
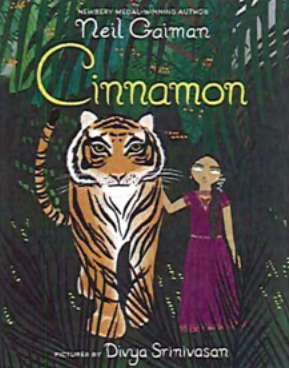

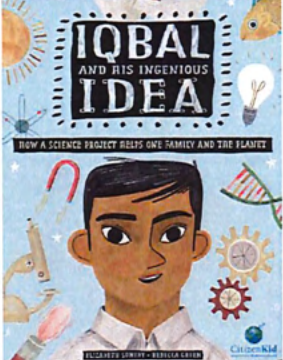
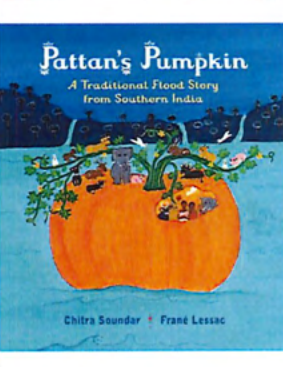
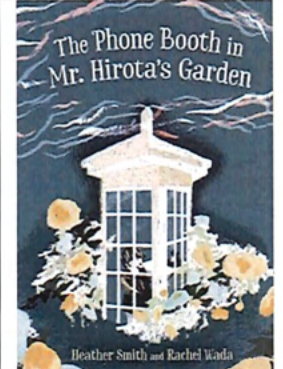
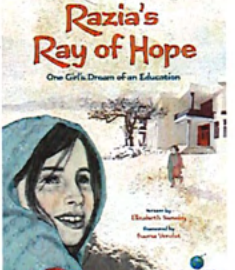



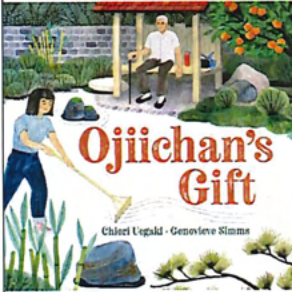


Title	Author	Continent/ Culture Represented	Review/Summary	Ebook (E) or Audiobook (A) available in OverDrive?
	Belle Yang	Asia/Chinese	<p>Kirkus Reviews starred (June 15, 2018)</p> <p>A Chinese girl in search of her lost kitty inadvertently takes readers on a tour of famous landmarks in Beijing. An unnamed girl and a stray white kitty quickly form a friendship. “Kitty loves to come with me when I bicycle around Beijing.” The two even come up with a unique call and answer using the girl’s “new bell” she attaches to the handlebars: “Trrring-trring. Niaoow-niaow, answers Kitty.” Unfortunately, while enjoying the kites at the Dragon Boat Festival, Kitty ambitiously captures a dragon kite only to be whisked away from her friend. The perfectly balanced and evenly paced narrative highlights the many historic sites in Beijing while showcasing the small scenes of everyday life during her search. “I visit Liulichang Street. Kitty has good taste in antiques. She likes to watch artists painting, too.” Yang brings another layer of emotion to the story when the girl finally finds her furry friend in the care of “a granny” and must decide where Kitty is needed the most. Yang’s simple sketches are painted over with bright, bold colors that are sure to keep young eyes exploring every scene, which bustle with cars, bicyclists, and other people enjoying activities both familiar and less typical for Western readers. A sweet tale about friendship that gives a glimpse of life in another part of the world, this loving tribute to Beijing is a perfect read-aloud for young travelers. (Picture book. 5-8)</p>	No
	Neil Gaiman	South Asia (folktale)	<p>Kirkus Reviews (March 15, 2017)</p> <p>“Cinnamon was a princess, a long time ago, in a small hot country where everything was very old.” Written in 1995, this story has been available only on the author’s website or as part of The Neil Gaiman Audio Collection (2004). Now the tale of the sightless princess and the mysterious talking tiger is a picture book with graceful and vibrant illustrations by Srinivasan. Cinnamon has beautiful pearl eyes, is blind, and does not talk. Many try to teach her to speak, lured by the rewards offered by her parents, the rajah and the rani, but no one succeeds until the talking tiger arrives. “He was huge and fierce, a nightmare in black and orange, and he moved like a god through the world, which is how tigers move.” The tiger awakes in Cinnamon the crucial emotions of pain, fear, and love, and he tells her of the beauty of the world beyond—and finally Cinnamon finds that she has something to say. With turbans, jewels, and elephants in intense, matte colors, the detailed, authentically South Asian illustrations transport readers to the fantastical setting of this inexplicable story. With the rani’s crabby old aunt, the limerick-spouting parrot, and nods to British authors both famous (Rudyard Kipling, Edward Lear) and obscure (William Cosmo Monkhouse), this story balances the odd and the whimsical, the bizarre and the beautiful. Although the story may not make complete sense in our world, children will rejoice that everything comes together to make the princess happy in the end. (Picture book. 4-8)</p>	Yes/E
	Lina Maslo	Asia/Pakistani	<p>Booklist (October 15, 2017 (Vol. 114, No. 4))</p> <p>Grades K-3. Maslo creates a sensitive overview of Malala Yousafzai’s life in this picture-book biography for young readers. “She wanted to be free, like the kites. She wanted to fly,” Maslo writes. “Malala will be free as a bird!” Complementing the inspirational text are whimsical illustrations depicting Malala growing up outside the cultural confines of girls in Pakistan. Malala was encouraged to fly free by her parents as she sought to further her education. The story progresses showing the tumultuous times of the Taliban, whose extremist ideas include destroying all-girl schools. The art seamlessly flows into darker hues and tense emotions as it culminates in Malala’s miraculous brush with death (handled fairly abstractly). The resolution switches back to lighter hues as Malala’s determination sets in. An awe-inspiring tribute to the youngest Nobel Peace Prize winner ever, and a solid introduction for younger readers to a different religion, culture, and fight for women’s rights.</p>	No

