

Alphabet/Counting Books

Ballantyne, E. (2001). *The Aboriginal AlphaBet for Children*. (M. Ross and N. Head, Illus.). Manitoba: Pemmican Press.

The creators of this slim volume are all members of the Opaskwayak Cree Nation of northern Manitoba. Despite the possibly misleading title, each page actually provides a letter of the Roman alphabet in upper and lower case, a full color illustration of some object that begins with that letter, and, as the excerpts illustrate, a sentence that explains or defines the term used to represent the letter. Most of the terms used to illustrate the letters of the alphabet (eg., hand drum, eagle fan and lacrosse) are closely connected to "traditional" Aboriginal communities, particularly those of woods and plains tribal groups, although a few (eg. igloo, kamiik) are taken from Inuit traditions.

Bruchac, J. (1997). *Many Nations An Alphabet of Native America*. (R. Goetzl. Illus.). New York: Cartwheel Books.

Harrison, T. (2009). *Northern Alphabet*. New York: Tundra Books.

A is for Arctic, B for Bering Sea, C for Clyde River - and Z for Zangeza Bay - all to be explored above the 60th parallel.

(Northwest Coast First Nations Artists, 2010). *Learn The Alphabet*. Vancouver: Native Northwest.

Newhouse, M. (2010). *Counting on Snow* (M. Newhouse, Illus.). New York: Tundra Books.

Maxwell Newhouse, folk artist extraordinaire, has created a unique counting book. The premise is simple. He invites children to count with him from ten crunching caribou down to one lonely moose, by finding other northern animals - from seals to wolves to snowy owls - as they turn the pages. But as the animals appear, so does the snow, until it's a character too, obliterating light and dark, sky and earth.

(Teachers and Students of School District No. 50, 2010). *B is for Basketball*. Vancouver: McKellar and Martin Publishing.

Basketball has been an integral part of life in northern British Columbia's Aboriginal communities for generations, culminating each year with the All Native Basketball Tournament in Prince Rupert, British Columbia. The authors believe that children need books that reflect the world they see around them. After discovering that there were no books on Aboriginal basketball for young children, the authors decided to create one. Hidden within its pages are many more stories waiting to be told.

Kusugak, Michael Arvaarluk (1996). *My Arctic 1,2,3* (V. Krykorka, Illus.). Toronto: Annick Press Ltd.

My Arctic 1, 2, 3 is a counting book that celebrates the creatures of sea and land that inhabit the Arctic, the beauty of the tundra, and the Inuit who claim the region as their home. From polar bears on the hunt, to siksiks alert to the presence of Arctic foxes, to fishermen repairing a stone

fishing weir, to hundreds of caribou migrating in the Spring, this book opens a window onto the Arctic.

Arctic Books

Bania, M. (2004). *Kumack's Fish*. Portland: Alaska Northwest Books.

On a beautiful Arctic morning when Kumak and his family go ice fishing, Kumak hooks what seems like an enormous fish, and the entire village gets involved.

Briggs-Martin, Jacqueline (2001). *The Lamp, the Ice and the Boat Called Fish* (Beth Krommes, Illus.). New York: Houghton Mifflin Company.

Based on the true story of a boat which became trapped in the Arctic ice in 1913, this book tells, in the form of an epic poem, how the scientists, crew, and an Inupiaq family struggled to survive the Arctic Cold. Grades 3 and up.

Craighead George, J. (1999). *Snow Bear* (W. Minor, Illus.). New York: Hyperion Books For Children.

When Bessie decides to explore a frozen ice ship one morning, she finds a new playmate—a baby polar bear. Snow Bear and Bessie are instant friends, but Bessie's brother and Snow Bear's mother are worried. The grown-ups wait and watch the little ones play until something happens that will break up the happy pair.

Joose, B. (1991). *Mama, Do You Love Me?* (B. Lavalee, Illus.). San Francisco: Chronicle Books LLC.

This beloved story of a child testing the limits of her independence, and a mother who reassuringly proves that a parent's love is unconditional and everlasting is a perfect first book for toddlers.

Kaslik, Ibi (2010). *Tales From The Tundra* (Anthony Brennan, Illus.). Toronto: Inhabit Media Inc.

Learn why the raven is black or how a little boy was transformed into a bird. Find out why a walrus used to have antlers and how an earth spirit pulled the first caribou from the ground. These fascinating stories will capture the imagination of young readers and introduce them to the rich mythology of the Canadian Inuit.

***Kusugak, Michael Arvaarluk. *Baseball Bats for Christmas*. Illus. Vladyana Krykorka. Toronto: Annick, 1992.**

Grades: Pre-school to Gr. 2. Set in Repulse Bay in the 1950s, the book is based on an actual childhood experience of the author's when an airplane arrived in his community and the pilot left behind several Christmas trees. In the story, the children, many of whom have never seen a tree, are not sure what to do with them and ultimately turn them into baseball bats. The book emphasizes the creativity of the Inuit children in how they transform a tradition from white culture into an activity they enjoy. The book was a finalist for a Ruth Schwartz Award and appeared on the following lists: Greatest Canadian Books of the Century (Vancouver Public

Library) and 100 Best Books List (Toronto Public Library).

***Kusugak, Michael Arvaariuk. *Hide and Sneak*. illus. Vladyana Krykorka. Toronto: Annick, 1992.**

Grades: Preschool-2. This book introduces readers to Ijiraqs, little men-like creatures dressed like ptarmigan who hide children so that they are never found again, and inuksugaqs, rock structures built to resemble human beings and used to help wanderers find their way home. One summer day a young girl named Allashua leaves her tent to play hide and seek with her friends. In spite of her mother's warning to stay close by, Allashua gets distracted and runs into an Ijiraq who hides her in a cave. She finally escapes and makes her way home by following the inuksugaq built near her tent. Highlighting through its colour illustrations both the beauty and dangers of the North, this book depicts how story and legend were used to warn Inuit children to heed their parents in a landscape whose dangers need to be respected.

