undone. All life functions stop when a person dies. Death happens to every living thing, including people, animals, and plants. It is also important that the adults in children's lives, whatever their religious or spiritual background, take care not to describe death as sleeping or use vague phrases such as "resting in peace" as children of this age are quite literal. Some may make a connection that sleeping equals death.[8]

Why Picturebooks?

We often are asked to recommend titles to help children cope with the big feelings surrounding life events like the first day at school, visiting the hospital, or dealing with traumatic events like death. Bibliotherapy, or the use of words and literature for therapeutic purposes, has been theorized and empirically suggested to aid in emotional expression, positive coping, meaning-making, and healing.[9]

Troy Pinkney-Ragsdale, director of Child Life Program at the Bank Street College of Education, trains teachers who work with children and their families. Child Life Specialists work in hospital or rehabilitation settings with residential children and their families. Their work has demonstrated the value of sharing picturebooks with children to help cope with the difficult concept of death and the associated feelings of grief.

Pinkney-Ragsdale emphasized, "Bibliotherapy is an engaging, nonthreatening, and accessible tool to support children and families experiencing loss and grief. The written word can be used by both professionals and families alike as a door into the child's world."[10]

Sharing picturebooks with grieving children provides an opportunity for positive coping, discovery of new information, and methods for making meaning from their experience.

Common topics that are found in picturebooks about death and grieving for children include death of a parent, grandparent, neighbor, or caregiver; death of a pet or animal; and/or death of a friend or sibling.

Methodology of Review

A search of Amazon.com in August 2015 using the keywords "death and dying" and "picturebook" brings up 277 titles. I examined ninety-two titles held by the Children's Literature Research Collections of the University of Minnesota, Bank Street College of Education Library, University of Minnesota Libraries, St. Paul Public Library, and the Hennepin County Public Library. These titles were cross-referenced in WorldCat for frequency of holdings. There are four points to this literature review to ascertain the quality of the titles.

Literary Value

Content of picturebooks was evaluated using commonly held criteria of literary value as published by the Children's Book Committee at Bank Street College of Education[11] and the

Grief in Picturebooks: An Evaluative Rubric   Lisa Von Drasek, University of Minnesota Libraries, 2015

	A	B	C	D	E	F	G	H	I
1	Title	Literary value	Artistic Merit	Identification	Age relevant content	Memorial ization	score	op	
2	Brisson, P., & Jorisch, S. (2006). I Remember Miss Perry. New York, NY: Dial Books for Young Readers.	5	5	5	5	5	25	op	
3	Brown, M., & Charlip, R. (1958). The Dead Bird. New York, NY: W.R. Scott.	5	5	5	5	5	25		
4	Burleigh, R., & Catalanotto, P. (2010). Good-bye, Sheepie. Tarrytown, NY: Marshall Cavendish Children.	5	5	5	5	5	25		
5	Burrowes, A. (2000). Grandma's Purple Flowers. New York, NY: Lee & Low Books.	5	5	5	5	5	25		
6	Carlstrom, N., & Schwartz, A. (1990). Blow Me a Kiss, Miss Lilly. New York, NY: Harper & Row.	5	5	5	5	5	25	op	
	Castellucci, C., & Denos, J. (2010). Grandma's Gloves. Somerville								

Figure 2. The author's rubric for evaluating books

American Library Association/Association for Library Service to Children's Newbery and Caldecott Award Criteria.[12]

My criteria for this rubric (figure 2) included literary quality and excellence of presentation as well as the potential emotional impact of the books on young readers. Other criteria include credibility of characterization and plot, authenticity of time and place, age suitability, positive treatment of ethnic and religious differences, and the absence of stereotypes. Nonfiction titles were further evaluated for accuracy and clarity.

In *Summer's End and Sad Goodbyes: Children's Picturebooks about Death and Dying,* Angela Wiseman's research supports the use of this format to support children's grief when someone dies. She asks that we examine the illustrations and text of picturebooks to evaluate if they satisfactorily express and convey the "aesthetic and emotional experience of loss."[13]

Given the considerations of the typically developing child, one must ask:

- Does the text present a coherent concept of grief and/or death?

- Is the content accurate and well organized?

- Are the characters well delineated? Is the setting accurate?

- Is the style of the text and art appropriate to the topic of death and/or grief?

- Does the story contribute to the child's intellectual, social, or emotional needs?

Artistic Merit

- Excellence of execution in the artistic technique employed.

- Excellence of pictorial interpretation of story, theme, or concept.

- Appropriateness of style of illustration to the story, theme, or concept.

- The delineation of plot, theme, characters, setting, mood, or information through the pictures.

I observed three additional evaluative points in examining the content for the purposes of selection of a picturebook on the theme of death and/or grief, beyond the literary, artistic, and child development considerations to meet the criteria for excellence:

1. The characters had to be identifiable to the child listener or reader. The characters needed to be authentic and real to early childhood or early elementary age group as evidenced by their words and actions.

2. The text provided language for the intended age group so they may use those words to express their own thoughts and feelings about death, loss, and/or grieving.

3. At some point in the text or pictures, there was a suggestion for commemoration or memorialization of the life that was being grieved.

Rating the Books

In examining the ninety-two picturebooks, I rated each attribute on a scale from one to five. If the illustrations were technically superior, superb in conveying the story, and contained the elements of excellence, the rating would be five. Points would be taken off for poor continuity, a dissonance between the art and the subject matter, and if the illustrations did not further the story or connect with a child reader. I have placed these on

a spreadsheet so that readers can compare to their own evaluations of the titles.