Title	Author	Continent/ Culture Represented	Review/Summary	Ebook (E) or Audiobook (A) available in OverDrive?
	Elizabeth Suneby	Asia/Bangladeshi	<p>School Library Journal (March 1, 2018) Gr 2-5-Based on actual experiences of people living in Bangladesh, this fictional story highlights the role of scientific problem-solving to improve daily life through the conceit of a science fair project. When Iqbal's teacher announces that the theme of this year's science fair will be sustainability, he constructs a solar cooker; that way, when the monsoon weather arrives in Bangladesh, his mother and baby sister will not have to breathe in the smoke-filled air caused by cooking indoors. With the help of his sister, Iqbal does win and, more important, he solves a problem in a way that protects the environment, reduces health problems, and especially benefits girls and women. The well-written text is clear and descriptive. A monsoon, for example, is described as follows: "Not a light mist or even a steady downpour, but gusts of rain that whip across your face and make you squint your eyes." The illustrations provide many details of the setting in Bangladesh, of Iqbal's dreaming and planning, and of the details of the solar cooker. Back matter includes more information about solar cookers and directions for making one from a pizza box. VERDICT An excellent example of how children can apply science to problem solving.-Myra Zarnowski, City University of New York © Copyright 2018. Library Journals LLC, a wholly owned subsidiary of Media Source, Inc. No redistribution permitted.</p>	No
	Chitra Soundar	Asia/Southern India	<p>Kirkus Reviews (June 15, 2017) This flood story is based on a traditional tale told by the Irula people of South India, who, according to the author's note, view themselves as descendants of the titular Pattan. Tribal villagers Pattan and his wife, Kanni, live in harmony with nature and the animals, birds, and insects around them. On an "ailing plant" that Pattan rescues and nurtures develops a pumpkin that keeps on growing until "Pattan had to climb on an elephant to see the top of the pumpkin. And still it grew bigger...." When the crashing, lashing rain brings floods, Pattan, with the help of the animals, hollows out the inside of that giant pumpkin and loads into it all the animals, as well as sacks of grain, seeds, and herbs that Kanni has filled. It rains and rains for "many a day and night," and the enormous pumpkin bobs along until one sunny day, it comes to rest safely on the plains. Author Soundar's simple text is set in typography that varies from time to time, some words set in boldface type, some words in all uppercase letters, in what seems to be an inconsistent and somewhat unnecessary emphasis. Colorful, authentic-feeling, and vibrant illustrations look similar to traditional Indian folk art and carry the story. Although this accessible story is not religious and stands on its own, it is comparable to flood stories in the Sumerian, Mesopotamian, and Judeo-Christian cultures. A whimsical traditional flood story for comparative-religion shelves. (Picture book/religion. 3-6)</p>	No
