

At the Margins of Mainstream? East-Asian-Canadian Fiction for Children and Young Adults

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Résumé : Si l'étude des œuvres proposant des personnages marginaux ou minoritaires permet de mieux répertorier et définir les caractéristiques des récits de facture et d'orientation plus traditionnelles, il n'en reste pas moins vrai que l'accès à ces œuvres reste souvent difficile. Les auteures nous proposent ici une bibliographie de 117 ouvrages de langue anglaise pour la jeunesse, soit 37 contes, 37 albums et 43 romans, qui présentent des personnages ou des thèmes d'origine ou de consonance asiatique, composés ou illustrés par des Canadiens.

Summary: While texts featuring "non-mainstream" characters and/or cultures can provide a useful body of work in which to explore the characteristics of "mainstream" Canadian children's literature, gaining access to these materials can be difficult. To facilitate the study of this literature, the authors have developed an annotated bibliography of 117 texts of English-language children's fiction (37 folktales, 37 picture books, and 43 novels) featuring East-Asian themes or significant characters and written and/or illustrated by Canadians.

By studying a small group of Canadian children's novels, Perry Nodelman and Mavis Reimer's undergraduate students developed a provisional list of characteristics of "mainstream" Canadian children's literature. We believe that stories featuring visible minority and/or immigrant protagonists could be particularly rich environments for further understanding of the characteristics of Canadian children's literature. Texts including non-"mainstream" characters and/or cultures provide a useful body of work in which to explore the boundaries between "mainstream" and "marginal." Unfortunately, such works are difficult to identify. For instance, *Canadian Children's Literature* has not published a comprehensive bibliography of a specific ethno-cultural group since Elspeth Ross's 1991

bibliography of children's books on contemporary North American Indian/Native/Métis life.

To date, Canadian children's works featuring Asian characters have never been brought together in a comprehensive way. In 1990, Diane Shklanka observed that "Books in which the central characters are of Chinese or Japanese origin are so uncommon . . . that any examples are lavishly praised and promoted, often before being critically evaluated" (81). Since that time, however, Nodelman and Reimer have observed an emergence and growing prominence of works by writers of colour: a growing number of texts "about children of a variety of backgrounds have appeared, and an increasingly popular educational focus on multicultural diversity has introduced more and more children to them" (*The Pleasures of Children's Literature* 171). Since the writing of Shklanka's article, in fact, a large number of Canadian children's books have been published that feature East-Asian or Asian-Canadian themes or characters or that retell or reinterpret traditional East-Asian folktales for a Canadian audience. In addition, *Canadian Children's Literature* has published interviews with Asian-Canadian authors such as Paul Yee (Davis) and Joy Kogawa (Donohue), critical articles on books featuring Asian-Canadian characters and themes (for example, Chen and Parungao; Greenlaw, "Heterogeneous Representation"), and reviews of Asian-Canadian children's books (for example, Carson; Greenlaw, "Chinese Canadian"; Jia; Lim; Walker).

Gaining access to children's works with Asian-Canadian themes and characters remains problematic, however, because few published bibliographies include them. The most comprehensive bibliographies have been published by the Canadian Children's Book Centre (*Reading Opens Doors*, produced as part of the 1997 Book Week kit featuring a multicultural theme that varies from year to year) and by the British Columbia Teacher-Librarians' Association (Parungao; Strong). Generally, bibliographies of Asian and/or ethnic literature often fail to include fictional works for children and young adults (for example, Anderson; Miska), and bibliographies focusing on Asian themes in children's books often include Asian-Canadian works indiscriminately with Asian-American works (for example, Miller-Lachmann). Furthermore, the country of origin is rarely identified, and Chinese-, Japanese-, Vietnamese-, and Korean-Canadian characters and themes are often grouped under a single subject heading.

A bibliography bringing together Asian-Canadian children's works can serve as a resource for researchers and teachers wishing to add to the ongoing discussion and refinement of the list of characteristics of mainstream Canadian fiction for children. It is fitting that this work was begun as a student project: Grace Ko developed a preliminary annotated bibliography of Asian-Canadian children's fiction as an assignment in Pam McKenzie's Canadiana course in the Master of Library and Information Science programme at the University of Western Ontario. We have revised

and expanded the preliminary bibliography to include 117 English-language children's fictional works — 37 folktales, 37 picture books, and 43 fictional stories (considering the *Screech Owl* series [104] as a single title) — featuring East-Asian (Chinese, Japanese, Korean, Vietnamese) themes or significant characters and written and/or illustrated by Canadians.