Exemplars

These five titles were stand-outs on the list, for meeting the standard of excellence in language and illustration. Their content is developmentally relevant to the intended audience.

Harris, Robie. H. *Goodbye Mousie*. Illus. by Jan Ormerod. Simon & Schuster, 2001. 32p.

dePaola, Tomie. *Nana Upstairs and Nana Downstairs*. Illus. by the author. Putnam, 1998. 32p.

Napoli, Donna Jo. *Flamingo Dream*. Illus. by Cathie Felstead. Greenwillow, 2002. 32p.

Woodson, Jacqueline. *Sweet, Sweet Memory*. Illus. by Floyd Cooper. Hyperion, 2001. 32p.

Durant, Alan. *Always and Forever*. Illus. by Debi Gliori. Harcourt, 2004. 32p.

They are all exemplars of the additional criteria for selection of a picturebook:

- Characters with whom the child could identify their own grieving experience.

- Text is in language that will facilitate readers' own communication or expression of thoughts and feelings.

- There is a modeling of memorialization.

Robie Harris, an award-winning children's picture-book and nonfiction author, uses her writing to answer big questions about human existence with stories that ring true and resonate with children. In *Goodbye Mousie*, a preschool child wakes one morning to discover that the family's pet mouse has died. The father states facts. The child narrates.
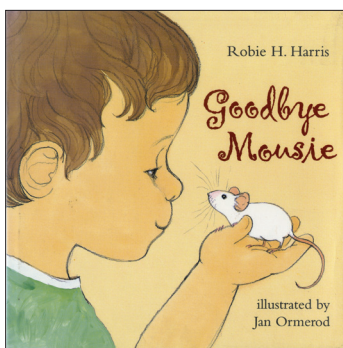
> "Dead," said Daddy, "is very different from sleeping. Dead is—,"
> "—NOT alive!," I shouted. And I started to cry.[14]

In the text, Harris presents in dialog the many big feelings of the child, confusion, anger, and sadness. In our phone conversation, she said, "I wrote about the progression of the universal feelings around death that even young children have—first denial, then sadness, then anger, then even some humor and then, yes, some acceptance.

Jan Ormerod's drawings really bring this book to life. Jan showed the relationship between this young child and his parents, and to the mouse as well, as loving, warm, and understanding. In the words and the pictures, a child who has experienced a loss can find the language to express their hurt and pain.

In the pictures and guidance of the parents, the creators model the opportunity for memorialization. The child decorates a shoebox casket. During this activity, the child talks about the things that Mousie loved, like toast and carrots. This memorialization of the death echoes the ancient Egyptians' burial practice of using a sarcophagus. It is not a separation but a continuation of the important relationship with a loved one."[15] Harris and Ormerod present a safe, loving home that is developmentally relevant to a young child's grieving experiences.

dePaola's *Nana Upstairs & Nana Downstairs* is the classic go-to recommendation for a grandparent's death for more than forty years. The clear concise language has spoken to generations of children. "When Tommy was a little boy, he had a grandmother and a great-grandmother. He loved them very much."[16] dePaola created authentic relatable characters by using the third-person narrative and naming of the protagonist, Tommy. Children can identify with the Sunday visits to the bustling kitchen activities of Nana Downstairs and the calm infirmity of Nana Upstairs.
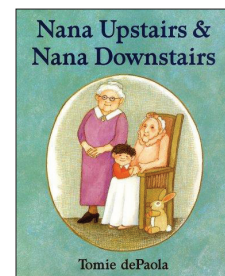
They also are able to share with Tommy his grief when he learns that Nana Upstairs has died. The image of Nana Upstairs' empty bed is especially poignant as the text reads, "Tommy began to cry. 'Won't she ever come back?' he asked. 'No, dear,' Mother said softly 'except in your memory. She will come back in your memory when ever you think of her.'"[17] In the original manuscript, dePaola wrote that Mother said that Nana Upstairs had "gone up to where the stars are."[18] dePaola said that he took that out because he understood that children would have taken those words literally.[19]

dePaola said he was grateful that this book was one that had remained in print as he recognized that his experience of loss was one that continues to speak to children. This memorialization was the telling of his story and gave children the opportunity to share their own. dePaola commemorated the special relationship he had as a child with his grandmother and 94-year-old great-grandmother in telling this story. When he redid all of the illustrations for a full color edition in 1998, he recalled that he broke down into tears while re-creating Nana Upstairs' empty bed. "This was indeed written from the heart. As I created the art, four-year-old Tomie was right next to me."[20]

Jacqueline Woodson is a National Book Award winner, Newbery Honor book winner, and the Young People's Poet Laureate. She has a way with words that speak from the heart. *Sweet, Sweet*

Memory describes the loss of a grandfather and that loss's profound impact on a young girl's life. We enter her sorrow with

