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WOW REVIEW

READING ACROSS CULTURES
VOLUME XIV, ISSUE 1

Fall 2021
Open Theme

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WOW Review: Volume XIV, Issue 1

Fall 2021
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Introduction and Editors' Note

Our open themed issues include a collection of books that, at first sight, seem to share little to no connections across content. This issue is no exception; however, looking carefully reveals that this open themed issue contains 12 books that invite readers to explore the concept of kindness as an act of individual preservation, an act to restore a community, or an act to reinforce kindness between fellow humans. Across this collection, examples of actions are marked by generosity, consideration, and concern for others.

Some of the books explore acts of kindness during painful situations and uncertain times. In *Hold on to Your Music: The Inspiring True Story of the Children of Willesden Lane*, Lisa Jura's parents made the kind but difficult decision to send Lisa to London through the Kindertransport to protect her from the persecution of Jews in Vienna during pre-World War II. While living on Willesden Lane Lisa shares her music as a way to bring hope and comfort to the children and adults around her. In *The Phone Booth in Mr. Hirota's Garden*, Mr. Hirota builds a phone booth to help his community cope with the loved ones they lost after the big wave snatched everything. In *Orange for the Sunsets*, set in Uganda, Asha and Yesofu learn that they need to better understand themselves before they can understand each other, their friendship, and their futures. In *Efrén Divided*, after his mother is deported to Mexico, Efrén experiences advocacy as the bravest act of kindness.

Some of the books address the significance of being true to oneself as an act of preservation. *I Am Enough* sends the message that each child, girls in particular, are unique and worthy of love, opportunities, dignity, and kindness. In *The Proudest Blue: A Story of Hijab and Family*, older sister, Asiya, walks to school wearing her blue hijab for the first time. Despite mocking laughs and judgmental eyes, Asiya walks strong, friendly, and smiling. In *All Are Welcome*, diverse children and adults are encouraged to live their uniqueness and see their diversity as a resource and strength. In *Firekeeper's Daughter*, Daunis engages in a journey of self-discovery and self-acceptance as she investigates a mystery in the nearby Ojibwe community.

Some of the books describe characters whose acts of kindness created spaces for their peers to thrive. In *My Beijing: Four Stories of Everyday Wonder*, Daijiang confronted three male children who were mean to Yu'er and her rescued butterfly. In *Julián at the Wedding*, Marisol's special dress is ruined while children play at a relatives' wedding. Julián saves the day by reimagining and fixing Marisol's clothing. In *Milo Imagines the World*, Milo notices that his drawings of the people he encounters in the subway can unintentionally lead to simplified, incomplete, and even stereotyped assumptions about their lives. "Maybe you can't really know anyone just by looking at their face." In *Tomorrow*, Yazan's family find ways to create kind spaces for each other to reconnect as they avoid "traffic" in the streets of their war-torn Syrian community.

Please consider submitting a review for our future issues. The editors welcome reviews of children's or young adult books that highlight intercultural understanding and global perspectives around these themes:

Volume 14, Issue 3 – Open theme (Spring 2022) – submission deadline: April 15, 2022. The editors welcome reviews of global or multicultural children's or young adult books published within the last three years that highlight intercultural understanding and global perspectives.

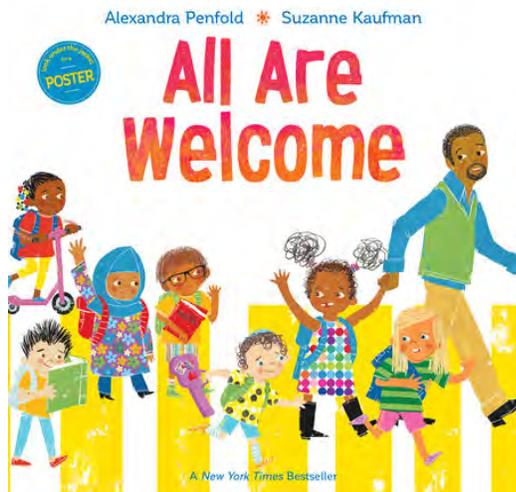
Volume 14, Issue 4 – Themed issue on Trauma and Healing (Summer 2022) – submission deadline June 15, 2022. The editors welcome reviews of global or multicultural children’s or young adult books published within the last three years that highlight intercultural understanding and global perspectives. Our world is recovering from a pandemic that has led to trauma and a need for healing. This issue will address recovery with an emphasis on the healing journey from social or emotional trauma, a health-related issue, or an emotional issue.

María V. Acevedo-Aquino, co-editor
Susan Corapi, co-editor

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All Are Welcome

Written by Alexandra Penfold
Illustrated by Suzanne Kaufman
Alfred A. Knopf, 2018, 44 pp.
ISBN: 978-0-525-57965-6

This *New York Times* bestselling picturebook is about a close-knit community in the U.S. where no matter what your skin color or ability, YOU are welcome. The story begins on the endpapers showing families from all backgrounds, including single parents, same-sex couples, and even interracial families walking their children to school. The story moves into a classroom where it shows the diversity of the class. Children are wearing patkas, hijabs, yarmulkes, and baseball caps. Children move around on wheelchairs and others use a white cane to support their vision. As students learn about each other's culture and traditions, they come together to celebrate the Lunar New Year. This picturebook portrays that in this classroom and community, everyone is welcome.

This picturebook is a must read for children of all ages because it represents children from many backgrounds. The world is more diverse than ever, and children truly need to know that no matter the color of their skin, no matter what they wear on their heads, or their abilities, they are welcome.

Books that could be paired with *All Are Welcome* are *The Day You Begin* by Jacqueline Woodson and Rafael López (2018) and *All Because You Matter* by Tami Charles and Bryan Collier (2020). *The Day You Begin* is a story about Angelina, a young African-American girl who enters her classroom and instantly notices she looks different than everyone else. Angelina finally is brave enough to share during circle time and makes connections with others, realizing everyone has similarities and differences. *All Because You Matter* is a poetic story about a Black couple who watch their child grow up into a world full of racism and injustice. They want their child to know that he matters in this world no matter what the circumstance. This message relates to readers from all ethnicities or cultures.

Kaufman's illustrations represent children from a diverse neighborhood, using bright colors to show the different clothes and headwear students wear from their cultures. She uses a variety of skin tone colors to represent children of multiple races and a variety of colors and styles for their hair. Kaufman uses acrylic, ink, and crayon with fine lines to create polished shapes. The majority of the backgrounds are white, allowing the bright vibrant colors to pop. Some illustrations are double-page spreads throughout and some pages are collages.

Alexandra Penfold dreamed of becoming a writer ever since elementary school. She graduated from New York University, starting her career as a children's book publicist. Penfold has been publishing for over a decade and has worked as an editor and a literary agent at Upstart Crow Literary. She has published other children's books such as *Food Truck Fest!* (2018) and *The Littlest Viking* (2018). Penfold likes public speaking on all aspects of

writing for children. To find out more about Alexandra Penfold visit her website (<https://www.alexpenfoldbooks.com/>).