Sloat, T. & Huffmon, B. (2004). *Berry Magic*. (T. Sloat, Illus.). Portland: Alaska Northwest Books.

Long ago, the only berries on the tundra were hard, tasteless, little crowberries. As Anana watches the ladies complain bitterly while picking berries for the Fall Festival, she decides to use her magic to help. "Atsa-ii-yaa (Berry), Atsa-ii-yaa (Berry), Atsaukina!" (Be a berry!), Anana sings under the full moon turning four dolls into little girls that run and tumble over the tundra creating patches of fat, juicy berries: blueberries, cranberries, salmonberries, and raspberries. The next morning Anana and the ladies fill basket after basket with berries for the Fall Festival. Thanks to Anana, there are plenty of tasty berries for the agutak (Eskimo tee cream) at the festival and forevermore.

Steltzer, Ulli (1981). *Building An Igloo*. New York: Henry Holt & Company.

Armed with a camera and a keen eye, Steltzer went hunting in the Northern Arctic and captured on film a father-and-son team engaged in the ancient and fascinating Inuit art of igloo building. Each turn of the page reveals another step in the process, from pacing off a circle to the secret of the sturdy design (the blocks of snow are placed in an ascending spiral) as well as the finishing touches-such amenities as a window made of ocean ice and a "porch" for storage space. The crisp lines of snow and shadow are enhanced rather than diminished by Steltzer's medium (black-and-white photography); linked with the lean but informative prose, the end result is dramatic in its simplicity. Ages 5-8.

***Books not in your collection.**

Colouring Books/Learn The Colours

(First Nations and Native Artists, Pacific Northwest BC, 2010). *Explore the Mammals*. Vancouver: Native Northwest.

The stories and artwork in this book are the work of various First Nations artists from the communities of the Northwest Coast. For thousands of years Native communities have developed their own distinct cultures and art forms.

(First Nations and Native Artists, Pacific Northwest BC, 2010). *Discover The Animals*. Vancouver: Native Northwest.

Each book contains 24 pages of drawing fun with quotes from the artists about the meaning of each animal and their significance to First Nations culture. We've also contributed additional educational value by providing guided questions and activities that encourage reflection upon our environment.

(Northwest Coast Native artists, Native Northwest BC, 2010). *Learn The Colours*. Vancouver: Native Northwest.

Smith, A.G. (2002). *Northwest Coast Indian Designs*. New York: Dover Publications.

Colouring book featuring 24 native art drawings accompanied by a quote from each piece's artist. Artists include Wolf Morrisseau of the Ojibway, Doug Lafortune of the Coast Salish, and Ben Houstie of the Nuxalk.

Smith, T. (1993). *North Coast Indians Colouring Book*. New York: Troubador Press.

Unit Theme: Students will learn about the culture of the Northwest Native Americans and how their lives were impacted as a result of the U.S. government and the westward movement.

Wilson, Art (1980). *A Gitksan Colouring Book*. John Field Care Bookhouse.

Cree Books

Auger, David (2006). *Mwakwa Talks to the Loon*. Surrey: Heritage House Publishing Company Ltd.

Mwakwa – Talks to the Loon, is the universal and timeless story of Kayas, a young Cree man who is blessed with the ability to hunt well and provide for his People. Over time, however, Kayas takes his great gift for granted and, as a result, the gift becomes lost to him and both he and his People grow hungry. With the help of The Elders and The Beings that inhabit the water, young Kayas is taught to be respectful of his abilities and to realize that in order to live a life of success, fulfillment and peace, one must always remember to respect and cherish the gifts, talents and skills that we are given throughout our lives.

Dale-Nicholson, C. & Morin-Neilson, L. (2008). *Niwechihaw, I Help*. Toronto: Groundwood Books.

Written and illustrated by members of the Tahltan and Cree nations, this sweet, simple story looks at a very special relationship. A young boy goes for a walk with his *kohkom*, or grandmother, listening, picking, praying, eating . . . just as she does. In doing so, he begins to learn the rich cultural traditions and values of his Cree heritage.

Highway, T. (2003). *Fox on the Ice* (B. Deines, Illus.). Markham: Fifth House Ltd.

One winter afternoon, Joe and Cody went ice fishing with their papa, their mama, and Cody's little black dog, Ootsie. It was the perfect day to fish. The sky was clear, and the sun made the snow sparkle like diamonds. Brothers Joe and Cody are spending a chilly winter afternoon ice fishing with their parents. Cody is helping Papa fish, while Mama and Joe doze in the sled. Suddenly the sled dogs sit up and sniff. A fox is across the lake, her fur as bright as flames. The sled dogs give chase, pulling Mama and Joe along on a wild ride.

Littlechild, David (1993). *This Land Is My Land*.

Through his own words and paintings, acclaimed Native artist George Littlechild takes us back in time to the first meeting between his Plains Cree ancestors and the first European settlers in North America. In *This Land Is My Land*, George intimately and honestly shares with readers how he discovered his Native heritage and what it means to him. He recounts the history of his people and expresses his wish to use his art to portray the wonders of his heritage, and to heal the pain of his people's history.

Dene Books

**Blondin, J. (2007). *The Old Man with the Otter Medicine* (A. Beaverho, Illus.).
Canada: Theustus Books.**

It is winter and the people are starving. There are no fish. They must seek the help of a medicine man to save them. The Old Man with the Otter Medicine tells of medicine power, the struggle for survival and an important part of the history and culture of the Dene people as it has been passed down through stories and legends for generations.

Loewen, I. (1993). *My Kokum* (G. Miller, Illus.). Toronto: Pemmican Publications.