This subject bibliography pulls together works not well served by subject access in libraries and not widely available in published bibliographic resources. It should be useful for several groups of users who are interested in locating such works. It will help readers identify and select sources featuring East-Asian Canadian fictional works for children and young adults; assist librarians in increasing the diversity of the materials in their collections; guide educators toward locating materials that meet the multicultural needs and interests of their classrooms, thus helping educators and librarians build sensitivity toward, appreciation of, and understanding of individual experiences among children and young adults (Agosto 38; Bainbridge, Pantaleo, and Ellis 183); and, finally, provide scholars and educators with a body of literature in which to explore the implications of Nodelman and Reimer's list of characteristics of "mainstream" Canadian children's novels and other questions about the distinctive qualities of Canadian children's literature.

Scope

This bibliography includes fictional English-language works written for children and featuring principal or significant secondary characters of East-Asian (Chinese, Japanese, Korean, or Vietnamese) heritage or origin. Both Asian and Canadian settings are included. All authors and/or illustrators are Canadian-born (thus, including American resident Eleanor Coerr) and/or must have been residents of Canada for a substantial period. A number of important inclusions and exclusions should be noted. Not all authors and illustrators represented here are of East-Asian heritage. Writers' ability to speak authentically about a cultural group of which they are not themselves members is an issue of longstanding debate (Miller-Lachmann). On the one hand, critics have asserted that authors outside a minority group possess a weak grasp of the group's language, emotions, thoughts, concerns, and past experiences and therefore cannot accurately and convincingly write about that group. Margaret A. Chang cautions that western-authored stories set in China may use "overformal dialogue in whimsical situations," creating not an authentic Asian setting but "a western fantasyland created to make a philosophical point. At the beginning of the twenty-first century, we are still more comfortable with our own version" of China than with an authentic version (712). She refers to the western version of China as "Cathay" (after Marco Polo's name for northern China): "You know you're in Cathay when men wear queues, whatever the time or

place depicted in the story . . . when oversized flowers and plants flourish all around you, and exotic or fantastic animals fill the landscape . . . when western values are deliberately turned upside down" (713-14).

Critics holding this view assert that writers from outside of a cultural group are committing what many scholars term "cultural appropriation" or "voice appropriation," which Nodelman and Reimer define as "the act of claiming or appropriating the right to give voice to what it means or feels like to belong to a particular group" (*The Pleasures of Children's Literature* 175). The opposing view holds that an author's membership in a group does not necessarily guarantee an authentic perspective. For example, as Nodelman and Reimer further point out, certain minority writers insist on presenting only positive images of their cultural group, failing to represent the range of experiences of group members (174).

In light of these conflicting debates, we have included authors and illustrators of both western and Asian origin in this bibliography. Of the 37 folktales included here, approximately 40 percent were written or co-written by East-Asian authors, the rest by non-East-Asian authors. Of the 80 contemporary fictional works, almost three-quarters were written by authors outside the East-Asian group, confirming Nodelman and Reimer's observation that "most mainstream children's literature in North America has been written by whites of European descent" (*The Pleasures of Children's Literature* 170).

Some works included in this bibliography have been charged with superficiality, inauthenticity, and stereotyping (see, for example, those mentioned by Shklanka). For the sake of comprehensiveness, inclusion criteria are broad, permitting these works to be evaluated along with those receiving more positive reviews. Perhaps this bibliography will serve as a basis with which scholars may evaluate the degree of authenticity and voice/cultural appropriation in these works.

Several works related to the themes of this bibliography have been excluded: Canadian literary works featuring the childhood and adolescent years of Asian-Canadian protagonists but written and published for adults (for example, Choy; Goto; Lai; Lee; Shikatani; Wah; Watada), collections of multicultural folktales in which fewer than 50 percent of the tales originate from East Asia (for example, Andrews; Spalding; Yashinsky), autobiographies and non-fiction works (for example, Yee, *Struggle and Hope*; Zhang; Zhang and Zhang), otherwise relevant works written by non-Canadians (for example, Garrigue, about the internment of Japanese Canadians during the Second World War), works by Canadians about the experience of Asian immigrant children living outside of Canada (for example, Coerr), works mentioning the living conditions of Asian Canadians but not containing a major character of Asian origin (for example, Lawson), and works not listed in the National Library of Canada's *Forthcoming Books* before February 2003 (for example, David Bouchard and Zhong-Yang Huang's *Made*

in *China: The Great Canadian Pacific Railroad*, mentioned on Bouchard's website as forthcoming in spring 2004).

Titles in this bibliography were selected according to the following criteria: they must have been nominated for an award or have appeared and/or been recommended in reputable and recognized sources, including reviews in *Canadian Children's Literature*, *Quill & Quire*, or *CM: Canadian Review of Materials*, bibliographies, manuals, guides, and finding aids; must feature East Asian characters; be written and/or illustrated by Canadians.

But is It "Mainstream"?