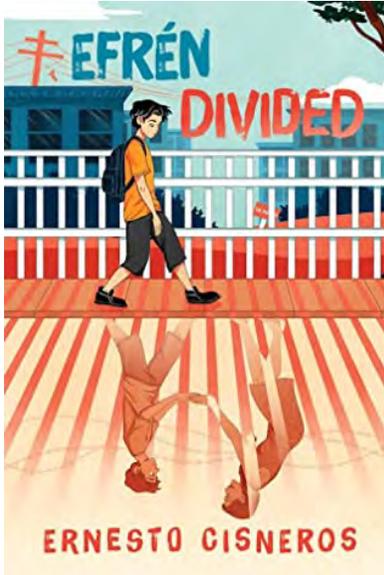
Suzanne Kaufman is an author, illustrator, and animator. She has received several awards for her books such as Notable Books for Global Society and Amazon Best Children's Book of the Year. Throughout her career, she has also done animation for Universal and Discovery, for which she has won several awards. Kaufman loves to hike with her family. When she is not with her family, she is busy illustrating or animating! To find out more about Suzanne Kaufman visit her website (<http://suzannekaufman.com/>).

Brianna Perez, Texas Women University

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Efrén Divided

Written by Ernesto Cisneros
Quill Tree Books, 2020, 260 pp
ISBN 978-0062881687

“Nos quisieron enterrar, pero no sabían que éramos semillas.” [They tried to bury us...but they didn’t know we were seeds.] (p. 142).

This middle-grade novel tells the story of Efrén Nava, a seventh-grader struggling to keep his family together after his mother, Amá, is deported from the U.S. to Mexico while looking for work at a local factory. At Efrén’s home there is rarely an

abundance of food. Amá is “soperwoman” because she is able to whip up his favorite food, sopes, out of thin air. While his father, also undocumented, works two jobs to support the family and earn enough money to help Amá return to the U.S., Efrén is left running the household. His seventh-grade life now includes keeping up his grades, along with taking care of his five-year-old twin siblings who need to be fed, bathed, dressed, readied for school, and then read to and consoled on their return home. Trying to make the little money he has for food last, Efrén saves some of his school breakfast and lunch items and learns to scavenge unopened food packets from the cafeteria trash to feed the twins. Uncertain how his close friend David will react, Efrén keeps his ordeal a secret.

While Efrén struggles, David seems to travel through life without a care. David decides to run for student body president of their middle school to get rid of homework and have the cafeteria serve Takis for breakfast. Running against David is Jennifer, also Efrén’s friend and a serious student who confides to Efrén that her parents are undocumented. Before the election, Jennifer’s mother is deported. Jen, an American citizen, decides not to be separated from her mother, and both are sent to Mexico. Jen leaves a message for Efrén to remember “Somos semillitas” (p. 142).

Once Efrén’s father has enough money to bring Amá back, Efrén volunteers to cross the border into Tijuana to see her and give her the money she needs to return home. While in Tijuana, he is befriended by a young man, Lalo, a taxi driver who saves him from attack by a group of men following him as he makes his way alone through the streets. Lalo takes Efrén to visit The Muro, an iron wall that extends into the Pacific Ocean and separates Mexico from the United States. Here they watch families line up on both sides of the iron gate to visit each other, often the only way Mexican families can see their American-born children. Lalo tells him, “See, people from the U.S. line up, and when their turn comes up, they get to hold hands with the family they’re separated from. It’s how I got to watch my daughter grow up” (p. 191). As promised, Lalo takes Efrén to the designated meeting place to reunite with his Amá, to give her money and to tell her about Lalo’s plans to help her return to the U.S.

This text deals with issues of immigration status and the fear and anxiety many children with undocumented family members live daily in the United States. This book provides a lens for readers to view the complex world of immigration through a twelve-year-old's perspective as he and his young siblings experience the devastation of family separation. *Efrén Divided* is an honest look at the current reality of thousands of children who live with undocumented parents and the constant fear they experience wondering if they will return home from school to find one or both of their parents have been deported.

One book pair with *Efrén Divided* is *Three Keys* by Kelly Yang (2020). While the main character of *Three Keys*, Mia, and her parents immigrated from China to the United States and received green cards, Mia's best friend in her new country is Lupe, who, along with her family, is undocumented. Lupe's father is picked up by immigration. Both books provide a realistic glimpse into the many societal contributions of undocumented immigrants and the uncertain, unjust, and stressful lives they experience in order to remain in the United States. Both of these books provide a view of turbulent and dangerous political times for immigrants. *Efrén Divided* focuses on the recent (2017-2020) escalation of Immigration and Customs Enforcement (ICE) raids, and *Three Keys* occurs during California's "Save Our State" (SOS) Initiative and the anti-immigrant Proposition 187 (1994).

Another book offering an autobiographic lens on immigration and the loss of parents due to deportation is Diane Guerrero's (2018) young adult book, *My Family Divided*. Guerrero provides an eye-opening first-hand account of the hardships, loneliness, and the cruel reality of having both parents deported and taken from her at the age of fourteen. *Efrén Divided*, *Three Keys*, and *My Family Divided* show the courage and strength of both U.S.-born children of immigrants and immigrant children who take a stance and use the power of their voices to fight against a flawed and broken immigration system that tears families apart.

Cisneros, a Latinx 20-year veteran teacher in Southern California, writes that "Efrén's story is a reoccurring theme I see too often in the lives of the students I teach." Furthermore, he states: "I hope *Efrén Divided* strikes a chord with any Latinx child who yearns to see themselves represented in books. In addition, I hope it helps break down the walls currently being built by hatred and intolerance, and that it provides support and an understanding of the realities immigrating families experience" (Schu, 2019). *Efrén Divided* indeed accomplishes what the author set out to do. Ernesto Cisneros won the 2021 Pura Belpré award for his debut novel, *Efrén Divided*. More information can be found at his website (<https://www.ernestocisneros.com/>).

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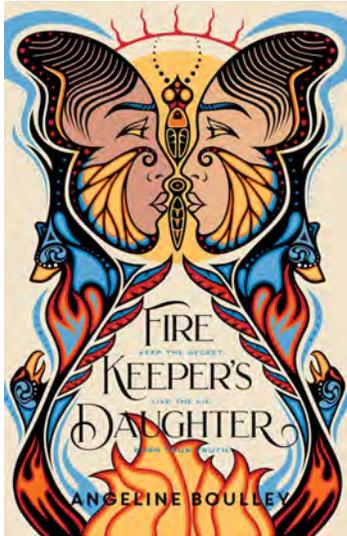
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Firekeeper's Daughter

Written by Angeline Boulley
Henry Holt, 2021, 496 pp.
ISBN: 978-1-250-76656-4

“I am a frozen statue of a girl in the woods. Only my eyes move, darting from the gun to their startled expression” (p. 1). The first lines of books are important because they are meant to hook the reader and Boulley’s *Firekeeper’s Daughter* does just that. With this first line, she hits the ground running, grabbing readers and keeping them hanging on as we navigate this story to figure out what has led to mysterious deaths.

The story follows Daunis Fontaine, a recent high school graduate, who has decided to forgo her university dreams to attend a local college in order to stay at home and help her aging grandmother who is in the hospital. Although Daunis’ father was a member of the local Ojibwe tribe in Michigan, her mother is not. Daunis’ mother was not allowed to list the father on the birth certificate, leaving Daunis as unenrolled in the tribe she holds close to her heart. Besides her step-brother Levi, Daunis has a myriad of other family members in the tribe whom she interacts with. Daunis also follows the faith of the Ojibwe tribe as every morning, she prays to the Creator, “Prayers begin with offering semaa and sharing my Spirit name, clan, and where I am from” (p. 5). Although she is not an enrolled member of the tribe, she still honors the traditions and beliefs. Throughout the book readers see her deep connections to tribal belief systems, even as she at times feels like she’s on the outside looking in.