> Out on the porch,
> I comb my own hair
> for the first time because
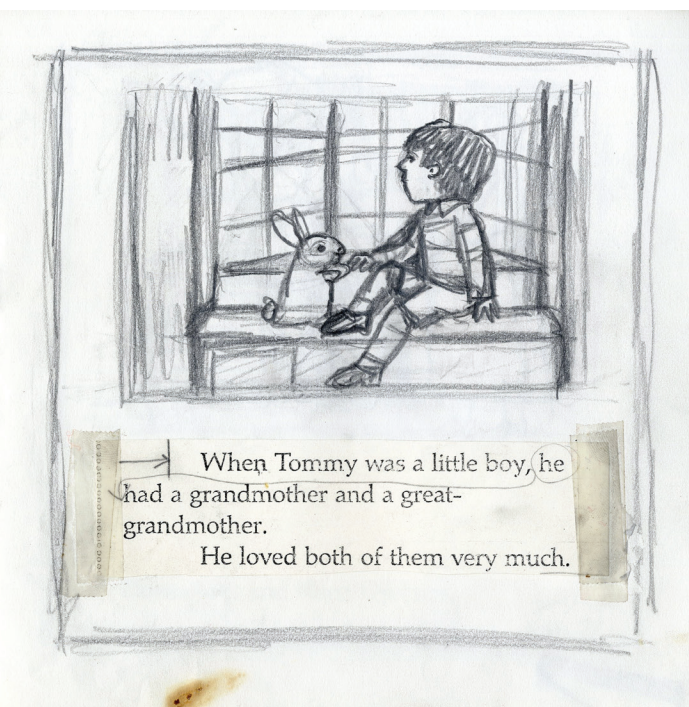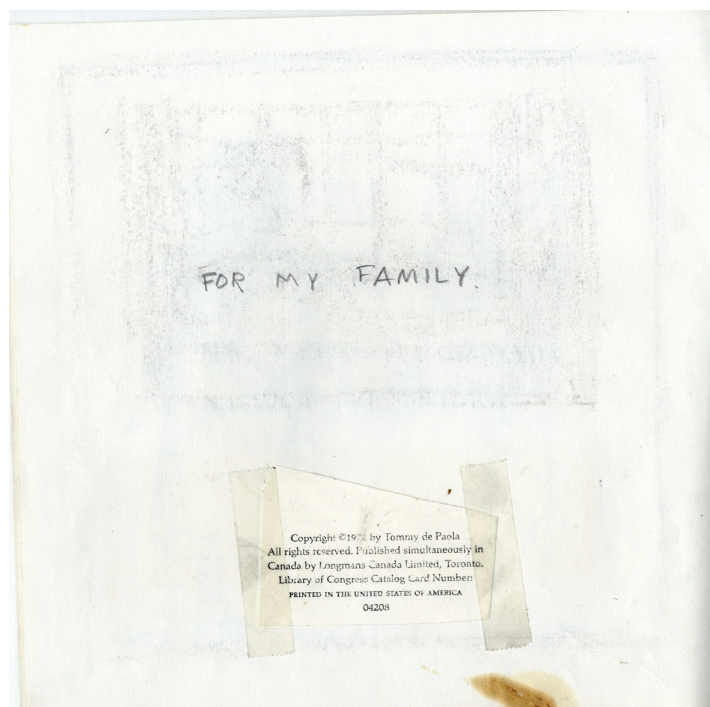> Grandma is busy and Grandpa is gone.[21]

We begin to know Grandpa as the family gathers and tells stories. The narrator is silent in the crowd for a very long time. I asked Woodson about this book and why she wrote it. She replied, "I wrote this book in memory of my grandfather, Ganaar, who was a gardener. Whenever I see beautiful gardens filled with vegetables or flowers, I think of him."[22]

In *Sweet, Sweet Memory*, Woodson shares her own sorrow and memorializes her grandfather in remembering his gardens. She reminds us that we can be sad and still laugh as we share our memories of loved ones who are gone. Woodson explained in an email that, "In *Sweet, Sweet Memory* there's also the refrain, 'Everything and everyone goes on and on'—reminding the child that each person leaves something behind that continues. The garden—and grandpa's words in this case. I think the refrain— like repeating songs that kids memorize—is important as it speaks to continuity, infinity etc."[23]

Donna Jo Napoli is most well known for her novels that are retellings of familiar folktales like *Magic Circle* or *Zel* or her reimagining of Greek, Egyptian, and Norse mythology as in *Treasury of Greek Mythology, Classic Stories of Gods, Goddesses, Heroes & Monsters*. Napoli's *Flamingo Dream* is perhaps the best example of memorialization/commemoration in a picturebook about grief.

Written in first person, the story is an account of a girl whose father is dying. He takes her on a trip to Florida to his childhood home for the specific purpose of making memories. The pictures are a scrapbook collage of childlike drawings and souvenirs of their experiences. We see the boarding passes from the plane flight, pressed hibiscus flowers from Aunt Catherine's yard, and pink flamingo feathers.

Napoli said this story began when her great-nephew's (who was eight at the time) father died and his mother was distraught and pregnant. The boy came to live with her for a while as

FOR MY FAMILY.

When Tommy was a little boy, he had a grandmother and a greatgrandmother.
He loved both of them very much.

Nana Upstairs—original art Tomi dePaola, Kerlan Collection, University of Minnesota Libraries.

she was like a grandmother to the family. She found no books that reflected his grieving experience. She wrote, "Here was a confused and grieving child, and I wanted very much to help him. But I couldn't find anything in the library that helped me. Everything was metaphorical (one beautiful book was about leaves changing color—*The Fall of Freddie the Leaf* by Leo Buscaglia) or more abstract than I wanted (another was about a father's chair being empty; it made me cry, but it left Nick looking around vaguely). But there were concrete, head-on books about grandparents dying. So I decided to write Nick a story for us to share together when we read each night. And I didn't even remember that I began it with a grandfather. But I know that the more concrete I got, the more Nick asked me to read it again, and the more he became able to talk about his father. Somewhere along the way, I must have changed it to the dad . . . to meet his need for something that spoke to his situation." [24]

I also selected this title from among the list of ninety-two as it validated the confusion some children experience when hearing common expressions around death as well as a direct response from the parent: "I told Mamma, 'Daddy's sleeping peacefully. When he wakes up, he won't even remember he died.' Mamma held me close. 'Daddy will never wake up. That's what it means to be dead.'"[25]
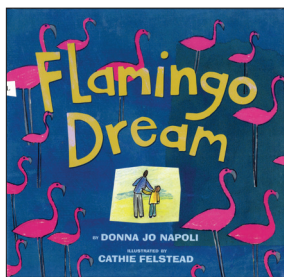
Napoli's *Flamingo Dream* text provides language for a grieving child as Cathie Felstead's art offers a demonstration of how one can commemorate a loved one's life.

