
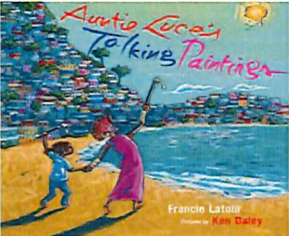
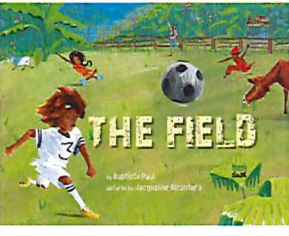
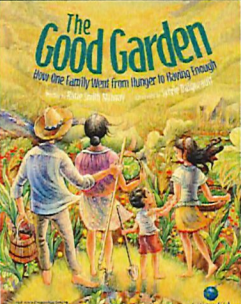
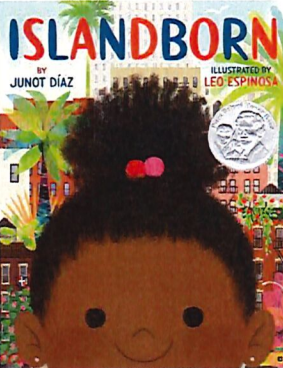
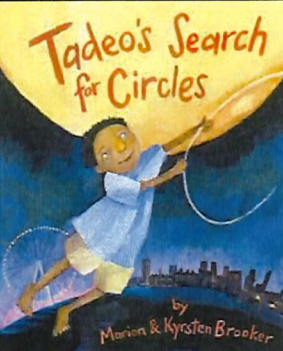


Title	Author	Continent/ Culture Represented	Review/Summary	Ebook (E) or Audiobook (A) available in OverDrive?
	Margarita Engle	Central America/Cuban	<p>Booklist starred (May 1, 2017 (Vol. 113, No. 17))</p> <p>Preschool-Grade 2. Acclaimed Cuban American poet Engle here celebrates the persistence and ingenuity of Cubans, who have learned to make do in the face of poverty and scarcity. A young boy and his family prepare to travel from their rural home to Havana to celebrate the birth of a new cousin. Mama has baked a cake, and the gift is wrapped, but the family's 1953 Chevy, affectionately known as Cara Cara, is making horrible noises: "Some of this island's old cars purr like kittens, but ours is so tired that she just chatters like a busy chicken." Papa lifts the hood, and father and son tinker until finally the car is roadworthy. "So we purr cara cara / and we glide taka taka / and we zoom zoom." The party is festive and happy; the ride home smooth and sleepy. Engle's tone is upbeat throughout: she highlights modest country vistas, picturesque contemporary Havana, busy people going about their daily chores, and the profusion of noisy vintage cars. Curato's vibrant pencil and digital illustrations depict iconic images of Cuba—small farms, city neighborhoods, and government buildings—all in photographic detail. And while the antique cars may take center stage, the Cuban people also shine in their determination and resilience. A lyrical and beautiful offering that should help to humanize views of this island nation.</p>	Yes/E
	Francie Latour	Central America/Haitian	<p>Kirkus Reviews starred (July 15, 2018)</p> <p>In this story full of the sounds, colors, and language of Haiti, the protagonist connects with herself, her family history, and the history of Haiti through her auntie Luce's extraordinary art. The bright cover depicts the young, brown-skinned, female protagonist with cornrowed hair, holding hands with Auntie Luce on the beach near a high hillside of multicolored houses. The dripping sun above them suggests that, with the long-handled brush that each character holds aloft, they are also painting the scene in which they appear. Vague details of conflicts between Luce and her sister, the protagonist's mother, hint at why the child flies unaccompanied to Haiti every winter to visit, leaving her parents and brother behind. On this visit, the first question she asks Luce is if she can sit for a new painting. Since Auntie Luce last painted her when she was 7, Luce enthusiastically agrees, although the child has trouble sitting still for so long. It's worth the effort, though, because Luce's paintings "always talk back"—telling the stories of important black heroes of Haiti, such as Jean-Jacques Dessalines and Toussaint Louverture, as well as relatives. Daley's richly saturated acrylic-on-illustration board paintings convey some of the complexities of time and place through the images themselves. Young readers will enjoy how Latour and Daley celebrate Haitian history and culture through this lovely, artistic story. (Picture book 4-8)</p>	Pending/E (Adobe)
	Baptiste Paul	Central America/Caribbean	<p>Booklist starred (February 1, 2018 (Vol. 114, No. 11))</p> <p>Preschool-Grade 1. Vini! Come! And enjoy this beautiful picture book about a group of friends having fun playing futbol. Children will have a blast following the characters as they run and play through a green field, taking off their socks to enjoy the mud when it starts to rain. The excitement of the game overflows from the pages and the children, from the beautiful greenery that surrounds them and the brightness of their clothing, to the dynamic movement in Alcántara's artwork. Young readers will have fun both following the game and reading and learning the different Creole phrases the friends say as they play to win. The vibrant illustrations are vividly detailed, featuring animals watching the game nearby, houses in the background, the encroaching red sunset signaling that the end of the game is fast approaching, and of course the cheerfully mud-splattered kids. Staccato phrases match the high energy of the impromptu game, and an accompanying glossary provides definitions for words used throughout the book. An author's note provides background on Paul's own experiences growing up in Saint Lucia. A wonderful depiction of a joyful pastime that so many love to play all over the world, and a reminder of some of the ways we are more alike than different.</p>	No