Set at the border of Canada and Michigan in the town of Sault Ste. Marie, where hockey is played by everyone, Daunis meets a new addition to the local hockey team named Jaime. As the story progresses, Daunis realizes that Jaime is an undercover agent for the FBI, and is recruited as a confidential informant to investigate meth that is being distributed and made with what the FBI assumes is a plant sacred to Ojibwe culture and used in traditional medicines. The FBI needs her help identifying the mystery ingredient. Ron, one of the FBI agents, states that “There’s a pattern of distribution...Similar batches of meth show up in hockey towns and on reservations in the Great Lakes Area. We’re trying to identify the manufacturers, the ones cooking it” (p. 107). Boulley handles this tragedy with care and attention, taking the reader into the darker parts of tribal life.

To call this book a rollercoaster is an understatement. Just when you think you see where it’s going and who the culprit is, it takes a spin and a dip, and you’re off on a new pathway. Boulley deftly crafts a story that interweaves aspects of a thriller with a coming-of-age YA novel, incorporating history, culture and lessons about the Ojibwe language and culture. Boulley exemplifies this dynamic through the concept of madoodiswan: “There is ceremony inside the madoodiswan. Healing. Returning to balance. Madoodiswan means ‘Mother Earth’s womb.’ You enter your mother and leave reborn” (p 326).

There aren't a lot of other books quite like *Firekeeper's Daughter*. But two novels that also incorporate mystery with Indigenous beliefs are *Elatsoe*, by Darcie Little Badger and Rovina Cai (2020) and *The Things She's Seen*, by Ambelin Kwaymullina and Ezekiel Kwaymullina (2019). Fans of *Speak* by Laurie Halse Anderson (1999) and *Yolk* by Mary H.K. Choi (2021) will find another book with a strong female protagonist to love and keep around for many rereads and to share with others. There are many themes at play throughout the book, such as the role of the insider/outsider that make this book a great cornerstone for many classroom discussions.

Firekeeper's Daughter is already appearing on many "best of" lists and YA book of the month clubs around the country and won the 2022 Printz award as the best written book for teens in the U.S. Boulley's novel comes to life with such vividness because she is a member of the Sault Ste. Marie Chippewa Indians. Boulley says that she had the idea for the book for many years, and wrote in her spare time. She knew that there wasn't much representation for Indigenous women, especially in the YA book market, so she wanted to create a story to share their experiences. *Firekeeper's Daughter* is her debut novel, and will soon be on Netflix.

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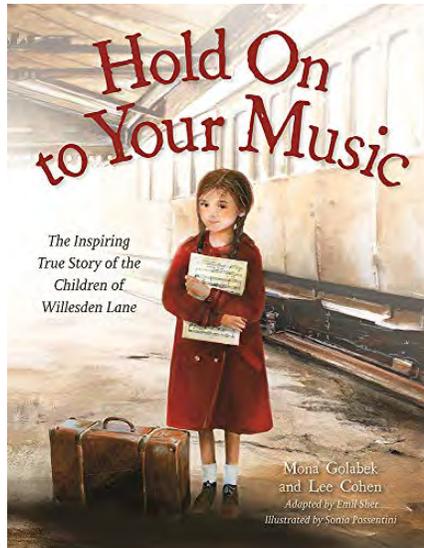
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Hold On to Your Music: The Inspiring Story of the Children of Willesden Lane

Written by Mona Golabek and Lee Cohen

Adapted by Emil Sher

Illustrated by Sonia Possentini

Little, Brown and Company, 2021, 40 pp

ISBN: 978-0-316-46313-3

Emil Sher who adapted the novel, *Hold on to Your Music* by Mona Golabek and Lee Cohen into a picturebook, captures the essence of bravery through the life of a young Jewish refugee in London. The story is based on the life of Lisa Jura, a concert pianist. Mona Golabek, herself a Grammy nominated pianist, tells her mother's story in hopes others can find the strength to

stand against hatred and discrimination and be encouraged to follow their dreams, inspiring fortitude in one's self. This book sheds light on the Holocaust and religious persecution, giving a first glimpse of this time period to young readers.

Lisa, who lived with her parents and siblings in Vienna before World War II, grew up playing piano. She had to put her dreams and hopes on pause because of new laws that said Jewish people could not be taught piano lessons by non-Jews. Many aspects of her life were changing and she did not understand how being Jewish was a crime. She continued to play piano with her mother and it was her dream to perform where the great musical masters of music had performed. Right before the war broke out, her parents made the difficult decision to put her on a train to go off to the safety of Great Britain. Her mother told her to "hold on to your music," saying music would be her best friend. She was on a train known as the Kindertransport with other Jewish children and would come to call Willesden Lane home. Her new home luckily had a piano and Mrs. Cohen, the head of the home, was more than happy for her to play. She was able to continue playing nightly after she was done working in the factory. The piano was her refuge and her strength it was her memory of her home and family. She played during the bombing raids and her playing gave hope to the other children in the home that someday they would find their new normal. Mrs. Cohen suggested that Lisa study at the Royal Academy of Music but Lisa was concerned that they would not want a Jewish refugee. She auditioned for the academy and was accepted. This was another step closer to performing on the stage she remembered as a young girl in Vienna. After the war ended Lisa gave her debut performance and Mrs. Cohen and the children were there to support her. She kept her promise to her mother, holding on to her music. The book ends with a letter to the reader and background information giving insight into Vienna during the war and why Mona wrote the book.

Award-winning illustrator Sonia Possentini uses pastel and gouache on watercolor paper to create a sense of movement and depth to the illustrations. As an Italian, Possentini is able to capture the essence of the European cityscapes in the illustrations, transporting readers into the era and emotional resonance of that time period. She uses light and dark contrast to highlight the importance of the theme on each page, whether light music against the dark

piano or Lisa's bright red coat. There are many full-page illustrations with text on the adjacent page, giving the images a chance to tell their own story. The font used is Bunyan Pro, which is based on a historic typeface that was used around the time Lisa would have been living. There is a great amount of detail in the faces throughout the book, highlighting the emotions of the characters and inviting readers to feel with the characters. The last images in the book are photographs provided by the family of Lisa Jura showing the family, Mrs. Cohen and the children at Willesden Lane, her playing piano, the Rachmaninoff sheet music she used in her debut and her certificate from the Royal Academy of Music. This is a true book of history and labor of love from Mona to her mother showing how even in persecution you can achieve your dreams.

Hold on To Your Music can be paired with the three chapter books written for different age levels. *The Children of Willesden Lane: Beyond the Kindertransport: A Memoir of Music, Love and Survival* (Golabek & Cohen, 2003) was adapted by Emil Sher in 2017 for young readers (*The Children of Willesden Lane*) and then made into this picturebook in 2021. An additional adaptation by Sarah J. Robbins was published in 2021, *Lisa of Willesden Lane*. Other possible book pairs include *Irena Sendler and the Children of the Warsaw Ghetto* by Susan Goldman Rubin and Bill Farnsworth (2011), *The Butterfly* by Patricia Polacco (2000), *A Picture Book of Anne Frank* by David Adler and Karen Ritz (1993), *The Harmonica* by Tony Johnston and Ron Mazellan (2004), and *Hidden: A Child's Story of the Holocaust* by Lo c Dauvillier, Marc Lizano and Greg Salsedo (2014). Another pairing that features a contemporary Jewish protagonist learning about brave actions in the Sydney Taylor award winner *Turtle Boy* by M. Evan Wolkenstein (2020).