A young Native girl living in the city gets a call from her grandmother, inviting her and her mother to visit the reserve for the weekend. As she gets ready for the weekend, the young girl reminisces about past experiences with her kokum (grandmother). This is a story about loving, caring, and devotion between generations of women. Every page features soft pastel illustrations by Gloria Miller. The balance between text and illustrations makes a good choice for students who want to read to children in Grades K to 4.

Dual Language Books

Adou, Mike & Charlie, Mary (2005). *Lits'doohs'e The Giant* (Lavina Seymour, Illus.). Prince George: Kwadacha Education Society

**Abou, Mike & Charlie, Mary (2005). *Oosbiiba Boreal Owl* (Lavina Seymour, Illus.).
Prince George: Kwadacha Education Society.**

*Written in both English and Tsek'ene languages.

**Foorball, Virginia (2009). *How the Fox got His Crossed Legs* (James Wedzin, Illus.).
Northwest Territories: Theytus Books.**

Fox is howling, crying, for he lost his leg to Bear, all the people wanted to help Fox, but didn't know what to do. Raven is called upon to help retrieve his leg. Will Raven succeed in the quest for Fox's leg? This book includes an audio and interactive multimedia CD that you can play on a CD player, PC or Mac. Also included is a Dogrib Elder telling his version of this ancient legend in Dogrib. An orthography chart is included in Dogrib and English.

Isaac, Michael (2010). *How the Cougar came to be called the Ghost Cat* (Dozay (Arlene) Christmas, Illus.). Winnipeg: Roseway Publishing.

The human need to belong is very powerful, so much so that we often sacrifice parts of who we are in order to be accepted. This is the tale of a young cougar, Ajig, who makes this sacrifice — and pays dearly. A curious and adventurous cougar, Ajig decides to build a new home in a strange forest. When he finds that all of the animals in the forest are afraid of him, Ajig agrees to stop behaving like a cougar so that he can make friends. But when Ajig tries to return to his birthplace, he learns that he is no longer welcome. Lost between two worlds, the young cougar becomes a “ghost cat.” This beautifully illustrated book, written in both Mi’kmaq and English, reflects the experiences of First Nations peoples’ assimilation into the Euro-Canadian school system, but speaks to everyone who is marginalized or at risk.

Metis Books

***Anderson, Grant S. (Metis). *Willy tize Cllrioz~sFrogfroiz Prz~deil'sBog*. Illus. Sheldon Dawson. Winnipeg: Pemmican, 2002.**

Grades 1-4. Centring on two characters, a small Blue Spotted Prairie Swamp Frog named Willy and an eight-year-old boy named Benny, this book tells the story of the threatened destruction of Pruden's Bog, a marsh home to wildlife and waterfowl. Modelling environmental awareness and activism, it plays strongly on the oral tradition, in Cree and other cultures, in which animals have characteristics that make them appear more like humans than animals. The colour illustrations highlight the animals' human-like characteristics.

Bouchard, D. (1997). *The Elders Are Watching* (R.H. Vickers, Illus.). Vancouver: Raincoast Books.

The Elders Are Watching is a plea to respect the natural treasures of the environment and a message of concern from aboriginal leaders of the past. In this new edition, their vision is as fresh and relevant today as it was when the book was first published, and has both a timelessness and urgency that must be heard by the people of the new millennium.

Bouchard, Dave (1994). *The Meaning of Respect* (Les Culleton, Illus.). Winnipeg: Pemmican Publication Inc.

When a young Cree boy is sent home from school to learn the meaning of respect, he thinks he’s just getting a holiday. He goes back to the reserve for “counseling” from his Moshum (Grandfather), and he knows “that Moshum...feels the same way I do, about school’n’s stuff.” From the time he arrives on the reserve, he is kept busy hunting, fishing, and trapping. But when he finally has a chance to sit and think, he discovers that there are lessons about respect that can be learned from his Moshum’s example in living with the land.

Bouchard, D. (2010). *The Secrets of Your Name* (D. Weber, Illus.). Red Deer Press.*

Canada's three most well known and respected Métis artists collaborate in this heart wrenching telling of what it means to be Métis. *Nokum Is My Teacher* (A. Sapp). Red Deer Press.*

Bouchard, D. (2006). *Nokum Is My Teacher* (A. Sapp, Illus.). Red Deer Press.*

Nokum Is My Teacher is the poetically told story of a young aboriginal boy, posing questions to his grandmother, his "Nokum", about the wider world beyond the familiarity of their home and community. Through a series of questions, Nokum guides her grandson towards an understanding of his need to fit into and learn more about this large world beyond the reserve. Nokum offers her grandson a vision of a world he can enter through imagination and reading, while retaining respect for the ways of his people. By the conclusion of the book, the young grandson has learned many new ideas

Condon, P. (2001). *My Family*. Saskatchewan: Gabriel Dumont Institute.

Join a Métis family gathering for a feast as told through the eyes of a young child named Kona. *My Family* tells about the roles of different family members while they prepare to have the feast.

***Condon, Penny (Metis). *Changes*. Illus. Penny Condon. Saskatoon: Gabriel Dumont, 2000.**

A Metis girl named Kona (which means "snow" in Cree) loves to laugh, but once she starts she cannot stop. She asks the Gathering Spirit (Mooshom) to help her stop feeling so happy. By taking Kona through seasonal changes, Gathering Spirit helps her to guide her own emotions so that she experiences sadness, anger, and surprise. By paralleling emotional and seasonal changes, the book highlights the interconnectedness of people and nature. Nominated in 2000 for a Saskatchewan Book Award in the First Peoples.