If I were to choose only one title from the ninety-two that I had evaluated to share with a grieving child, it would be *Always and Forever* by Alan Durant. Otter, Fox, Mole, and Hare lived together in a fantastical home in a tree in the woods. Fox grew ill, and as time passed, he died. In one of the most realistic portrayals of grief in children's books, we witness his friends unable to experience any joy due to their overwhelming sorrow: "A wintery sadness settled on the house in the woods. Fox's family missed him so much. They felt lost without him . . . remembering the things they loved about Fox made his family miss him all the more. Even talking about him made their hearts ache. They fell into silence."[26]

The seasons change and time passes. Their friend Squirrel stops by for a visit and the family begins to remember the laughter that was in the house before Fox fell ill. They recall what a terrible carpenter he was, a gardener who pulled carrots instead of weeds, and a baker who burned pies. They take actions to commemorate Fox's memory. Mole builds a bench, Hare plants a garden, and Otter bakes a pie (but doesn't burn it). The family sits on the bench, in the garden, eating pie "recalling happy times. As they laughed, they felt they could hear Fox laughing, too, as if he were still there with them."[27]

On Reflection

I reviewed the rubric criteria and the exemplar titles with Dr. Pauline Boss, professor emeritus Family Social Science at University of Minnesota. Boss is an educator widely recognized for her groundbreaking research on what is now known as the theory of ambiguous loss. This phrase describes and identifies grief in situations where there is no closure, a plane crash, a natural disaster, or when the family loses someone to dementia.[28]

As we discussed the use of bibliotherapy as a way to help grieving children and their families, we reviewed the evaluative criteria. Boss agreed that titles like *Always and Forever* help children discover factual information as well as language to express their emotions as they grieve. As we read and reread these books, we come to know that death is forever, that we may never completely recover, that grieving takes time, that we will have big feelings, and that sometimes we won't want to eat or talk. Boss stated in regards to the evaluative point of commemoration that, "Memorialization is the best predictor of who is coping well in the grieving process."[29]

When evaluating a picturebook about death and grieving, a selector must look beyond artistic and literary excellence. When recommending titles to families, we must examine relevance to child development in addition to its story's ability to model a healthy grieving process. This rubric is a tool for the children's materials selector whether buying for one elementary library or for a system of sixty branches to evaluate new and forthcoming titles for inclusion in their collections.

To view the author's rubric on which this article is based, visit www.lib.umn.edu/sites/default/files/Grief%20in%20Picturebooks_Von%20Drasek.pdf.

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STEM Curiosity Academy

Building the Engineers of Tomorrow

CARLY REIGHARD, MARISEL TORRES-CRESPO, AND JANET VOGEL

Using squishy circuits, participants learned that circuits must be closed in order to help electricity flow and light the LED.

"Thank you for the experience of a lifetime," wrote one parent in a survey about the STEM Curiosity Academy. What could make a parent so excited about a library program? A research-based, play-filled program for children entering kindergarten, STEM Curiosity Academy offers children an experience they cannot get at home, and your library can create it, too.

STEM Curiosity Academy grew out of a newspaper article to become a community-wide collaboration between Hood College in Frederick, MD, Frederick County (MD) Public Libraries (FCPL), and the Frederick County Judy Center, which serves children ages 0–5 in Title 1 schools.[1]

In July 2013, Dr. Marisel Torres-Crespo and her students created the first STEM Summer Camp at the Onica Prall Child Development Lab School on the campus of Hood College. When FCPL librarians saw the article, they reached out to learn more and see whether the curriculum could be adapted for library use. Seeing the potential to share the benefits of STEM (Science, Technology, Engineering, and Math) learning as well as training librarians to teach STEM, Torres-Crespo agreed to share her curriculum and train both librarians and staff at the

Judy Center. After some adaptation and a new name, the STEM Curiosity Academy successfully introduced STEM concepts to more than one hundred rising kindergarteners in 2014 and 2015.

From STEM Summer Camp to Curiosity Academy

STEM education is an approach to teaching and learning that integrates content and skills of science, technology, engineering, and mathematics. STEM is not a set of activities; it is a mindset of teaching and learning.

Years ago, when this program was developed, the emphasis was in STEM at the college level and also in K-12. That was mainly due to the lack of students interested in STEM-related fields and the decline in scientific innovation in the US.[2] But why not expose four-year-olds to STEM-related activities, to encourage both boys and girls to consider STEM fields as a future profession? The basic concepts of STEM are collaboration, curiosity, exploration, creativity, and critical thinking, skills that are always in demand. They also happen to be intrinsic in young
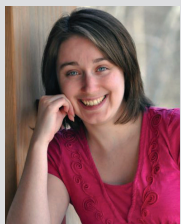
Carly Reighard is a Children's Services Librarian for Frederick County (MD) Public Libraries. **Dr. Marisel N. Torres-Crespo** is an Assistant Professor and ECE Program Coordinator at Hood College and the Director of the Onica Prall Child Development Laboratory School. Her research interests are STEM, STEAM, play, gender roles in ECE, and multiculturalism. J*anet Vogel* is the Youth Services Coordinator for Frederick County (MD) Public Libraries.