Mona Golabek was born in Los Angeles, CA and is a concert pianist. She has performed worldwide with many orchestras and won the Avery Fisher Career Grant. She also created the radio program "The Romantic Hours" that integrates classical music into stories, poetry, and letters. More information about Lisa Jura, Mona Golabek, and the Hold on To Your Music Foundation can be found at <https://holdontoyourmusic.org>.

Lee Cohen is a screenwriter, film producer, author, and editor from California. He coauthored *The Children of Willesden Lane* with Golabek, but has also authored picturebooks, particularly the Rip Squeak series about a mouse and his friends. His documentary "Mona/Lisa" is in post-production.

Emil Sher was born and raised in Montreal, Canada but now resides in Toronto with his wife. He is a playwright, lyricist, author, and has written radio dramas. He has won many awards including a Canadian Screenwriting Award, a gold medal at the New York International Festival, and was a finalist for the Governor General's Award.

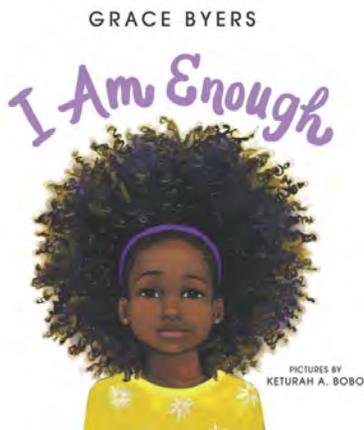
Sonia Possentini resides in Northern Italy. She has a degree in Art History and teaches illustration at the International School of Comics in Reggio Emilia. She has won many international awards, most recently the Italian Andersen Award for Best Illustrator.

Hollie Walters, Arlington ISD

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I Am Enough

Written by Grace Byers
Illustrated by Keturah A. Bobo
Balzer Bray, 2018, 32 pp
ISBN: 978-0062667120

This charismatic book encourages young girls to love and appreciate their identities and to embrace the ethnicities and cultural diversity of girls. The illustrations only include girls (no boys or adults). Set in the U.S., the girls have different hair colors and skin colors, some wear glasses, some girls are disabled, and others wear hijabs. Girls engage

in activities by themselves and with others, like martial arts, tumbling, racing, singing, and jump roping. The book displays the interaction of girls of different ethnicities through triumphs and defeats, while consistently relying on self-acceptance, sisterly love, and togetherness. These strengths demonstrate the power of girls to overcome gender and racial adversity through self-awareness, friendships, and extracurricular activities. “I know that we don’t look the same: our skin, our eyes, our hair, our frame. But that does not dictate our worth: we both have places here on earth” (p. 24-25). Girls recognize their worth and understand they are uniquely “enough.” The narrator gives insights into the diversity of girls to illustrate girl power rules.

The double-page digital chalk backgrounds are vividly painted with highly saturated hues of acrylic paint. Illustrator Keturah A. Bobo used a white background with minimal pictures to accent the words, which makes the reader feel safe. The illustrations of the girls use brighter colors and bigger sizes to emphasize their importance to the poem. She also uses sidewalk chalk techniques to illustrate basic objects such as a ladder, tree, and clouds. Keturah is inspired by people in her community and natural hair to create work that advocates, shines lights, and uplifts those who are underrepresented or misrepresented. This is elegantly exhibited by the illusion of texture and energetic vertical lines in each scene, giving the reader a sense of inspiration.

The text, written in black ink, is a lyrical ode to loving yourself, respecting others, and being kind as explained in a note from Keturah Bobo and the author, actress and activist Grace Byers. We live in a society where girls are constantly being judged by others for how we look, where we come from, what traditions we believe, and our preferences. Stereotypes created and maintained in our communities have created fear and anger. *I Am Enough* feels authentic and believable as it relates to girls overcoming obstacles, challenging stereotypes, and embracing diversity in today’s schools and neighborhoods.

I Am Enough is a *New York Times* best seller and 2018 Goodreads Choice Awards Picture Book winner. This book can be paired with other uplifting books such as *Skin Like Mine* by LaTashia M. Perry (2020), *Not Quite Snow White* by Ashley Franklin (2020), and Byers’ second book *I Believe I Can* (2020), a meaningful “can do” poem that supports youth empowerment.

Grace Byers was bullied as a young girl as a biracial, multicultural CODA (child of deaf adults). She spends time volunteering at the non-profit, anti-bullying organization, Saving Our Daughters, as well as volunteering and supporting deaf organizations to bring awareness to deaf culture. Her follow-up book, *I Believe I Can* (2020), celebrates boys and girls as they strive for their highest potential. She lives in Los Angeles with her husband, actor Trai Byers. More information about Grace Byers can be found at Lady Grace Byers and HarperCollins.

Keturah A. Bobo graduated with a BFA from Columbus College of Arts and Design. She is passionate about creating art that inspires, uplifts, and advocates for her community. She lives in Columbus, Ohio, with her family of entrepreneurs. Visit her website for more information.

Aretina Cotton, Texas Woman's University
Jessica Salgado, Texas Woman's University
Monica Schneider, Texas Woman's University

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Julian at the Wedding

Written and illustrated by Jessica Love
Candlewick, 2020, 40 pp
ISBN: 978-1536212389

“A wedding is a party for love,” states the narrator in Jessica Love’s latest picturebook, *Julian at the Wedding*, set in New York City. Afro-Latinx Julián and his cousin Marisol are participants in a family wedding. As their abuelas greet each other, one trades Marisol’s baseball cap for a flower garland and the other straightens Julián’s tie. At the

reception, the pair gets bored and wanders off to play. Marisol’s dress is ruined. Julian gallantly lends her his shirt and tie while he dons her garland. When the grandmothers finally find them, they smile and watch the two play. When Marisol explains, obviously, that her dress got dirty, her grandmother merely replies, “Yes, mija but now you have wings.” The family returns to the wedding party where the brides are delighted to see them, then everyone dances together, shoes off in the grass.

The text tells a simple story, yet the author/illustrator uses watercolor on brown paper to create a warm, inviting world, one which is accepting of others’ differences. Weddings are joyous occasions yet they also require the strictest social conventions. Love cleverly nods to those conventions when she shows Marisol’s grandmother trading her baseball cap for the flower garland but on the next page, we are introduced to the brides in the wedding. This dramatic tension between social convention and living one’s most authentic life ebbs as Marisol and Julian play outside. The milk chocolate background seems to represent the conventional world whereas the bright, vibrant colors of the characters’ clothing represent joy and acceptance. As the story progresses, the watercolor brushstrokes and dots create a three-dimensional fairy world of weeping willows and lace. At one point, the pair fly with newly created fairy wings. It could be a world of their imagination, yet their grandmothers see the wings too.

This book quietly celebrates acceptance, and can be read and understood by elementary students. It can be paired with Love’s previous book *Julian is a Mermaid*, a Stonewall Book Award winner as well as a Klaus Plugge Prize winner, not only for lush, vibrant illustrations but also for the portrayal of a transgender child. Julian sees beautiful women dressed as mermaids, and he wants to be a mermaid too. His grandmother helps him dress up and takes him to Coney Island’s famous Mermaid Parade. Other children’s books which celebrate gender expansive, transgender and non-binary children are *Red: A Crayon’s Story*, by Michael Hall (2015), *George*, by Alex Gino (2015), and *Gracefully Grayson*, by Ami Polonsky (2014).