***Culleton Mosionier, Beatrice (Metis). *Christopher's Folly*. Illus. Terry Gallagher. Winnipeg: Pemmican, 1996.**

After spending the day playing with his new sailing ship and ignoring dog Princess, Christopher dreams of a land where only animals live until he finds himself stranded there. In a story that mirrors the history of colonialism and loss of traditional ways among Aboriginal peoples, we see how Christopher's greed causes the disappearance of the Buffalo and Wolf. Distressed by what he has done, Christopher learns that he has to give back to the land and soon begins to repair the damage he caused. Christopher wakes to promise his dog Princess that he will always love and respect her.

***Culleton Mosionier, Beatrice. *Unusual Friendships: A Little Black Cat and a Little White Rat*. Illus. Rebecca Belmore. Penticton, BC: Theytus, 2002.**

Using rhyme to weave this tale of an unlikely music and dance act, which includes a dog, four cats, and a rat, this book comments on some of the problems faced by the Metis who historically have found themselves awkwardly placed between Aboriginal and mainstream cultures. With the rat on fiddle, the cats as dancers and the dog as director, this "cat jiggling zoo" moves from meager beginnings in Winnipeg to the big time in Toronto and the world. Although they wear sashes to remind themselves of the pride they have in their "ancestry that is mixed," the cats still often struggle to remain true to their original act. The main character, the black cat named "Little White Paws," especially has to learn to put his ego on a shelf and honour his traditions.

***Delaronde, Deborah L. *A Name for Metis*. Illus. Keiron Flamand. Winnipeg: Pemmican, 1999.**

A little boy longs for a nickname and approaches his parents, grandparents, and other elders in his community for ideas. While the boy fervently hopes for a heroic nickname to reflect his tribal

past, his family and elders teasingly suggest funny names such as *Gitchi Mangijann* (Great Big Nose) and *Mamaangatawak* (Big Ears). Finally his Shoomish~(grandfather) calls him *Agaasi Miisaakodewinini*- Little Metis - to suggest that the boy's heroism lies in how he honours his mother's language and his father's traditions. The full-colour illustrations enhance both the good-natured playfulness of his elders and the seriousness of the boy's quest. A glossary of Ojibway terms is included.

***Delaronde, Deborah L. (Metis). *Flour Sack Flora*. Illus. Gary Chartrand. Winnipeg: Pemmican, 2001.**

Living in a remote Metis community, Flora desperately wants to go to town with her parents to buy supplies but cannot because her parents feel she has nothing decent to wear. Emphasizing the roles of a strong women's commitment and a system of bartering in an isolated and poor village, this book portrays how Flora's grandmother makes her a dress out of flour sacks and enlists her friends to decorate it. As a historical note explains, many remote communities did not have access to fabric, so flour sacks, which were made of unbleached cotton, were dyed to suit many purposes. Chartrand's landscape illustrations emphasize the physical and natural beauty of Flora's home. Recipient of a 2001 McNally Robinson Book for Young People Award, was followed by *Flour snack friends* in 2003.

***Delaronde, Deborah L. *Little Metis and the Metis Sash*. Illus. Keiron Flamand. Winnipeg: Pemmican, 2000.**

Bored one day, Little Metis sets out to help several members of his family with their daily tasks. Admonished by his Kookum not to get lost, he takes the ends of her spools of coloured wool to help him find his way home. A playful Noodin (wind), personified in the colour illustrations as a young Aboriginal boy who looks very much like Little Metis, follows him and seemingly creates havoc of his attempts, until the family realizes they have unwittingly been gathered together with the makings of a feast. Highlighting the Metis tradition where young men who begin to hunt and gather food for their families are given their Metis Sash, Kookum uses all the wool Little Metis took with him on his journey that day to weave him a sash of his own. This book includes a note about the role of the Sash in traditional Metis life and its importance as a symbol of the Metis nation today.

***Dorian, Leah (Metis). *Snow Tunnel Sisters*. Illus. Roberta Dorion. Winnipeg: Pemmican, 2000.**

Two Metis sisters, Angie and Leah, rush outside after eating supper with their mom and dad to make tunnels and angels in the snow. The book depicts the close and loving relationships among family members and especially the two sisters who are best friends. Through a poem Angie writes at school, in which she calls her father "big, brown, and warm," the book emphasizes its own role in offering positive images of Aboriginal families and in transforming the image of the normative family as "white." The colour illustrations enhance the feelings of love and stability that the text conveys.

Ducharme, L. (2006). *Pepere |Played the Fiddle* (L. Ducharme, Illus.). Manitoba: Pemmican Publications.

After working hard all day, it's time to clear the floor, tune up the fiddle and prepare for a lively evening of music, dance and fun – the old-fashioned way! *Pepere Played the Fiddle* is a joyous account of Metis joie de vivre at a house party in the late 1940s.

Eyvindson, Peter (1996). *Red Parka Mary* (Rhian Brynjolson, Illus.) . Winnipeg: Pemmican Publications Inc.

Red Parka Mary: Why is the little boy so afraid when he walks past his neighbor's house? In this heart warming Christmas story, the boy soon comes to realize that his neighbor, Red Parka Mary, is really very friendly and he grows to appreciate and cherish their friendship. Red Parka Mary has so much to teach him.

Flett, Julie (2010). *Owls See Clearly at Night*. Vancouver: Simply Read Books.

In *Owls See Clearly at Night*, Julie Flett's beautiful and elegant illustrations eloquently describe the Michif alphabet. Each letter's vignette is thought-provoking, depicting elements of the natural world in an illumination of meaning. The letters appear deceptively simple at first glance, but in fact each contains its own mysterious, lyrical story.