The STEM Curiosity Academy offered many opportunities for young engineers to build unique structures.

children.[3] Based on these premises, the original STEM Summer Camp was born.

Research in early brain development denotes that preschool programs provide the best place to start focusing on STEM.[4] It also underlines that practice is essential to make the learning process permanent. And the best way to do that is through play, which is consistent with the importance of preschool children adopting an active role instead of assuming a receptive one.[5]

Four-year-old children are the perfect age because of their growing interest in everything, including science and exploration. However, they are not developmentally ready to sit and behave for long periods of time, so if we wanted preschoolers to learn about STEM, specifically engineering, we needed to create a curriculum in which the learning activities were accomplished through active play.[6] Karen Wohlwend and Kylie Peppler clearly state how allowing preschoolers to be engaged, not only in "hands on activities" but in "minds on experience," will help them to have a meaningful understanding of the concepts.[7] Based on all this, we knew what our preschoolers needed the most: STEM opportunities in which they learn through hands-on and playful activities.

The teachers' role is essential—to provide learning experiences that encourage preschoolers' natural imagination and curiosity (with a prepared teacher guiding the experience).[8] Through that, children developed a valuable tool for life—they will always want to learn more.

With this foundation, Torres-Crespo worked with student teachers to develop an age- and developmentally-appropriate, two-week STEM curriculum for preschoolers with emphasis on engineering. Each day, participants were presented with problems they needed to solve together. The day was divided in different periods of time to give them the opportunity to complete all the steps.

To make the experience more realistic, the preschoolers and the teachers wore engineering lab coats, safety hats, and safety

Proud of their engineering designs!

goggles. At that point they were playing make believe—they were engineers—and they took that job very seriously. Based on the pre- and post-tests, children's interviews, and parents' evaluations, it was clear that kids gained greater knowledge with a broad range of play and concrete activities. The camp changed positively the way the participants approached STEM subjects.

Early childhood and STEM education are crucial in children's development and shouldn't be exclusive for a small group of children. Through professional collaboration, Torres-Crespo's original STEM Summer Camp became STEM Curiosity Academy available for free at community locations to impact many more preschoolers, exposing them to STEM learning activities and preparing them for kindergarten.

Funding

Funding for the project was a community effort in the greatest sense of the word. The Academy's focus on school readiness in STEM for at-risk children, especially those served by the Judy Center or those without access to preschool, allowed FCPL Grants Coordinator Marie Slaby and then Children's Services Supervisor Janet Vogel to pitch the project to FCPL's community partners as an excellent investment in the county's future.

Most of our funding came through community grants from the United Way of Frederick County, the Community Foundation of Frederick County, and PNC Bank, as well as fundraising by the Fort Detrick Alliance, which supports STEM education in Frederick County. Each community partner, FCPL, Hood College, and the Judy Center provided funding in addition to staff salaries for the project.

Finally, as word spread about the project, small donations came in from community supporters, including Frederick County Public Schools' teacher of the year and the Asian American Center. By demonstrating the importance of students entering school ready to learn STEM concepts, we were able to convince organizations like the Fort Detrick Alliance that their money was well spent on preschoolers, even though they traditionally

focused only on middle and high school students. As these students are introduced to positive, engaging, and interactive STEM experiences at an early age, they are more likely to continue that interest later in life.[9]

Marketing and Promotion

Promoting the STEM Curiosity Academy at FCPL was more challenging than we first anticipated. The Judy Center had a targeted list of families with children of the appropriate age for the program, but FCPL was attempting to reach children not served by our partners in early childhood education, such as those in Head Start and FCPS pre-kindergarten. As a result, we had to rethink our methods. We posted fliers in low-income apartment complexes and relied on our partners to target families that they knew who might benefit but were not receiving service. In addition, we utilized the library's traditional channels of social media, in-library fliers, and word of mouth to fill out the rosters. We used an online and paper application process to screen and give priority to children who did not attend any daycare or preschool.

Attendance

Nearly 50 percent of the children at the first library academy had no prior care or school experience, although later academies had a lower percentage of such children due to factors that may have included library service area demographics, lack of transportation, and lack of concentrated apartment facilities for publicizing the academies.

Look what I made!

We also learned an important lesson—many of the families of children not enrolled in formal care or school settings send their children to a neighbor or friend for care, and they were unable to get the child to a program each day. As a result, when the library offers the program in the future, it will be as part of a standalone series rather than a required two-week session, although the Judy Center will continue to offer it "camp style" for two weeks in the summer.

Execution

Presented over the course of ten days, each day of the STEM Curiosity Academy highlighted a particular STEM field or topic using picturebooks and activities, in addition to exposing children to a corresponding vocabulary word and STEM profession of the day.

Given the special nature of this program, Torres-Crespo trained a small group of FCPL staff members to present the Academy at all four libraries. This group was supplemented by additional

staff members, who both observed and trained at each session. In the morning, staff would arrive early to gather the materials necessary for that day's lesson, prepare each activity, and set up the room. Depending on the complexity of the day's lesson and activities, this process would take fifteen to forty-five minutes.