This is the second book by Jessica Love, an actress and Juilliard School graduate, which stars Julian. Love spent five years writing her first book. She has stated that she was inspired by a

trans friend to write Julian's story, "I wanted to give kids who identify with Julian a chance to see themselves reflected, but I also wanted kids who don't identify with him a chance to get inside his experience and feel what it might be like" (Mombian, 2019). She has also said that she grew up with her aunt and her wife, "I never knew a world without strong, gay role models and I've seen the impact that has on the second generation of my family" (Flood, 2019).

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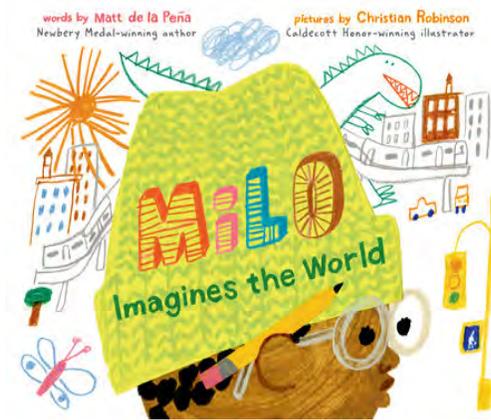
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Milo Imagines the World

Written by Matt de la Peña

Illustrated by Christian Robinson

G. P. Putnam's Sons, 2021, 40 pp

ISBN: 978-0399549083

Milo and his sister embark on their monthly Sunday subway ride through New York City. Milo is bursting with confused feeling of excitement, worry and love. To pass the time on their long ride, Milo observes the diverse people surrounding him and imagines what their lives are like off the subway. He sees a scruffy man focused on a crossword puzzle and sketches how he perceives his life in a disheveled apartment, with his cats, eating tepid soup. He sees a boy in a suit and sketches him riding in a carriage and living in a castle with a butler and maids. He sees a woman in a wedding dress and imagines her in a cathedral getting married to a man who whisks her away on a hot air balloon. He does this with several faces he encounters on the subway. When the train reaches the desired destination, Milo is surprised to see the well-dressed boy that he previously sketched get off at the same stop and head in the same direction as he and his sister. Could Milo be wrong about his initial impressions? Maybe you can't really know people just by looking at them.

From the cover to the pages of the book, we are met with childlike sketches drawn in broad, colorful lines on white background that helps us enter Milo's sketchbook and imagination. The title page invites the reader to go down into the subway station with Milo and his sister. The subway is illustrated with a mix of collage and paint. The neutral colors of the train station in contrast with pops of color are intriguing and inviting to the reader. The simplistic illustrations are made more detailed by reading the descriptive language used by the author. The diversity depicted in the illustrations, coupled with Milo's interpretations as a Black child of the lives of subway riders, including the White child who also gets off at the prison, is a beautiful reminder to the reader that the way a person looks does not directly point to their realities. This book touches on racial biases, incarceration and LGBTQ identities.

This book pairs well with other books for young readers, including *The Proudest Blue* (Ibtihaj Muhammed, 2019), *All Are Welcome* (Alexandra Penfold, 2018) and *I am Enough* (Grace Byers, 2018). These books beg readers to stop and take a second look at those around them and embrace the beauty in the diversity of our world.

Milo Imagines the World is written by Matt de la Peña and illustrated by Christian Robinson, who are the same duo who brought award winning books to readers including *Last Stop on Market Street* (2015) and *Carmela Full of Wishes* (2018). Both Matt de la Peña and Christian Robinson have a passion for writing and illustrating diverse books.

Matt de la Peña is the first Latinx winner of the Newbery Medal for *Last Stop on Market Street*. He grew up a racially confused, working class kid, which influenced him to write books about such characters. He sees the importance of diversity in books saying, “Nothing can replace the unspoken validation a kid feels when they see themselves on the page. It confirms existence.” He is the author of several picturebooks and young adult novels and was honored with the National Council of Teachers of English Intellectual Freedom Award for his work to stand up to censorship after his young adult novel *Mexican WhiteBoy* (2008) was banned from Tucson, Arizona schools when they terminated the district’s Mexican American studies programs (Long, 2016).

Christian Robinson received a Caldecott Honor and a Coretta Scott King illustrator honor for his art in *Last Stop on Market Street* (2015). He grew up in Los Angeles, California and was raised by his grandmother. Growing up, he says he had a hard time reading, so he did not have a great relationship with books, but was drawn to books with pictures. He loved that so much could be communicated with just an image. Robinson found a solace in drawing and today has turned his childhood hobby into a career as an illustrator. He uses images to speak and “reflect the diverse world we live in.” Like Matt de la Peña, Robinson also believes that children need to see themselves in books. He states, “They need to see their gender. They need to see their color, hair texture, their disability, themselves” (Woodruff, 2016).

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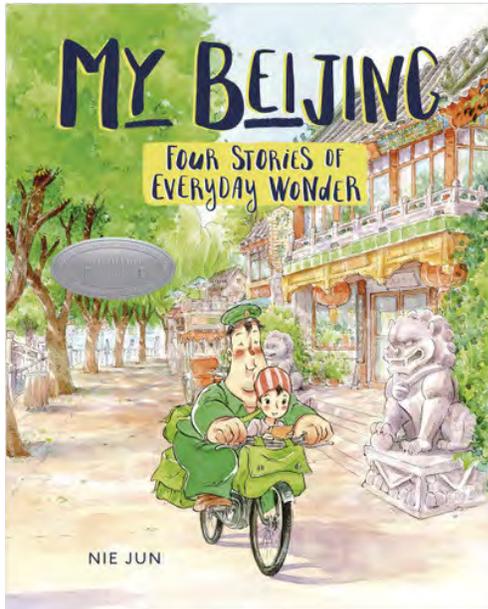
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My Beijing: Four Stories of Everyday Wonder

Written and illustrated by Nie Jun

Translated from French by Edward Gauvin

Graphic Universe, 2018, 128 pp

ISBN: 978-1-5415-2642-6

My Beijing is a watercolor graphic novel created by cartoonist Nie Jun. It depicts four scenes of everyday fantasies happening in Hutong, a traditional-style narrow alley commonly seen in residential areas in Beijing. The first story, “Dream” introduces the protagonist Yu’er (“little fish” in Chinese) and her grandfather. Dreaming of becoming a professional swimmer, Yu’er is rejected by the local training center because of her disability. Her grandfather creates a self-training program at home to help “little fish” realize her

swimming dream. The second story, “Bug Paradise,” illustrates the grandfather’s dream when he, as a boy, protects Yu’er from bullying and shows her the beauty of insects in nature. With an element of magical realism, the dream is depicted as Yu’er’s real-life adventure. The third part tells a story of “how I met your grandmother” through the time travel of a letter. Grandfather helps Yu’er deliver a letter to commemorate her grandmother, and the letter indeed finds the right recipient. The last story is about a “kid at heart.” Grandpa Pumpkin never had an opportunity to paint in his early years, and so, after retirement, he spends all his time painting to make up for his unfinished dream.

This English version is translated from the French title “Les contes de la ruelle” (literally meaning “The Tale of the Alley”), which is translated by Qingyuan hao and Nicolas Grivel from the Chinese version “The Fairy Tale in Hutong.” The “everyday wonder” in the English subtitle touches on the magical power of dreams shared in all the tales. The light warm watercolors in the graphic novel panels add a sense of nostalgia, corresponding to the stories’ transcendence of past, present, and future.