***Freed, Don (Metis). *Sasquatch Exterminator*. Illus. Myles Charles. Saskatoon: Gabriel Dumont, 1999.**

Grades I-4. According to the publisher's note on the first page, this book is the result of a music education project conducted by the author at the Charlebois School in Cumberland House and intended to encourage Aboriginal children to write and perform community-based and culturally-enhanced songs. The story, written in rhyming couplets, is about a boy who comes across a Sasquatch, which sends him to get some bannock from his Kokum, who in turn sends the boy back with a cowpie. Finally realizing what his Kokum knew all along - that the Sasquatch is actually three of his friends in disguise - the boy stuffs the cowpie into their costume. The colour illustrations underscore the humour of this story. Sheet music is included at the back of the book.

***Murray, Bonnie. Li Minoush. Illus. Sheldon Dawson. Trans. Rita Flamand. Winnipeg: Pemmican, 2001.**

When Thomas's mom agrees to let him get a cat, she suggests they call it Minoush, which means cat in Michif, the Metis language. Thomas's mom uses her son's curiosity about the origins of this name to introduce him to Michif language and importance of preserving it among the Metis people. When Thomas takes his cat to school for show-and-tell, he in turn teaches his classmates, both Aboriginal and non-Aboriginal children, about Michif.

Native American

Boyden, Linda (2007). *Powwow's Coming* Albuquerque: University of New Mexico Press.

Frustrated as a schoolteacher not being able to find good instructional materials on American Indians, Linda Boyden has bypassed the tired stereotype of Indians on horseback or hunting game and placed them in today's setting of a powwow.

Powwow's Coming provides children with a foundation for understanding and celebrating the enduring culture and heritage of American Indians. Boyden's exquisite cut-paper collage and engaging poem visually place readers within the scenes of a contemporary Native American

community while offering a thoughtful look at powwows and their meanings to the Native participants.

(Confederated Salish and Kootenai Tribes, 2005) *Beaver Steals Fire* (Sam Sandoval, Illus.) . Lincoln and London: University of Nebraska Press.

A long time ago, fire belonged only to the animals in the land above, not to those on the earth below. Curlew, keeper of the sky world, guarded fire and kept it from the earth. Coyote, however, devised a clever plan to steal fire, aided by Grizzly Bear, Wren, Snake, Frog, Eagle, and Beaver. These brave and resourceful animal beings raided the land above and risked all to steal fire from Curlew. *Beaver Steals Fire* is an ancient and powerful tale springing from the hearts and experiences of the Salish people of Montana. Steeped in the rich and culturally vital storytelling tradition of the tribe, this tale teaches both respect for fire and awareness of its significance, themes particularly relevant today. This unforgettable version of the story is told by Salish elder Johnny Arlee and beautifully illustrated by tribal artist Sam Sandoval

Goble, Paul (1998). *Iktomi and the Coyote* New York: Orchard Books. * prolific writer at least a dozen other books.

The prairie dogs think they have a friend in Iktomi. Ikto, however, has other ideas. When his ego leads him to make a winner-takes-all bet with Coyote, Iktomi soon discovers that he is not the only one with a trick or two up his sleeve.

Johnson, Leslie (2003). *Fancy Dance* (Dayeri Akweks, Illus.) . New York: Bebop Books.

Joe is dancing the Fancy Dance at a powwow for the first time. He is nervous, but once the dance starts he knows just what to do.

A companion to the best-selling *Mama, Do You Love Me?* and *Papa, Do You Love Me?*, this beautiful book captures the unique bond that exists between grandmother and grandchild. Set in Hawaii, the vibrant watercolor illustrations and lyrical text combine to capture the lush landscapes and unique traditions of Hawaiian culture, while at the same time conveying a universal message. Sure to be another instant classic.

Messinger, Carla. & Katz, Susan (2007). *When The Shadbush Blooms* (David Kanietakeron Fadden, Illus.). Berkley: Tricycle Press.

A young Lenni Lenape girl travels through the seasons, dreaming of great great grandmother's life, planting seeds, picking berries, playing in fallen leaves, and romping in the snow. Told from the viewpoints of Traditional Sister and Contemporary Sister, each from her own time, this is a book about tradition and about change.

Smith, Cynthia Leitich (2000). *Jingle Dancer* (Cornelius Van Wright and Ying-Hwa Hu, Illus.) . New York: Morrow Junior Books.

Jenna, a contemporary Native American girl in Oklahoma, wants to honor a family tradition by jingle dancing at the next powwow. But where will she find enough jingles for her dress? A warm family story, beautifully evoked in Cornelius Van Wright and Ying-Hwa Hu's watercolor art.

Weibe, Ruby (2003). *Hidden Buffalo* (Micheal Lonechild, Illus.). Calgary: Red Deer Press.

Sky Running wants to help his people find the great buffalo herds that will provide food for the coming winter. This picture book, based on an ancient Cree legend, will captivate young and old alike with its richness of language and exquisite paintings of the autumn prairie landscape.

Ojibway Books

***Crow, Allan (Ojibway). *The Crying Christmas Tree*. Illus. David Beyer. Winnipeg: Pemmican, 1989.**

When Kokum surprises her grandchildren with a Christmas tree, her grandsons make fun of it because it is so scrawny. Emphasizing respect for elders, this book depicts how the grandsons come to acknowledge their bad behaviour when, in tracing her steps into the bush to cut a new tree, they realize just how far she walked to get them a gift. Set many years ago on the Whitefish Bay reserve, the book depicts the isolation of the community which had no roads and where few people owned cars, and the tradition of travelling to the nearest town one hundred kilometres away for supplies and presents at Christmas time. Full-colour illustrations.

***Plain, Ferguson (1993). *Amikoonse (Little Beaver)*. Winnipeg: Pemmican.**

Amikoonse ("Little Beaver") is a beaver who is best friends with a little boy. They two are inseparable, until Amikoonse, who had never been in the bush without the boy before, decides to experience the wild, wanders off, and gets lost. With the help of animal and bird friends, Amikoonse eventually finds the big puddle of water he is looking for, "home" as it is called.