Each morning, children entered the room, immediately put on their engineering hats and coats, and began their day by building with wooden and cardboard blocks. Following this time for free-play engineering, we welcomed the children to the center of the room, where we introduced the day's theme, read our chosen story, and shared our word and profession of the day.

Afterwards, we introduced our activity or experiment and got down to work! During this time, we not only answered questions children had, but also asked them questions, using the scientific method to hypothesize what they expected would happen and to make observations. We wrote our thoughts in our daily journal, revisiting it following the conclusion of our activity or experiment and examining whether or not our hypotheses were realized. At the end of each day, we sent children home with a newsletter to share with their parents, which discussed the topic and lessons we learned, the activity or challenge completed, and our word and profession of the day.

When presented at FCPL locations, the STEM Curiosity Academy was offered as a two-hour program. However, when presented at the Judy Center, the STEM Curiosity Academy was made available as a half-day camp, offered over the span of two weeks. Held in a classroom at a local public school during summer vacation, this program allowed us to better introduce children to the kindergarten setting, including routine and behavioral expectations; furthermore, the additional time allotted allowed for us to offer extra activities that supported the STEM Curiosity Academy curriculum and to provide food, both as activities materials (i.e. in the building of marshmallow and toothpick structures) and as a mid-morning snack for the longer program.

Results

The STEM Curiosity Academy required some logistical hurdles, but in the end, staff, children, and parents were thrilled with the results. Children who had no prior experience in a group or classroom setting learned to work together and formed friendships. For some, this was the first time their parents could see them interacting with typically developing peers; one parent observed this and decided to have her child tested for a disability. We do not know the outcome, but if early intervention allowed a child to get help as a result of our program before entering kindergarten, that is just one reason why we offered the Academy.

In addition, pre- and post-tests as well as parent surveys indicated that children had learned from the event. Following the program, they demonstrated vocabulary, such as "engineer" and "structure," as well as how to use a ruler and magnifying glass. Parents have reported children continuing to talk about the experience months later, including one who noted, "My son and several STEM Curiosity Academy friends are now in the same kindergarten class. The teacher says that they are very inquisitive and have set the tone for the entire class." Another child regularly shows her branch librarian the ASL signs for "engineer" and "prediction" she learned at the Academy.

For library staff, the STEM Curiosity Academy exposed them to new programming techniques. Some were less comfortable with STEM and reported being more confident using it in a program after following the curriculum. Others learned new techniques and considered it one of their favorite library programs.

For a sample lesson from Day 1 of STEM Curiosity Academy you can try in your library, visit http://bit.ly/FCPLstemacademy. Happy learning! &

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Ringing Out for Early Literacy

Using the Bell Awards to Support ECRR at Your Library

Melissa Depper

Melissa Depper *is Storytime Supervisor for the Arapahoe (CO) Libraries, where she works primarily with early childhood programs and services and leads a team of fourteen storytime providers. She co-founded the Bell Awards with ALSC member Carol Edwards and serves on the ALSC/PLA ECRR Oversight Committee.*

One of the strengths of the Every Child Ready to Read five practices—read, write, sing, talk, and play—is that they are foundational components of early childhood library programs and services, and provide ready-made opportunities for engaging parents and caregivers in conversation about their children's learning.

The five practices also served as inspiration for the Bell Picture Book Awards for Early Literacy, a project of Colorado Libraries for Early Literacy, an advisory group to the Colorado State Library.

Introducing the Bells

The Bell Picture Book Awards, launched in 2013, are an annual national recognition of five high-quality picture books that provide excellent support of early literacy development in young children. In particular, the award recognizes and honors those picture books that support and/or model the early literacy practices. One book is recognized each year in each category of Read, Write, Sing, Talk, and Play.

What does it mean, to support or model early literacy practices through books? Consider two titles from the Play category of the Silver Bell Honor Books (twenty-five books that meet the Bell Awards selection criteria, published in the twenty-five years before the awards' first year).

Press Here by Hervé Tullet, with direct invitations to touch the pages, shake the book, and blow on the pictures, creates a situation where it is easy for readers to engage in play–families find themselves pushing the buttons and making discoveries almost whether they mean to or not. That's great *support* for play: the book itself helps make play happen.

Another Play Silver Bell title, *Pete's a Pizza* by William Steig, is a solid example of a book that *models* play. While reading the story together, caregivers and children both get a sneak peek at another family in the middle of an imaginative, vocabulary-rich, open-ended play time.

The Bell Awards as Early Literacy Tools

The Bell Awards were designed in part to support libraries and early childhood educators in creating and providing early literacy services, through collection development, parent/caregiver education, and staff training.

Collection Development

In addition to naming the five winning books, the Selection committee releases a five-title shortlist for each of the practice categories prior to the award announcement, which means that the Selection committee identifies twenty-five strong picture books each year suitable for public library

and early childhood collections—and, of course, for readers' advisory conversations and displays.

Libraries have also used the Bell Award titles to add to circulating storytime-to-go bags, early literacy activity kits, and professional storytime collections. The Bell books have been listed on reading challenge sheets—read them all for a prize!

Parent and Caregiver Education

For each winning title, and for all twenty-five Silver Bell books (forty titles so far), the Bell Award Selection committees have written a single-page activity and information sheet. These sheets are free to download from the CLEL website (www .clel.org) and include an annotation indicating connections between the title and early literacy skills and practices as well as three or four activity ideas.