The author and illustrator, Nie Jun is a cartoonist in China. He developed early interests from Lianhuanhua, a type of comic strip popular in China in 1970s and 1980s. After graduating from the China Academy of Art, Jun started working on comics and picturebooks, while teaching fine arts to college students. His drawing style is also influenced by Japanese and French comic creators. Many of his works focus on wonder, dream and children. During his creation of art, Jun says, “I’ve always wanted to draw cartoons with Chinese characteristics, work that represents China. I want my cartoons to look Chinese, not Western or Japanese or South Korean. If people look at my cartoons and say ‘they’re very Chinese’, then I’ll feel like I’ve done a good job” (CCTV, 2005).

A Hutong is the name for the narrow streets and alleys in Beijing that are formed by traditional courtyard homes (siheyuen). It also refers to the neighborhoods connected by it, which nowadays have been protected as historical heritage sites. In the author’s note at the

end of the Chinese version, Jun mentioned the nostalgic nature of this book: “As we grow up, the simple happiness we used to have has become rare. Those old-day friends have drifted away. Those little buddies who used to catch bugs in the fields and cut stamps off envelopes for collection have lost contact. No one has the patience to send a hand-written letter anymore. Our life pace is faster, yet we are further away from each other.” During his field research throughout the Hutong, Jun discovered the good old days when neighbors would gather in the summertime under the shade of trees, telling stories of life and the outside world. Despite the rapid changes in life, people in Hutong “are still here, living as they used to, living as who they are, like characters in fairy tales.”

On Douban Book, one of the most popular websites of book recommendations and reviews for Chinese readers, people mention the authenticity of Beijing Hutong depicted in this book. For example, the White Stupa Temple and the Yinding stone bridge in the book are real landmarks in Xicheng District, where many Hutong residences are spread out. The tricycle with a cart at the front is a commonly used form of transportation. Other details like the poles with electric lines, the green postbox and the all-green outer wear of the postman, the main door to a courtyard, and the tiled roofs are all accurate details that remind readers of their childhood, filled with “an old Beijing flavor,” which is used to describe something authentic to local Beijing style (Douban, 2016).

As someone who spent most of her life in northern China, the back cover of the Chinese version is *d j vu* to me. The view of the street corner without people contains rich details from my childhood: the big green bicycle means there would be a postal worker around many convenience shops have a bird cage hanging from the roof outside in front of the shop window, there would be a cooling cart selling yogurt in white ceramic bottles, and most cooling carts or fridges would have a polar bear logo sponsored by the Arctic Ocean soda drink on the blackboard facing customers, there would be brands of tobaccos with their prices written on it the white-red electric tricycle was for the milk delivery! The back cover of the English version uses a picture of the bridge, and it works as a background for the short introduction to the book and the author. Another interesting difference is that, at the end of the Chinese version, the “Hutong sketchbook” includes eleven sketches of daily scenes, some with human figures and some without while the English version includes a short introduction of Hutong with a photo and only keeps five sketches with human figures. These different choices for the back cover and sketchbook pictures might indicate the publishers’ adaptation for the audience.

My Beijing can be paired with the Newbery honor book *El Deafo*, a graphic novel written and illustrated by Cece Bell (2014). The author depicts the main character as a bunny who is deaf. The choice of the character shows an ironic contrast of having conspicuous ears that cannot hear, which is similar to Yu’er, a little “fish” that cannot swim. Instead of treating disability as a disadvantage or problem to be taken care of, these two stories portray people who have a disability as just one part of who they are, equal to others. In Jun’s words, he wants “to show a peaceful way of getting along in the story. People don’t show a deliberate pity or give preferential treatment to Yu’er. They don’t regard her differently from others” (Kinross, 2018). *My Beijing* is an engaging read to readers of all ages, with characters and themes that transcend languages and cultures.

Both the French and Chinese versions of *My Beijing* were published in 2016, with the English translation being made from the French version. Before this work, Jun has published most of his major works in France and received good reviews. In his response to the publisher, Jun mentioned that he incorporated his childhood memories into the book. He also clarified why Yu'er does not use a wheelchair: "a wheelchair is very inconvenient in the old Beijing streets. The gates have high thresholds. There are also many stone steps and no elevators. That's why Yu'er usually uses a crutch. And the cart she is pushed in is not like the cart we see in supermarkets. In Beijing, we call it 'Dao Qi Lv' (riding a donkey in reverse). It's a common bike with a cart in front of it, and it's very convenient. This design is more like the rest of what you see in the old streets, and it makes Yu'er's life not that different from others" (Kinross, 2018).

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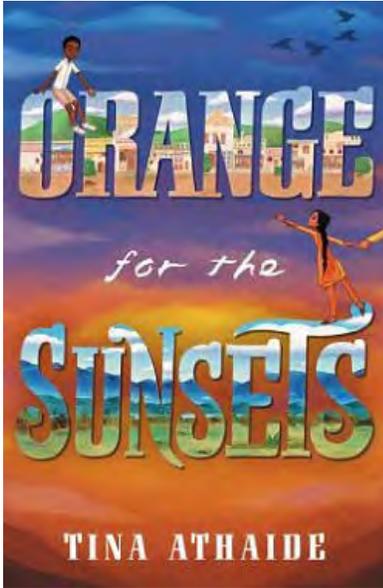
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Orange for the Sunsets

Written by Tina Athaide

Katherine Tegen Books, 2019, 336 pp

ISBN: 978-0-06-279529-8

Set in 1972 in Entebbe, Uganda, *Orange for the Sunsets* is the story of a friendship between a young girl whose family is from India and a young boy whose family is from Uganda during President Idi Amin’s expulsion of Indians from Uganda. Tina Athaide’s novel uses alternating third-person narration between the two characters, Yesofu and Asha. The story opens at Asha’s birthday party at the Entebbe Club, a popular gathering place for affluent Indians in Entebbe. Yesofu shows up to give Asha a bracelet with beautifully colored beads for her birthday. However, we ascertain that there is tension between races and classes of citizens in

Entebbe when Yesofu refuses to come into the party. Asha presses Yesofu on the issue of not coming inside to the party and asks him why he cares and who would care if he came in. He responds by saying, “Everyone! Your friends. Our parents. And me. I care. I’m not like you. My family works for your family” (p. 4). We come to understand that Yesofu is aware of his lower-class status in comparison to Asha’s family. This feeling of injustice sets the stage for the rest of the story.

As the story progresses, we begin to understand more about the origins of these racial and class tensions. After Britain left Uganda years prior, the British had seemingly appointed people from India as the ruling class in Uganda. Many wealthy Indian families hired Africans as servants, as was the case with Yesofu’s mother working as a servant for Asha’s family. Tensions continued to build when President Idi Amin was said to have had a dream where he pictured Africa as being returned to Africans. Asha and Yesofu have different opinions on this dream. Asha considers Uganda home and is sure that Idi Amin would never actually follow through, saying “President Amin dreamed a lot. A couple weeks ago he’d announced on the news that he had a dream where God spoke to him about getting rid of Indians. Good thing President Amin didn’t listen to his dreams” (p. 12). However, we become cognizant that Yesofu views this vision as an opportunity for he and his family to achieve their dreams– “For as long as he could remember, Yesofu’d wanted more than to go into the fields every day like Baba. Or to cook and clean for mzungu or Indians like Mama. There wasn’t anything wrong with it, but compared to finishing college or playing professional cricket? It wasn’t even a contest” (p. 33). As it turns out, Idi Amin does follow through with his vision of removing Indians from Uganda. Subsequently, Asha and her family, as well as other citizens from India, have 90 days to leave Uganda. *Orange for the Sunsets* focuses on those 90 days of conflict, unrest, confusion, and violence.