***Plain, Ferguson (1992). *Little White Cabin*. Illus. Ferguson Plain. Winnipeg: Pemmican.**

After a slow beginning a young boy develops a close friendship with an elder named Danny, who teaches him lessons about spirituality and life. The impact that Danny has on the boy even after the elder dies and the boy grows up stresses the crucial role of elders in preserving traditional ways and beliefs.

Waboose, Jan Bourdeau (2003). *Where Only the Elders Go, Moon Lake Loon Lake* (Halina Below, Ullus.). Ontario: Penumbra Press.

On hearing a call of a loon, an Ojibway boy remembers a story of long ago. Mishomis (meaning "grandfather" in Ojibwa) comes to a peaceful, restful lake surrounded by tall, ancient trees. The place is tranquil because it is sacred, and the Loon is calling because it is time for Mishomis to pass on. Closing his eyes, Mishomis sees his life first as a young boy, then as a Chief, and now as an Elder. In a moment of silence, Moon Lake Loon Lake welcomes Mishomis's spirit, and again the boy hears the call of the Loon.

Yerxa, L. (2006). *Ancient Thunder* (L.Yerxa, Illus.). Toronto: House of Anansi Press.

A visionary and beautiful book, *Ancient Thunder* celebrates wild horses and the natural world in which they lived in harmony. Using an extraordinary technique, artist of Ojibwa ancestry, Leo Yerxa makes paper look like leather, so that his illustrations seem to be painted on leather shirts. Each shirt is accompanied by a rich, wild song of praise for the wild horses that came to play such

an important role in the lives of the First Peoples. Years in the making, the book is truly a work of art, one that reflects Yerxa's sense of nature and the place of native people within it.

Picture Books

Andre, Julie-Ann (2008). *We Feel Good Out Here* (Tessa Macintosh, Photographer). Calgary: Fifth House Ltd.

Julie-Ann André is a *Gwichya Gwich'in* from Tsiigehtchic in the Northwest Territories. She is a Canadian Ranger, a mother of twin daughters, a hunter, a trapper, and a student. In *We Feel Good Out Here*, Julie-Ann shares her family's story and the story of her land-*Khaii luk*, the place of winter fish. As Julie-Ann says, "The land has a story to tell, if you know how to listen. When I travel, the land tells me where my ancestors have been. It tells me where the animals have come and gone, and it tells me what the weather may be like tomorrow."

Ansloos, Shezza (2010). *I loved Her* (Kimberly McKay-Fleming, Illus.) Winnipeg: Pemmican Publications Inc. METIS

I Loved Her is a young Metis girl's tender recollection of her wise and loving grandmother. From singing songs together at the piano to playing indoor games on rainy days, their friendship grows deeper and richer. Shezza Ansloos' first book for young readers is a heartening testament to a love that will never be forgotten.

Armstrong, Jeannette C. (2005). *Dancing with the Cranes*. (Ron Hall, Illus.). Penticton: Theytus Books Ltd.

A story that subtly defines an understanding of birth, life, and death. Chi misses her dead Temma (Grandmother) and is not enthusiastic about her new sibling. With the help of her parents, Chi soon finds herself comforted knowing her Temma will always be with her and looking forward to the new child.

Devine, Monica. (2001). *Carry Me, Mama* (Pauline Paquine, Illus.) Markham: Fitzhenry & Whiteside.

PreSchool-Grade 1-Mama knows that Katie is now old enough to walk by herself, instead of being carried. Gently, she persuades her reluctant child to walk the stone's throw to Aunt Nina's house. Next, she takes the girl to Uncle Kalila's cabin, "as far as a rabbit runs." After gradually increasing the distance of their walks, the mother finds that her daughter is soon able to go "as far as a raven flies."

De Vries, Maggie (2010). *Fraser Bear A Cub's Life* (Renne Benoit, Illus.). Vancouver: Greystone Books.

This picture book skillfully weaves together the remarkable life cycle of Pacific salmon with an account of the first two years in the life of a young black bear, who feeds on the salmon to fatten up for hibernation. Because the bear cub is given a name and personality, and the salmon that nourish him are treated as a group, the story is not one of struggle between predator and prey. Fraser the bear remains the focus of the book.

Einarson, Earl (2005). *The Moccasins* Penticton: Theytus Books Ltd.

This is an endearing story of a young Aboriginal foster child who is given a special gift by his foster mother. Her gift of warmth and thoughtfulness helps her young foster children by encouraging self-esteem, acceptance and love. Written as a simple story, it speaks of a positive foster experience.

Eyvindson, Peter (1986). *Old Enough* (Wendy Wolsak, Illus.) Winnipeg: Pemmican Publications Inc.

Harrison, Ted (1977). *Children of the Yukon*. Montreal: Tundra Books.

Brilliant, colorful paintings depict children of the Yukon at work and play: snaring rabbits, feeding ravens, racing on snowshoes and hunting moose, panning for gold in famous Bonanza Creek, and exploring the ruins of Dawson City.

Lecoy, Denise (2005). *Looking After Me* (Marie-Micheline Hamelin, Illus.) Penticton: Theytus Books. * a part of a series

A sweet story about a young Quail who learns life lessons about laughing, crying, anger, hurt, happiness, fear, trust, love and standing up for one self.

McLellan, Joe (1995). *Nanabosho and the Woodpecker* (Rhian Brynjolson, Illus.) Winnipeg: Pemmican Publications Inc.

One day while Nanabosho is out in the woods, he sees Woodpecker using his beak to get food out of a tree. Nanabosho decides to try to get food the same way, but discovers the hard way that it does not work for him.

