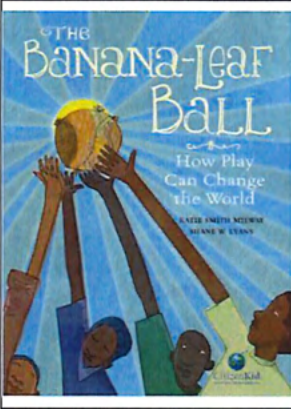
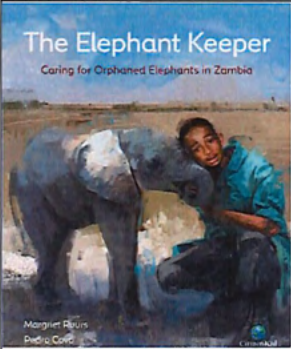
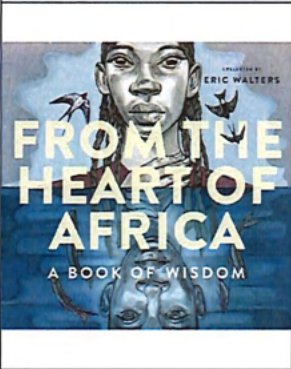
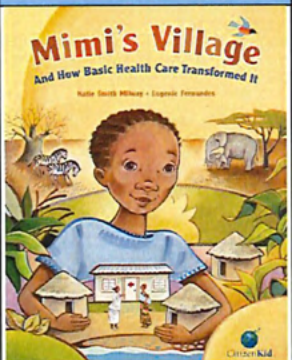

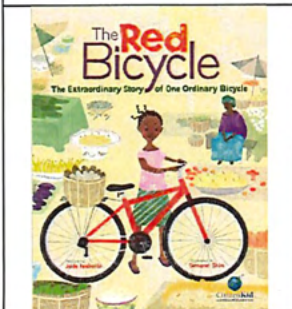
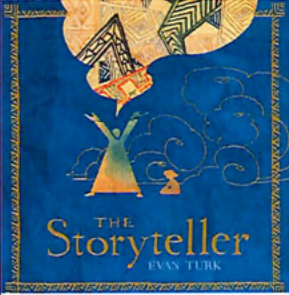


Title	Author	Continent/ Culture Represented	Review/Summary	Ebook (E) or Audiobook (A) available in OverDrive?
	Katie Smith Milway	East Africa/Tanzanian and Burundi	<p>Kirkus Reviews (January 15, 2017)</p> <p>In this heartwarming tale, readers take a trip to the refugee camps of Tanzania to see how play can transform fear, conflict, and distrust into empathy, tolerance, and teamwork. Expressions in Kirundi, the national language of Burundi, are sprinkled throughout the book, as readers are introduced to young Deo Rukundo and his family, fleeing the illustrated shadows of men with torches who have come to burn down their home. Deo reaches the Lukole refugee camp in northwest Tanzania, where, without his parents, he must begin to rebuild his life. The banana-leaf balls his father taught him to make provide some solace until a young rival, Remy, steals the twine he needs. Deo isolates himself until he hears the commotion of a soccer game beginning. Serendipitously, the coach places Deo and Remy on the same side. The miraculous game-winning assist goes from Deo to Remy, and a new friendship begins. Years later, when the camp closes, readers learn that Deo has returned home to become a coach solving conflict through play; they meet his inspiration, Benjamin Nzobonakira, in the backmatter, which contains further information about play-based conflict-resolution initiatives around the world. Adults looking for context to help readers understand how Burundi was thrown into chaos and its current, continued instability will have to look elsewhere. This outside-looking-in depiction of the power of play to bridge new relationships in Burundi serves as a universal lesson that all readers can draw on. (Picture book. 7-11)</p>	Pending/E (Adobe)
	Margriet Ruurs	Africa/Zambian	<p>Kirkus Reviews starred (September 1, 2017)</p> <p>This picture book offers a fresh perspective on Earth's largest land mammals. Following his father's death, Aaron, a black Zambian boy, takes over his father's job at the distant Lion's Lodge to help support his family. One morning, he rescues a baby elephant from drowning in the lodge pool. The keepers from a local elephant orphanage who take custody of the calf invite Aaron to visit. When Aaron faces criticism at home because some consider elephants a dangerous nuisance, Aaron's mother tells him, "Don't listen to them....You did the right thing. You don't just let an animal die." Aaron visits the orphanage and amazes the keepers when Zambezi, the baby elephant, who had refused to eat, finishes a bottle of milk for Aaron. Thus begins a beautiful friendship and a new career for Aaron. The backmatter features a photograph of the real-life Aaron, who has worked at the Lilayi Elephant Nursery since 2012 and now serves as team leader of the elephant keepers. Double-page informational spreads about elephant biology, their endangered status, the nursery, and more punctuate the beautiful and emotionally charged mixed-media paintings that carry the text-heavy narrative. The first informational spread comes as a surprise because the book reads like fiction, but readers will find them useful for understanding the experiences of Aaron and Bezi. A moving and unforgettable true</p>	Yes/E
	Eric Walters	Several African cultures across the continent	<p>Kirkus Reviews starred (November 1, 2017)</p> <p>A book of African proverbs illustrated by a variety of artists. The 15 proverbs highlighted in this book come from different African peoples and regions, and each features a captivating full-page illustration. The aphorisms range from the well-known—"It takes a village to raise a child"—to those that may be new to most readers. Walters offers origin information for each proverb, as well as its meaning, making the book accessible to a variety of ages. The saying "When in the middle of a river, do not insult the crocodile," from the Baoulé people of Côte d'Ivoire, is glossed as, "You probably don't have to battle crocodiles, but you can apply this to any situation: always think before you act." The fact that the texts are linked only by continent of origin allows for an array of creative pictorial interpretations of the adages, with styles that run the gamut. Ghanaian artist Eva Campbell provides a bright oil painting of a happy village scene; Cuban-American illustrator Tom Gonzalez offers a striking image of a fire at nighttime; South African artist Sindiso "RIOT" Nyoni contributes a cartoonlike image of a black woman in a spacesuit standing on the moon, with the Earth over her shoulder. This beautifully illustrated book of wisdom serves as a good introduction to maxims and also acts against the many prevalent negative stereotypes of African cultures and people—lovely and illuminating. (Introduction,</p>	No