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	Katie Smith Milway	Central America/Honduran	<p>Booklist (November 1, 2010 (Vol. 107, No. 5)) Grades 2-4. In rural Honduras, María Luz Duarte and her family are campesinos, farmers who eke out a subsistence from small, depleted land plots. Forced to leave the family to earn additional wages, Papa puts María in charge of the family garden. From her new teacher, María learns exciting, sustainable techniques about terracing plots, composting, and growing complementary plants, as well as selling crops directly at the market, rather than dealing with the coyote, a predatory broker who has repossessed many of the Duartes' neighbors' land. Each spread in this illuminating book begins with a title that divides the lengthy text into chapterlike sections that could be easily read aloud in installments. Daigneault's vibrant colored-pencil illustrations incorporate Latin American culture with both the details of daily life and swirls of magical realism; the nefarious coyote, for example, sports an actual coyote's head atop his human body. More about food security and sustainable farming closes this moving, informative entry in the publisher's CitizenKid line that will partner nicely with Jan Reynolds' Cycle of Rice, Cycle of Life (2009).</p>	Yes/E
	Junot Díaz	Hispanic American/Dominican Republic	<p>Publishers Weekly (December 18, 2017) From its very first sentence, this first picture book from Díaz (The Brief Wondrous Life of Oscar Wao) is both beautifully nuanced and instantly comprehensible: "Every kid in Lola's school was from somewhere else." Lola is from a place that she calls the Island, which adult readers will recognize as the author's native Dominican Republic, but she left as a baby. When her teacher asks everyone to draw a picture of "the country you were originally from, your first country," Lola, who doesn't remember the Island herself, embarks on a quest through her tight-knit city neighborhood to collect memories. Many recall the Island with fondness: nonstop music, mangoes so sweet "they make you want to cry," colors of every kind. "Even the people are like a rainbow," says one. But Lola also hears stories of fear, hardship, and sadness; the super in her building recalls a reign of terror by what he calls "the Monster" (dictator Rafael Trujillo) and the courage it took to resist. As the story moves between past and present, the Island and "the North," and the microworlds of classroom, streets, and home, the sweep of experience and emotion becomes unmistakably novelistic. Reminiscence, reality, and Lola's imagination similarly merge in Espinosa's effervescent, mural-like drawings (which eventually become the work Lola presents to her class): bats soar through the air on blanket wings, and a barbershop customer tears up while clutching a translucent mango. With his tenacious, curious heroine and a voice that's chatty, passionate, wise, and loving, Díaz entices readers to think about a fundamental human question: what does it mean to belong? Lola realizes it means both being cherished by those around her and taking ownership of their collective memory. "Even if I'd never set foot on the Island," she tells the class, "it doesn't matter: The Island is me." Ages 5-8. Agent: Nicole Aragi, Aragi Inc. (Mar.) © Copyright PWxyz, LLC. All rights reserved.</p>	Yes/E&A
	Marion Brooker	Central America/cultures around the world	<p>School Library Journal (April 1, 2012) K-Gr 2-In a rural Central American village, Tadeo dreams of finding the perfect circle. Hanging onto the end of his magic rope, he flies through the sky "in and out of clouds," "over mountains and lakes," and "across plains and forests." During his global adventure, he encounters a circle of giraffes on the African savanna, decorative golden spheres in a Turkish bazaar, a spinning Ferris wheel in London, and polar bears curled into furry balls in the Canadian Arctic. However, none of these circles is quite right. Finally, Tadeo finds his way home, landing in his mother's arms. Safe and sound in her embrace, he discovers that "a hug is the most wonderful, perfect circle of all!" The striking collage illustrations, which show each distinctive landscape in deep jewel tones and a variety of interesting textures, enhance the story's sense of adventure. Dressed in khaki shorts and a blue-checked shirt, Tadeo, an appealing child with an innocent and expressive face, stands out as a larger-than-life figure in each imaginatively conceived picture. The endpapers depict a map charting Tadeo's travels. Pair this quirky title with Karen Lynn Williams's Circles of Hope (Eerdmans, 2005).-Linda L. Walkins, Mount Saint Joseph Academy, Brighton, MA (c) Copyright 2012. Library Journals LLC, a wholly owned subsidiary of Media Source, Inc. No redistribution permitted.</p>	No