McLellan, Joseph (1990). *NANABOSHO Steals Fire* (Don Monkman, Illus.) Winnipeg: Pemmican Publications Inc. (part of a Nanabosho series of 9 books)

The author who is also a teacher believes in the power of the oral tradition and storytelling. He takes traditional stories about the Ojibwe (Anishinabek) trickster and teacher, Nanabosho, and weaves a contemporary story that will appeal to all children. In this picture book, a brother and sister hear the traditional explanation about the coming of fire. As they help their grandparents around the warmth of a fire, the children wonder how they would feel if they did not have fire. Their Nokomis (grandmother) then tells them the story of how Nanabosho turned himself into a rabbit in order to steal fire from a greedy old man.

McLeod, Elaine. (2002) *Lessons from Mother Earth* (Colleen Wood, Illus.) Toronto: Groundwood Books / House of Anansi Press

Tess has visited her grandmother many times without really being aware of the garden. But today when they step out the door, Tess learns that all of nature can be a garden. And if you take care of the plants that are growing, if you learn about them - understanding when they flower, when they give fruit, and when to leave them alone - you will always find something to nourish you.

At the end of the day, Tess is grateful to Mother Earth for having such a lovely garden, and she is thankful for having such a wise grandma.

Elaine McLeod's poetic text and Colleen Wood's gentle watercolors combine to make *Lessons from Mother Earth* a celebration of nature and life.

Pielle, Sue with Cameron, Anne (1998). *T'aal The One Who Takes Bad Children*. Madeira Park: Harbour Publishing.

A young brother and sister in the village of Sliammon must go out after dark to fetch their grandmother, and even though they are good children, they are caught by The One Who Takes Bad Children. It is up to the brother and sister to free themselves and all the other children by doing what they have been taught: stay calm, pay attention, and use everything you can find around you.

Spalding, Andrea (2002). *Solomon's Tree* (Janet Wilson, Illus.). Victoria: Orca Books Publishers.

Solomon has a special relationship with the big old maple outside his house. He knows the tree in all seasons and all weathers. When a terrible storm tears it up by the roots, Solomon is devastated. But through the healing process of making a mask from part of the tree with his uncle, he learns that the cycle of life continues and so does the friendship between himself and the tree.

Suzuki, David & Ellis, Sarah (2003). *Salmon Forest* (Sheena Lott, Illus.). Vancouver: Greystone Books.

One fall day, Kate goes with her father to a river in the Pacific rain forest, which Kate's dad calls the salmon forest. Together they watch the sockeye salmon returning to the river to spawn and along the way they run into a Native boy named Brett and his family fishing at a pool in the river. They watch as Brett's mother and sister clean the salmon that Brett and his dad have caught and find out the many ways the family prepares salmon. Kate discovers how the forest and the salmon need each other and why the forest is called the salmon forest.

Wheeler, Jordan (2009). *Just a Walk* (Christopher Auchter, Illus.) Penticton: Theytus Books Ltd.

In *Just a Walk*, a young boy named Chuck goes for a simple walk that turns into a day of crazy adventure. Chuck encounters animals, fish and birds that lead him on a wild journey through their various habitats. Jordan Wheeler's whimsical rhyming will capture the young readers attention and Chuck's hilarious predicaments will keep all ages laughing for more.

West Coast Books

Adams, D. (1950). *Potlatch* (A. Erlandson, Illus.). Vancouver: UBC.

Leslie, a young Haida girl, prepares for, describes, and participates in a contemporary potlatch given by her uncle.

Barber-Starkey (2000). *Jason's New Dugout Canoe* (Paul Montpellier, Illus.). Madeira Park: Harbour Publishing.

The long-awaited sequel to BC children's classic *Jason and the Sea Otter*.

This delightful story of a Nuu-chah-nulth boy explores First Nations traditions and values through

the making of a canoe. Jason's first canoe is crushed during a storm, and he must replace it. Through Uncle Silas, he learns the traditional methods of canoe building - plus scores of stories and legends about his heritage. In an entertaining way, *Jason's New Dugout Canoe* also teaches the important lesson of patience, plus respect and reverence for nature and all its creatures.

Carlson, Keith Thor (1998). *I am Sto:lo! Katherine explores her heritage* (Rachel Nicol-Smith, Illus.). Chilliwack: Sto:lo Heritage Trust.

Join Katherine, a young Stó:lo girl, as she explores her Aboriginal heritage through the teachings of her Elders and family. Discover the meaning of cultural traditions, and share Katherine's pride as she learns the importance of her people's past.

Challenger, Robert James (1999). *Raven's Call and More Northwest Coast Stories*. Surrey: Heritage House Publishing Company Ltd.

Robert James Challenger uses the form of parables to teach children important values. The observations of Grandmother and other family members interpret the actions of nature's creatures in a variety of circumstances. His simple, direct stories reflect a philosophy widely embraced—respect for our environment and understanding of all creeds, races and generations.

Enrico, John (1984). *The Man who Became an Eagle* (Getsgah, Illus.). Vancouver: Pacific Educational Press.

Retold from the original Haida legend, this title tells the story of Kun duus, a young Haida, and the adventures he takes part in.

James, Elizabeth (2008). *The Women Who Married a Bear* (Atanas, Illus.). Vancouver: Simply Read Books Ltd.

In this retelling of a West Coast First Nations' myth, a young woman tells her friends that bears are ugly, filthy, dumb animals. The Chief of the Bear People wants to punish her, but his nephew asks for her as his wife. From Mouse Woman she learns that bears can transform into humans and then into bears again. Her bear husband is kind to her, and the seasons pass swiftly. When her brothers hunt for her, her husband takes her up into the snow-covered mountains where she gives birth to twins with human faces and bear cub bodies. Rather than harming her brothers when they come to the mountains, her husband allows himself to be killed, asking only that the young woman sing his death song and teach her people to respect the bears. Unhappy among her own people, she is finally able to transform herself and her children into bears and return to the wilderness.

Joe, Donna (2003). *Ch'askin A Legend of the Xechelt People* (James Jeffries, Illus.). Roberts Creek: Nightwood Editions.