These activity ideas are suitable for storytimes, preschool circle times, or for family time at home. Since each activity idea is listed with a statement connecting it with an early literacy skill or practice, they help adults learn how what they do at home with their children builds critical pre-reading skills.

Libraries are free to print and hand out the sheets during parent workshops, family programs, or caregiver trainings.

Does your library write a blog or a parent newsletter? Feel free to use Bell Award books and a corresponding activity idea from the information sheets as content; just indicate the source!

Staff Training

For youth services staff new to storytime, the information sheets can also support ongoing early literacy training. Reading how each activity idea connects with both a book and a skill or practice can underline the early literacy concepts and bring them to life.

For seasoned staff looking for fresh storytime material, information from past information sheets can easily be adapted into storytime literacy messages that coordinate with Bell Award titles or other, similar books.

The Bell Awards are a new resource that draw on established research and the Every Child Ready to Read concepts to give libraries yet another way to present early literacy strategies and develop creative ways to help children and families.

The 2017 awards will be announced February 5, 2017. For more information, to suggest a title, or to download the information sheets, visit www.clel.org and select the Bell Awards tab. If you have questions, email clelbellawards@gmail.com.

Thanks to Vicky Hays, Poudre River Public Library District; Stella Fowler, Boulder Public Library; Sarah Johnson, Mamie Doud Eisenhower Public Library, Anna Haase Kreuger, Ramsey County Library; and Mary Kuehner, Arapahoe Libraries, for sharing their strategies for using the Bell Awards.

Diversity through International Youth Literature

Annette Y. Goldsmith & Betsy Diamant-Cohen

Annette Y. Goldsmith *is a lecturer at the University of Washington Information School. Her main research area is international youth literature and she is a board member of the Global Literature in Libraries Initiative (GLLI).* **Betsy Diamant-Cohen** *is Executive Director of Mother Goose on the Loose, Baltimore, Maryland.*

What Is International Youth Literature? Why Does It Matter?

International youth literature—translated books and English-language imports first published outside of the United States—can be the missing link in diversifying collections. Our diversity discussions tend to focus on multicultural literature that is originally published in the United States. At first glance diverse books from here and abroad can seem indistinguishable since they may have a similar focus or setting—that is, by race, ethnicity, ability, socioeconomic status, etc.—so it is not surprising that international books are often mistaken for multicultural books. Sometimes only a close look will reveal that a book has been translated or was first published in English abroad. Reading international youth literature moves us to the margins for a change and is an opportunity to see what the rest of the world thinks. By paying attention to this literature, we broaden our perspectives and validate international voices.

Baseline Data, Overviews, and Trends

When considering research on international youth literature, it is useful to start with baseline data. What are the titles? Where are they published? If a translation, what is the language of the original? Collectively, the Bridges to Understanding book series of five annotated bibliographies, sponsored by USBBY (the US chapter of IBBY, the International Board on Books for Young People—see Resources sidebar), answer these questions. In order of publication, they are Carl Tomlinson's *Children's Books from Other Countries* (covers imprints 1950–96);[1] Susan Stan's *The World through Children's Books* (1996–2000);[2] Doris Gebel's *Crossing Boundaries with Children's Books* (2000–2004);[3] Linda Pavonetti's *Bridges to Understanding: Envisioning the World through Children's Books* (2005–9);[4] and Annette Y. Goldsmith, Theo Heras, and Susan Corapi's *Reading the World's Stories: An Annotated Bibliography of International Youth Literature* (2010–14).[5]

Each book also contains a selected list of resources such as awards and organizations as well as several essays about international children's literature. Essay topics include Tomlinson's historical introduction to international youth literature;[6] Stan's advice on using international books with children;[7] information on publishing markets and mores from Stephen Roxburgh, Jeffrey Garrett, and Simon Boughton;[8] Andrea Cheng's personal look at worldwide influences on her work along with Barbara Lehman's discussion of pairing international books with US titles;[9] and variations from Anne Pellowski, Beverley Naidoo, Marianne Martens, and the three editors on the theme of connecting children with international books through the power of story in spite of the challenges facing publishers.[10]

To keep on top of trends in international children's publishing, follow the *Publishers Weekly* "Children's Bookshelf" e-newsletter reports from the

A Sampling of International Youth Literature Libraries and Networks

International Board on Books for Young People (www.ibby.org) and
United States Board on Books for Young People (www.usbby.org)

"The International Board on Books for Young People (IBBY) is a non-profit organization which represents an international network of people from all over the world who are committed to bringing books and children together." USBBY is one of 75 national sections. Consider attending the next USBBY conference, October 20–22, 2017, at the University of Washington Information School in Seattle! For conference details, check the USBBY home page.

International Youth Library (www.ijb.de/en/about-us.html)

The IYL—housed in a castle, Schloss Blutenberg, near Munich—is the world's largest library for international youth literature. Their work is guided "by the conviction that children's and young adult books are an essential part of the cultural life of a society and of a country, and as such must be preserved, documented, and shared." Check out their online catalog: https://ijboz2.bib-bvb.de/webOPACClient.ijbsis/start.do?Login=woijb00&BaseURL=this&Language=en.

International Children's Digital Library (http://en.childrenslibrary.org)

Housed at the University of Maryland, College Park, the ICDL has a catalog of royalty-free scanned books from around the world that are freely available online. Their mission is to "promote tolerance and respect for diverse cultures by providing access to the best of children's literature from around the world." Current holdings include 4,619 books in 59 languages. A unique feature of the ICDL is the involvement of children as design partners.