Tina Athaide lays out a genuine and authentic portrayal of two young people navigating a complicated friendship during a contentious time in their country. Asha has a hard time understanding why Yesofu supports Idi Amin’s policies, while Yesofu has a difficult time understanding how Asha can fail to see the oppression of Africans in their own nation. They

both make sacrifices for their families and each other in their pursuit of freedom, justice, and equality.

Orange for the Sunsets is the 2020 winner of the Geoffrey Bilson Award for historical fiction for young readers. This story would be an ideal book to use in a middle-grade classroom to discuss complex issues about corrupt leadership/power, conflict, and social class. This novel would pair well with Linda Sue Park's (2002) *When My Name was Keoko*, Thanhha Lai's (2011) *Inside Out and Back Again*, Veera Hiranandani's (2018) *The Night Diary* and Shenaaz Nanji's (2008) *Child of Dandelions*. These novels have themes of immigration, forced resettlement, and/or corrupt leadership similar to Athaide's *Orange for the Sunsets*.

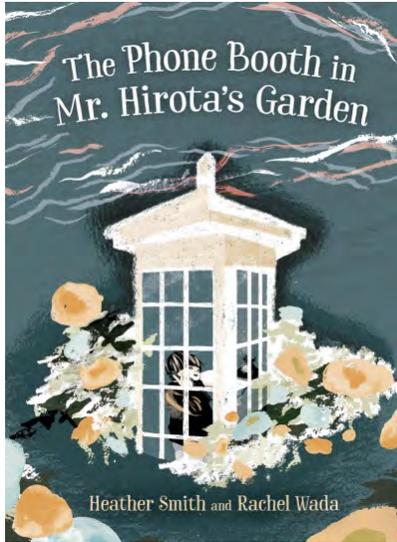
In the Author's Note, Athaide explains her inspiration for this novel as she and her family left Entebbe for Britain shortly after Idi Amin came to power in 1972. She states, "some of the details in this story have been fictionalized, but the major events are based on research, news articles, interviews with family and friends, as well as my own memories" (p. 315). Tina Athaide currently lives in California with her family. See her website for information on her biography and work.

Sara Logan, University of Arizona

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The Phone Booth in Mr. Hirota's Garden

Written by Heather Smith

Illustrated by Rachel Wada

Orca, 2019, 32 pp

ISBN: 978-1459821033

Following a natural tragedy that destroyed his Japanese village, Mr. Hirota builds a phone booth in his garden to help himself as well as his community heal. In this story, we learn about Mr. Hirota and his young friend Makio. They both lost a loved one when a big wave came and swept almost everyone into the ocean. The story also describes how Mr. Hirota built a phone booth to face his grief and come to terms with his loss. Although the phone in the booth is not linked to anything, it allows

Mr. Hirota to connect with his daughter. Makio is also able to use the phone booth to express how he feels to his dad. The villagers learn about the phone booth and use it to voice their sadness, help them grieve and find peace and hope in their hearts again. This story conveys the feelings that individuals of any age face to overcome the grief of lost loved ones.

The illustrations use soft shades of blues to portray the tragedy of the wave and to emphasize the heartbroken emotions faced by the characters. Though the story shines light on sad emotions, it also shows how communities can come together. We learn in this book how tragedy can upend people's lives but an act of kindness like that of Mr. Hirota's phone booth helps others feel close again to their lost loved ones. This story brings hope to all on how a small act of kindness can bring healing for others.

This book can be paired with *Walk with Me* by Buitrago and Yockteng (2008). It explores the importance of feeling safe and having someone that makes them feel protected. A young girl has her own protector, an imaginary lion. The young girl and her lion companion go to various places together. Readers can infer that the lion represents her father, and assume that the father may no longer be at home. Young readers can explore who makes them feel safe and connect to the events in the book. They can also learn about strong emotions of love and remembrance from family members who are with them or long gone as well as those who are near or far away from them. *Outside Inside* by LeUyen Pham (2021) may also be used to support strong emotions of love and family in a story that is set in a time of remarkable change when everyone has to stay inside to protect those who must go outside.

The collaboration between Heather Smith and Rachel Wanda shows respect and accuracy to the inspiration of the true story of the wind phone in Ostuchi, Japan. The author, Heather Smith, tells a powerful story of love and healing in times of great loss. Heather lives in Ontario with her family. She writes books for children and young adults that explore a variety of characters with meaningful experiences. Her books include *Barry Squires*, *Full Tilt* (2020), *A Plan for Pops* (2019), *Angus All Aglow* (2018), and many more.

The artist, Rachel Wada uses a traditional Japanese art form with her own techniques for

Sumi-e and calligraphy to build on the strong emotions of love, remembrance, and healing in this book. She used watercolors, black ink and pencils as she referenced a woodblock print style and photos to weave together her illustrations. Rachel is Japanese-Chinese and says that she merges her cultural heritage in her visual style. She lives in Vancouver as a freelance illustrator and designer. Her illustrations have also appeared in Globe and Mail, various magazines and guides.

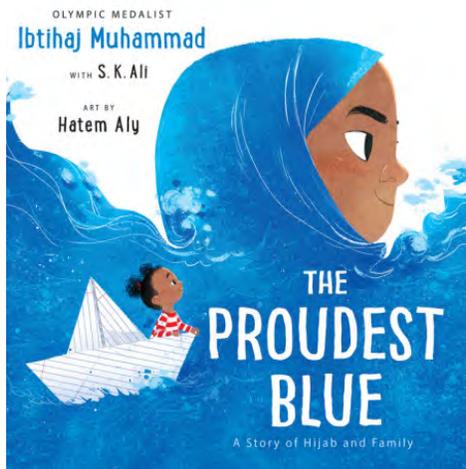
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Brianna Staples, Towson University

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The Proudest Blue

Written by Ibtihaj Muhammad and S.K. Ali

Illustrated by Hatem Aly

Little, Brown and Co., 2019, 40 pp

ISBN: 978-0-316-51900-7

This *New York Times* best-selling picturebook is about two sisters who take pride in wearing a hijab as a testament to their faith and culture despite facing individuals who are not accepting of their traditions. The illustrations on the front endpaper start the story by showing a mother and her two daughters looking excited as they walk toward the

hijab store in a U.S. context. The story continues by showing the family picking out a hijab for the first day of school for the oldest daughter, Asiya, who will be wearing a hijab for the first time. Faizah, the youngest sister, is excited when she sees her sister wearing the bright blue hijab they had picked out. Faizah cannot help but admire her sister wearing her brand new vibrant blue hijab as they head to school and cannot wait to get to wear one herself. Once they arrive at school, Faizah encounters a situation where a student becomes confused as to why Asiya is wearing a hijab and begins to notice how some students are disrespectful and making fun of her sister throughout the day. Faizah tunes out the negativity by reminding herself of her mother's wise words and the beauty of the hijab which leads her to realize how strong her sister is by not letting these instances faze her. At the end of the day, Faizah and Asiya walk home and Faizah realizes that wearing a hijab is an action that is powerful, yet natural at the same time.

This picturebook does an excellent job of showcasing a child's experience of going through a change, in this case a child witnessing a sibling wearing a hijab to school for the first time. It also conveys the strong message of embracing one's culture and identity to the point that when other people express negativity, they are not hindered. This book celebrates being proud of who you are and what makes your culture unique as well as the support system families provide against some of the world's injustices.