	Heather Smith	Asia/Japanese	<p>Kirkus Reviews starred (June 15, 2019) When tragedy strikes a Japanese fishing community, a young boy navigates grief with the help of a neighbor. Every day, Makio and his elderly neighbor, Mr. Hirota, play a game spotting family members working on the shore cleaning the catch of the day. Suddenly an earthquake strikes, and the two watch in horror as their loved ones are caught in the ensuing tsunami. "Everyone lost someone the day the big wave came. / Silence hung over the village like a dark, heavy cloud." Makio has not spoken since but curiously watches as Mr. Hirota builds a telephone booth in his garden to talk to his lost daughter, Fumika. Soon other members of the community use the booth to talk to their lost ones: "Hello, cousin. Today I fixed the boat. I will fish again soon." Intrigued, Makio sneaks into the booth, finding a disconnected phone and the courage to finally say aloud, "I miss you, Dad." Basing her story on the tsunami that struck Otsuchi, Japan, in 2011, Smith uses a reverent, poetic tone that is heightened by Wada's mixed media illustrations. Wada uses a hybrid of Japanese art styles to mirror the grieving process, with the tragedy expressed in a dark gray palette, gradually underlined by pops of color and eventually giving way to a warmly colored pastel spread. A beautifully rendered tale of loss, love, grief, and gentle healing. (author's note) (Picture book. 6-8)</p>	Pending/E (preordered; available 9/17/19)

Title	Author	Continent/ Culture Represented	Review/Summary	Ebook (E) or Audiobook (A) available in OverDrive?
	Elizabeth Suneby	Asia/Afghani	<p>Booklist (September 15, 2013 (Vol. 110, No. 2)) Grades 3-5. Inspired by the true story of Razia Jan, an Afghani American woman who has devoted her life to advancing the education of Afghani girls, this follows a fictionalized Razia as she begs the men in her family to be allowed to attend the new school for girls being built in her village. Even a supportive grandfather cannot sway the steadfast refusal of the patriarchy, so it is only by chance that her dream comes true. Razia's yearning for school is described in rich, context-specific language: "They painted the door red, as bright as the flames of the tandoor." Verelst's mixed-media illustrations feel fresh and modern while remaining true to the rural environment, combining crisp, detailed pencil renderings with digital reproductions of traditional Afghani fabrics and photographs, situating Razia's story firmly in the sun-bleached, rocky terrain of rural Afghanistan. The back matter includes a list of classroom-friendly activities that should help teachers encourage readers to appreciate the literary, artistic, and historical elements of this book.</p>	Yes/E
	Deborah Noyes	Asia/Chinese folklore	<p>Booklist (November 15, 2007 (Vol. 104, No. 6)) Grades 1-3. "In my father's house there are many splendors," says the young princess who narrates Noyes' elegant tale. Nothing in the emperor's court is more magnificent than its beautiful silk cloth, and the royal family (the only producer of silk in the world), fiercely guards its treasure. When the princess' arranged marriage is announced, she prepares to leave her beloved home and travel to her new husband's court. She longs to bring something treasured and familiar with her. Her choice—a few precious silkworms, hidden inside her elaborate hairstyle. Noyes' graceful text includes allusions to nature and the shifting seasons in a style reminiscent of traditional Chinese poetry. Adult readers will want to prepare in advance for questions about occasional references to the Chinese court (for example, "What is a consort?"), but the princess' sorrow over leaving the people and things that tie her to home will speak straight to kids—as will the beautiful, ink-and-watercolor illustrations in rich, jewel colors.</p>	No