Worlds of Words (http://wowlit.org/)

WOW "builds bridges across global cultures through children's and adolescent literature." The physical collection at the University of Arizona College of Education holds 35,000+ books. "Free resources include a searchable data base, a journal of critical book reviews, a journal of classroom vignettes, a weekly blog, book conversations, and a section of resources in response to these needs."

Global Literature in Libraries Initiative (https://glli-us.org/)

Facebook group (www.facebook.com/groups/globallit)
Twitter feed (https://twitter.com/GlobalLitinLibs)

A new translator-led group "strives to raise the visibility of world literature for adults and children at the local, national, and international levels." GLLI works with librarians to provide resources that help them select and use translations, encouraging "readers to explore beyond the boundaries of their own language and culture." Many librarians are involved—you can be, too!

IFLA Libraries for Children & Young Adults Section (www.ifla.org/libraries-for-children-and-ya)

This section of the International Federation of Library Associations and Institutions "support(s) the provision of library service and reading promotion to children and young adults throughout the world. Its main objectives are to promote international cooperation in the fields of library services to children and young adults, and to encourage the exchange of experience, education and training and research in all aspects of this subject." Their project, The World through Picture Books, www.ifla.org/publications/ifla-professional-reports-136?og=51, now in its second edition, lists children's librarian-recommended picture books from around the world and is intended as "a tool for building bridges and developing understanding between countries."

Bologna Children's Book Fair at www.publishersweekly.com/pw/by-topic/childrens/. In this interview with US editors, a heightened interest overall in diversity is noted.[11]

Awards and Honors

Our major international youth literature awards are the Batchelder Award for translations (www.ala.org/alsc/

awardsgrants/bookmedia/batchelderaward); the USBBY Outstanding International Books list, an annual list of about 40 translations and English-language imports (www.usbby.org/list_oibl.html); the Hans Christian Andersen Medal for world authors and illustrators (www.ibby.org/254.0.html); and the IBBY Honour List for outstanding recent books from member countries (www.ibby.org/1562.0.html). The International Youth Library's White Ravens (www.ijb.de/spezialbibliothek/white-ravens-2015.html) list of books deemed worthy of translation is also important.

Of all these awards, it is the Batchelder that gets the most attention from researchers. Kasey Garrison and Sue Kimmel's "Trends in Translations: The Mildred L. Batchelder Award from 1997–2013" analyzed characteristics of Batchelder titles in terms of format, genre, topic, sex of protagonists, original language, and settings.[12] They found that the languages and settings are mostly Western European, and that fiction dealing with a serious subject predominates. In this they are largely in agreement with trends identified by earlier researchers, and urge further investigation of children's publishing in Asia, Africa, and South America, continents that are currently under-represented by the award. They also urge librarians to read and use the Batchelder winners and honor books despite the limitations identified, and we heartily concur!

The quarterly *Bookbird A Journal of International Children's Literature* (www.ibby.org/index.php?id=1035), the journal of IBBY, devotes a special issue to the biennial Andersen Award nominees. Vol. 54, no. 2 features the 2016 nominees.[13] These one-page profiles with selected bibliography provide an excellent introduction to the world's best writers and illustrators.

Bookbird also does theme issues on the literature of different countries. The latest, vol. 54, no. 3, focused on New Zealand, Australia, and Oceania to coincide with the IBBY Congress held in Auckland, August 18–21, 2016.[14]

If you aren't already familiar with international youth literature, use these resources to diversify your collection!

Notes

1. Carl M. Tomlinson, ed., *Children's Books from Other Countries* (Lanham, MD: Scarecrow, 1998).
2. Susan Stan, ed., *The World through Children's Books* (Lanham, MD: Scarecrow, 2002).
3. Doris Gebel, ed., *Crossing Boundaries with Children's Books* (Lanham, MD: Scarecrow, 2006).
4. Linda M. Pavonetti, ed., *Bridges to Understanding: Envisioning the World through Children's Books* (Lanham, MD: Scarecrow, 2011).
5. Annette Y. Goldsmith, Theo Heras, and Susan Corapi, eds., *Reading the World's Stories: An Annotated Bibliography of International Youth Literature* (Lanham, MD: Rowman & Littlefield, 2016).
6. Tomlinson, *Children's Books from Other Countries*, 3–28.
7. Stan, *The World through Children's Books*, 27–37.
8. Gebel, *Crossing Boundaries with Children's Books*, 14–20.
9. Pavonetti, *Bridges to Understanding*, 9–15.
10. Goldsmith, Heras, and Corapi, *Reading the World's Stories*, 3–19.
11. Diane Roback, "Bologna 2016: Agents Talk Children's and YA Trends," *PublishersWeekly.com* (March 11, 2016), www.publishersweekly.com/pw/by-topic/international/trade-shows/article/69644-bologna-2016-agents-talk-children-s-and-ya-trends.html, accessed August 13, 2016.
12. Kasey Garrison and Sue Kimmel, "Trends in Translations: The Mildred L. Batchelder Award from 1997–2013," *Bookbird: A Journal of International Children's Literature* 52, no. 4 (2014): 30–44, http://dx.doi.org/10.1353/bkb.2014.0157.
13. "The Hans Christian Andersen Awards 2016," *Bookbird: A Journal of International Children's Literature* 54, no. 2 (2016), http://dx.doi.org/10.1353/bkb.2016.0020.
14. *Bookbird: A Journal of International Children's Literature* (New Zealand, Australia, and Oceania issue) 54, no. 3 (2016), http://dx.doi.org/10.1353/bkb.2016.0083.

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