Hatem Aly's style of illustrations include the use of vibrant and bright colors. Aly seems to use colors to depict the mood of the story. For instance, in one scene, bright colors such as yellow, white, and baby blue show happiness or calmness. In a different scene, dark and smoky colors seem to depict the sources of negativity. Aly uses ink washes and colored pencils on watercolor paper to create texture within his illustrations. Most of the illustrations are double-page spreads with all illustrations bleeding out to the edge of the page, giving the reader a lot of detail to take in and helping to form one narrative along with the words on the pages.

Books that could be paired with *The Proudest Blue* by Ibtihaj Muhammed and S.K. Ali are *Under My Hijab* by Hena Khan (2019) and *Sulwe* by Lupita Nyong'o (2019). *Under My Hijab* is a story about a young Muslim girl who admires the women in her life who wear a hijab and shares with the reader that the women under the hijab are just like any other human. The little

girl also shares her excitement about being able to one day wear a hijab of her own. This book normalizes accepting people as they are as well as respecting how they chose to show their love for their faith and culture. *Sulwe* is the story of a young Black girl who is dealing with negativity from others due to her dark skin. She realizes the privileges that people with lighter skin receive because of the positive treatment that her sister gets for her lighter skin tone versus the negative treatment that she gets for her dark skin. This issue of colorism affects her, and she tries to find ways to lighten her skin. Her mother reminds her of her beauty and, through the adventures that a shooting star provides her, Sulwe has the opportunity to realize the beauty that all people of different skin colors bring to the world. The story ends with her appreciating her skin color as not less than anyone else's skin tone.

Ibtihaj Muhammad is a U.S Olympic medalist and social activist who was born and raised in Maplewood, New Jersey. As she was growing up, Ibtihaj's African American parents looked for a sport that would permit her to wear her hijab as faith is very important to the family, leading her to become a sabre fencer. She graduated from Duke University in 2007 and in 2010 became a member of the United States National Fencing Team. She is famously known as the first woman to wear a hijab while competing in the Olympics. She recalls that growing up she didn't see herself represented in picturebooks and wanted to be able to provide this opportunity for other girls that look like her. She wanted to give them a chance to not only feel represented, but to realize that they are not alone and should embrace their culture proudly. This passion led her to create her first picturebook *The Proudest Blue*. To find out more about Ibtihaj Muhammad, visit her website (<https://www.ibtihajmuhammad.com/>).

K. Ali is an Indian-Canadian author who was born in South India and moved to Canada at the age of three. She discovered her talent for writing when she was 10 and decided she wanted to become an author. She attended York University where she received a degree in creative writing. She is a critically acclaimed author who has written several books that have received many recognitions such as the New York's Times bestselling list and the APALA Honor Award. Some of her books include *Saints and Misfits*, a finalist for the American Library Association's 2018 William C. Morris Award as well as *Once Upon an Eid*, a winner of the Middle East Book Honor Award and a Kirkus and School Library Journal best book of 2020. To find out more about S.K. Ali visit her website (<https://skalibooks.com/about/>).

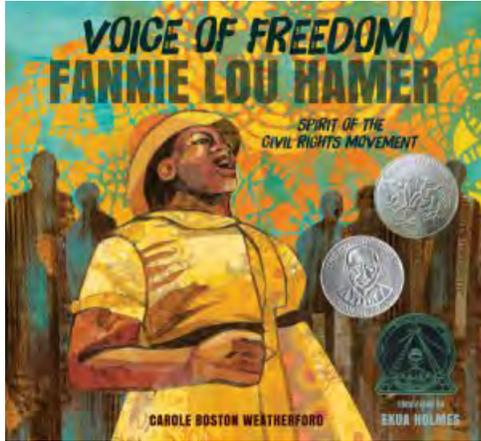
Hatem Aly is an Egyptian-born illustrator whose work has been featured on television and in multiple publications worldwide. His work varies from editorial illustrations to illustrations in children's books, storyboards, and comics. He has worked with publishers, including HarperCollins and Scholastic. He currently lives in Brunswick, Canada with his wife, son, and many pets. To find out more about Hatem Aly visit his website (<https://www.metahatem.com/about.html>).

Diana Barboza, University of Texas-Arlington

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Voices of Freedom: Fannie Lou Hamer: Spirit of the Civil Rights Movement

Written by Carole Boston Weatherford

Illustrated by Ekua Holmes

Candlewick, 2015, 37 pp

ISBN: 978-0-7636-6531-9

“The truest thing that we have in this country at this time is little children...if they think you’ve made a mistake, kids speak out.” Fannie Lou Hamer (introduction page)

Author Carole Boston Weatherford and illustrator Ekua Holmes bring to life the struggle experienced by Blacks at the hands of White civilians and government officials through the story of Fannie Lou Hamer, the woman Malcolm X called “the country’s number one freedom-fighting woman” (p. 1). A daughter of sharecroppers, Hamer was born in 1917 as the last of 20 children. Her parents received the sum of \$50 by the plantation owner for “producing a future field hand” (Weatherford, p. 1). By age 6, Hamer picked cotton in the fields alongside her family, leaving school in 6th grade to work full-time. One of the most egregious acts suffered by the women of Mississippi, including Hamer, was forced sterilization. This book handles this distressing act matter-of-factly, using words that are neither graphic nor triggering. This surgery in 1961 proved pivotal in awakening Hamer’s voice, in song and spoken word, for freedom and civil rights not previously awarded to the Black community across the south, but in Mississippi in particular. She went on to be an integral part of the civil rights movement and even ran for public office several times. Her music is available on YouTube, as are several audio interviews from the late 1960s and early 1970s. She passed away in 1977.

The power of the text lies not only in the generous use of Hamer’s own words in her own vernacular, but also in the illustrations by Holmes, some of which render historical photographs into artwork. The illustrations resemble paintings and collages, evoking the bright hues of African Kente cloth, replete with the symbolism of those colors within African culture. The resulting mood is hope: hope for a future when the community will not need to fight for basic human rights and equal treatment under the laws of U.S. The Author’s Note at the end elaborates on the text. A timeline of Hamer’s life is included, along with a selected bibliography, source notes, and copyright acknowledgements for the images Holmes artistically recreated.

Possible companion books can be found in both fiction and informational texts, like fictional *The Watson’s Go to Birmingham – 1963* by Christopher Paul Curtis (1997), the informational *Freedom in Congo Square* by Carole Boston Weatherford and R. Gregory Christie (2016), *Hidden Figures Young Reader’s Edition* by Margot Lee Shetterly (2016), and *Harvesting Hope: The Cesar Chavez Story* by Kathleen Krull and Yuyi Morales (2003). These books are stories of resilience by people of color during times of slavery, discrimination and injustice.

According to her website (<https://cbweatherford.com/>), Weatherford, author of over 50 books since 1995, teaches at Fayetteville State University in North Carolina. This text won not only a Caldecott Honor, but also a Robert F. Sibert Honor, and a Coretta Scott King John Steptoe Honor for New Talent for illustrator Holmes. It is the author's desire to tell a new generation the important known and lesser-known stories of the past. Ekua Holmes, a Boston-based artist, desires to bring positive Black images to light through the use of elements like vintage wallpaper, news snippets, found costume jewelry, and texture to tell the stories of family, relationships, hope, and faith. Her website (<https://www.ekuaholmes.com/>) is filled with images of other pieces of her work.

Sandy Emerson, Texas Woman's University

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