	Tina Cho	Asia/South Korean and North Korean	<p>Publishers Weekly (June 25, 2018) In a story at once lyrical and hard-hitting, Cho, a South Korean resident, reimagines a 2016 humanitarian mission in which she participated involving a clandestine rice delivery, via helium balloons, to hungry North Koreans. Narrator Yoori and her father (who grew up "starving" in North Korea and "escaped down here to the south") arrive at the border between the two countries, where they help other volunteers from their church inflate balloons and attach bags of rice to them. When other children begin chanting "Don't feed the enemy," Yoori says, "The hope in my heart withers like a dying rice stalk," and she chastises them, asserting that "We must help! North Korean children have no rice." Featuring sharp, foliage-heavy illustrations and divergent color palettes, Song's art dramatically reveals the stark contrast between the landscapes of South and North; vivid flowers and fruit grow in the lush terrain of the former, while withered vines and leafless trees dominate the latter's barren countryside. Concluding notes on the history, culture, and politics of the Korean peninsula provide context for this eye-opening, hopeful story. Ages 4-8. Author's agent: Adria Goetz, Martin Literary Management. (Aug.) © Copyright PWxyz, LLC. All rights reserved.</p>	No

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	Alma Fullerton	Asia/Sri Lanka	<p>Kirkus Reviews starred (December 15, 2016)</p> <p>Although set in faraway Sri Lanka, Fullerton’s rhythmic tale holds a universal message: that even the smallest and youngest among us can summon up the courage to face, and overcome, the most gargantuan challenges. Little Malini is both nervous and excited to be planting rice crops in her agricultural community for the first time. She worries: “But what if / she does it wrong? / Will they grow strong?” Malini has no time to dwell when the bullock-cart driver leaves her with the load of seedlings pulled by an ox “big enough to crush her” while he takes a coffee break. Suddenly, dark monsoon clouds move in, the sky breaks open, and a river of rain rushes down the road separating Malini from the rest of the villagers. As the wind howls and the water rises, Malini is “scared frozen,” yet she realizes that everyone is counting on her. With all the courage and strength she can muster, she tugs the ox to higher ground, thus saving the seedlings and her village’s livelihood. Fullerton’s free verse dances across the page, urging readers forward through the narrative. “Her heart pounds / as loud as the rain / as it comes, / a waterfall / straight from the sky.” And LaFave’s mood-appropriate colors, which range from the joyful sorbet hues of Malini’s village to the brooding blues and grays of the monsoon, complete the package. A beautiful introduction to life and culture on a little-known island nation—and a delightful read whether for the first or the 100th time. (author’s note) (Picture book. 3-9)</p>	No
	Chieri Uegaki	Asia/Japanese	<p>Kirkus Reviews starred (February 15, 2019)</p> <p>A young girl finds a new way to stay connected to her ojiichan, or grandfather. When Mayumi van Horton was born, her ojiichan in Japan built her a garden. Instead of flowers, “Ojiichan had made the garden out of stones—big ones, little ones and ones in between.” The gently flowing narration continues as watercolors illustrate how Mayumi grows between each summer visit with Ojiichan. Mayumi also gains insight as they care for the garden together. As a toddler she learns “that moss on a rock was a gift of time.” As a school-aged child she learns “that clipping shrubs to look like clouds was the best of all reasons to prune.” But later Mayumi notices that Ojiichan’s house, once full of life and luster, is now “dusty and dull” and the garden “left alone.” Realizing she is powerless to meet Ojiichan’s changing needs, she directs her frustrations on their once fastidiously maintained garden, kicking and “spraying gravel everywhere.” Eventually she finds solace in creatively preserving their beloved project, cementing their bond despite the impending transition. Simms’ paintings capture the spirit of the quiet yet emotionally layered text, providing colorful patterns atop simple shapes and compositions. The result is an understated story that delivers a powerful message of love. Mayumi is biracial, with a white father and Japanese mother. Like a garden, this meticulously composed work will bring readers serenity and joy. (Picture book. 4-8)</p>	No