Ch'askin is the great thunderbird whose appearance heralds rumbling thunder, a darkening sky and flashes of lightning -- as well as good luck for the people of the Sechelt Nation. This compelling book recounts how this enormous and awe-inspiring bird -- who looks like a golden eagle except much, much larger -- aided and protected the members of the Sechelt villages for many years in many ways. From helping Chief Spelmu'lh, the father of the Sechelt Nation, build both the first longhouse and the many villages of his people, to delivering goats and grizzly bears for the hungry people to eat and creating islands from pebbles for the tired Sechelt hunters to rest,

the story of Ch'askin is a story of protection, friendship and respect for fellow living beings.

Johnson, P. (2004). *The Lost Island* (Atanas, Illus.). Vancouver: Simply Read Books Ltd.

The lost island legend tells of a mighty medicine man who experienced dreams and visions foretelling the arrival of “Pale-faces” on the Pacific coast. Before he died, the The lost island legend tells of a mighty medicine man who experienced dreams and visions foretelling the arrival of “Pale-faces” on the Pacific coast. Before he died, the medicine man prayed for the preservation of his strength, courage, and fearlessness to help his people “endure the white man’s rule.”

Owen Lewis, P. (1997). *Frog Girl*. Vancouver: Whitecap Books.

Frogs have been stolen, an earthquake rumbles, a village is in peril. To restore calm to her land, a girl must delve beneath the surface of a lake, deep into a spirit world. What she finds will thrill readers and introduce them to a classic hero's journey.

Owen Lewis, Paul (1997). *Storm Boy*. Vancouver: Whitecap Books.

In the storm-tossed seas along the rugged Northwest Coast, an Indian boy is thrown from his canoe into a great mystery. Washed ashore before an unfamiliar village, the boy finds his arrival has been eagerly awaited by the strange and giant "people" there. Just who are these beings? And what do they intend for their guest? What follows both answers-and deepens the mystery.

Reid-Stevens, A. (2010). *The Canoe He Called Loo Taas* (M. Nicoll Yahgulanaas, Illus.). Vancouver: Benjamin Brown Books Ltd.

In this gorgeous little book, Reid-Stevens’ (Bill Reid’s daughter from his first marriage) poem describes the creation of the canoe called Loo Taas and how it was designed by her father, created by the Haida community and what it means to them as well as to Canada.

Smith, Jane (2004). *Returning The Feather Five Gitksan Stories*. Smithers: Creekstone Press Ltd.

The title of this collection of five Gitksan stories was chosen to thank and pay tribute to the Gitksan storytellers of the past, some of whom were the author’s mentors and teachers as she was growing up and learning the art of storytelling. In *Returning the Feathers*, Smith retells four stories: the origin of the Gitksan people; how the blue jay and the mosquito came to live in northwestern BC; and the time when the porcupine first discharged its quills. She also tells an original story, inspired by an egret’s appearance at her smokehouse. These stories serve to connect Smith to her ancestors, and give her readers a taste of the rich cultural heritage of the Gitksan people.

Spalding, Andrea & Scow, Alfred (2006). *Secret of the Dance* (Darlene Gait, Illus.). Victoria: Orca Book Publishers.

In 1935, a nine-year-old boy's family held a forbidden Potlatch in faraway Kingcome Inlet. Watl'kina slipped from his bed to bear witness. In the Big House masked figures danced by firelight to the beat of the drum. And there, he saw a figure he knew. Aboriginal elder Alfred

Scow and award-winning author Andrea Spalding collaborate to tell the story, to tell the secret of the dance.

White, Ellen (1997). *Kwulasulwut II More Stories from the Coast Salish*. (Bill Cohen, Illus.). Penticton: Theytus Books Ltd.

This is Ellen White's sequel to *Kwulasulwut: Stories from the Coast Salish*. The new volume features four more freshly written and translated English versions of traditional Salish legends adapted for children. from his grandmother and discovered his own wisdom in dealing with the changes in his life.

Wordless Books

Gulierrez, E. (2005). *Picturescape*. Simply Read Books.

The story in pictures of a young boy's trip to an art museum and the subsequent flights of imagination which transport him across Canada. Images in the book are based on the works of well-known Canadian artists.

Residential School Stories

Campbell, Nicola (2005). *Shi-shi-etko* (Kim LaFave, Illus.). Toronto: Groundwood Books.

Grade 2-6—This is a moving story set in Canada about the practice of removing Native children from their villages and sending them to residential schools to learn the English language and culture. An introduction explains that governments believed Native people were ignorant and made laws to educate their children. Shi-shi-etko counts down her last four days before going away. She tries to memorize everything about her home—tall grass swaying to the rhythm of the breeze, determined mosquitoes, working bumblebees. There is a family party to say good-bye. Her father takes her out in a canoe and implores her to remember the trees, the water, and the mountains, and her grandmother gives her a small bag made of deer hide in which to keep her memories. The vivid, digital illustrations rely on a red palette, evoking not only the land but also the sorrow of the situation and the hope upon which the story ultimately ends. This contemplative narrative will help children see how Native people have been treated in both Canada and the United States.

Campbell, Nicola (2008). *Shi-shi's Canoe* (Kim LaFave, Illus.). Toronto: Groundwood Books.

Shin-chi's Canoe is the haunting and beautifully written story of two children's experience at residential school. Shi-shi-etko is about to return for her second year, but this time she is not alone – her six-year-old brother, Shin-chi, is going too. As they begin their journey in the back of a cattle truck, Shi-shi-etko takes it upon herself to tell her little brother all the things he must remember – the trees, the mountains, the rivers and the tug of the salmon when he and his dad pull in the fishing nets. Shin-chi knows he won't see his family again until the sockeye salmon return in the summertime.