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	Katie Smith Milway	Africa/Kenyan	<p>Kirkus Reviews (May 15, 2012)</p> <p>This entry in the CitizenKid series successfully conveys to readers both the importance of health care/disease prevention and the limited availability of these in the third world. The fortunate good health of Mimi's family is threatened after a forbidden sip of stream water sickens her little sister. An hour-long walk to the clinic in the next village brings improved health to Nakkissi, vaccinations to all three children and a dream to Mimi of building a clinic in their own village. Determination and cooperation pay off three months later when Nurse Tela makes the first of her bi-weekly visits to dispense health care and instruction in hygiene, nutrition and the use of bed nets to prevent malaria. Backmatter introduces readers to a real "Nurse Tela" working in Zambia, details why basic health care is so important, and gives readers ideas on how they can make a difference. Fernandes' folk-art--style acrylic artwork is rich in patterns and beautifully portrays both village life and the Kenyan landscape. She skillfully uses the juxtaposition of foreground and background to match the illustrations with the extensive text, as when a leopard and hyena menacingly wait outside the hut where the family gathers around the ill child. Readers will take much away from this, including an appreciation for their health-care resources and a desire to make a difference in the world. (map, glossary) (Picture book. 6-10)</p>	Yes/E
	Katie Smith Milway	Africa/Ghanian	<p>School Library Journal (May 1, 2008)</p> <p>Gr 2-5-After his father dies, Kojo quits school to help his mother collect firewood to sell, but there is little money or food. However, his small Ashanti village has elected to try microlending, a system where the village loans money to one family to buy something that will hopefully improve their lives; once it is paid back, another family borrows it, etc. When it is the boy's mother's turn, Kojo uses a few of the coins to buy a hen. The story then follows him as he grows and slowly but steadily builds the proceeds from that one hen into the largest poultry farm in West Africa. Throughout, the author shows how his success impacts the lives of everyone it touches, from the people whom Kojo is able to employ to the taxes he pays that will build roads and medical facilities. The story is based on the experiences of an actual Ashanti poultry farmer and could open diverse avenues of discussion, including how a community's mutual support and teamwork operate for the good of all. Fernandes's large acrylic paintings capture the warmth of the climate and include numerous details, such as splashes of kente cloth, that authenticate the setting. There are also many illustrations that spark the imagination, such as the one of a tree with Kojo's first hen at its roots, growing more hens as the tree grows, with eggs blossoming from the branches. This distinguished book will enhance many curriculum areas. Tololwa M. Molle's My Rows and Piles of Coins (Clarion, 1999) is a good companion piece.-Grace Oliff, Ann Blanche Smith School, Hillsdale, NJ Copyright 2008 Reed Business Information.</p>	Yes/E
	Jude Isabella	Africa/Burkina Faso	<p>Horn Book Magazine (May/June, 2015)</p> <p>This informative fictional journey begins when Leo, a North American youth, saves up to buy a red bicycle. After outgrowing it and wanting to be sure Big Red goes to "someone who will love the bicycle as much as he does," he donates it to an organization that provides two-wheeled transportation to Africans. After a transatlantic voyage, the bike is taken overland to landlocked Burkina Faso, ending up with young Alisetta. This rural child uses it in myriad ways -- everything from taking goods to market to getting her siblings to school -- improving life for her whole family along the way. Finally, repurposed as a bicycle ambulance, Big Red is used by volunteer Haridata to transport sick and injured people to a medical clinic. Isabella's straightforward and specific prose is brought to life by Shin's textured and upbeat illustrations, which provide windows into the different places along Big Red's route. This addition to the CitizenKid series about global awareness gives readers a sense of how bicycles can be life-changing in other parts of the world and, in the back matter, a lengthy and detailed list of ways they can help. monica edinger</p>	Yes/E

Title	Author	Continent/ Culture Represented	Review/Summary	Ebook (E) or Audiobook (A) available in OverDrive?
	Evan Turk	Africa/Morocco	<p>Kirkus Reviews starred (April 1, 2016)</p> <p>The art of storytelling is celebrated as a life-giving force in this enthralling picture book set in Morocco. A nameless, thirsty boy meets a storyteller and is drawn to return day after day to listen to intricately linked stories and to learn the older man's art. The stories bring not only sustenance to the boy's inner life, but water to his lips, for in this world, storytelling and water are symbolically connected. Stories will ward off the great drought if the Sahara encroaches on the cities, but only if young people keep the tradition alive. And so, in the manner of Scheherazade, the stories unfold, and the protagonist retells the story of the boy who saved the city from the sandstorm that arrived as a large djinn by telling him a story, day by day. With the stories embodying sharing, creativity, and hope, the life force of cool blue water appears in the illustrations, the antithesis of the destructive brown sand. Beautiful swirls of blue dominate many of the intricately bordered double-page spreads, fighting against the tans and browns of the djinn and the sands he represents. Each spread takes on a life of its own, sometimes highly geometric, other times full of swiftly crayon-drawn individuals, and still others with heavily inked and outlined figures. Original storytelling with the feel of the best folklore, enhanced by illustrations done in a style not seen anyplace else. (author's note, bibliography) (Picture book. 6-11)</p>	Yes/E