In examining these works, we identified several themes that seemed to parallel, challenge, or expand on the provisional list of characteristics identified by Nodelman and Reimer and their students. Given that we are not literary critics, this is by no means a comprehensive analysis but rather an indication of the characteristics that most stood out to us as we reviewed each title for inclusion. With one exception, the following observations apply to fiction and picture books and not to folktales, which seemed to us to contain more traditional folk elements than distinctly Canadian characteristics.

Confronting Injustice

In several works, the protagonists learn or acknowledge something that forces them to face a truth and move past innocence or ignorance (Nodelman and Reimer, "Teaching Canadian Children's Literature" 33); this awareness is often of the presence of different forms of injustice, including racial injustice and gender inequality. Protagonists living through significant historical events become aware of the hardships experienced by particular ethnic groups: for example, the mistreatment of Chinese immigrants at the turn of the 20th century, particularly in the construction of transcontinental Canadian railways (Paul Yee's *Ghost Train* [49], Julie Lawson's *White Jade Tiger* [67] and *Across the James Bay Bridge* [66]) and the internment of Japanese Canadians during the Second World War (Joy Kogawa's *Naomi's Road* [103], Maxine Trottier's *Flags* [94], Eric Walters's *War of Eagles* [109] and *Caged Eagles* [108]). Asian cultures also serve as a backdrop against which women's inequality is highlighted. Examples depicting strong women challenging cultural norms include Ting-Xing Ye's *White Lily* (75), in which the protagonist defies the painful tradition of foot binding, and Paul Yee's *Roses Sing on New Snow: A Delicious Tale* (51), in which Maylin speaks against the governor to defend her creation. Also, in the final story of Yee's *Teach Me to Fly, Skyfighter!* (79), the female characters (both Asian-Canadian and Anglo-Canadian) struggle to achieve legitimacy as soccer players among their male friends in Canada.

“Outsider” Protagonists

In the books we examined, we found several examples of protagonists perceiving themselves as outsiders, at odds with others and surroundings (Nodelman and Reimer, “Teaching Canadian Children’s Literature” 33). In some cases, ethnicity is the characteristic distinguishing the protagonist from mainstream Canadian society, and acceptance of Asian language, culture, and heritage serves to decrease the protagonists’ discomfort about their differences. In other cases, a non-Asian protagonist experiences a feeling of being “different,” and friendship with an Asian-Canadian character helps the protagonist to negotiate a new and more inclusive definition of “normal.” For instance, Ellen Schwartz’s *Starshine!* (72) is about an Anglo-Canadian girl burdened with hippie parents. Hot Dog Day at school is difficult for the vegetarian: “if you don’t eat [hot dogs] they think you’re un-Canadian or an animal hater or something” (12). Befriending Julie Wong, a Chinese-Canadian and fellow tofu eater, *Starshine* finds companionship and a sense of belonging.

Teach Me to Fly, Skyfighter! includes four stories about a group of friends: a lower-middle-class Anglo-Canadian girl, two Asian immigrant boys, and a second-generation Asian-Canadian girl, all of whom struggle with what it means to belong and succeed in Canada. Two pairs of novels (Brian Doyle’s *Spud Sweetgrass* novels [62, 63] and Eric Walters’s *Eagles* books [108, 109]) feature friendships between First Nations and Asian-Canadian characters.

In William Bell’s *Absolutely Invincible* (55), first published as *The Cripples’ Club*, four disabled friends unite to form the Cripples’ Club to battle the school gang. In Bell’s *Forbidden City* (56), a young Anglo-Canadian man feels like an outsider at home after witnessing the horrors of the Tian An Men Square uprising. Alex feels “messed up and alienated and alone” after his return home (n.pag.) and wonders if he will ever fit in again.

Home and Away

In many texts, the feeling of “difference” is related to physical displacement and readjustment to a new home and possibly to a new identity. The plots sometimes involve a move from an old home (perhaps only recollected) to a new one. Whether the protagonist has moved from East Asia to Canada or to a new home within Canada, we found that these texts explore the meaning of home throughout the process of making or finding “home” in a new geographical location and, in many cases, reconciling and balancing two different cultures.

A number of works address the struggles — loneliness, alienation, language barriers, culture shock, and racism — experienced by characters who have immigrated from East Asia to Canada (Alan Fujiwara’s *Baachan!*

Geechan! Arigato [100], Constance Horne's *The Tenth Pupil* [102], and works by Paul Yee, a master of this genre, including *The Curses of Third Uncle* [78], *Dead Man's Gold* [48], and *Tales from Gold Mountain* [52]). Establishing their roots in Canada physically, emotionally, and mentally is often a challenge to those protagonists who, at least initially, consider themselves very different from those who have already secured their roots in this country.

We identified three specific variations of the home/away/home plot pattern which in many ways parallel those described by Nodelman and Reimer ("Teaching Canadian Children's Literature" 34). In the first, the protagonist has come to a new home but seeks to hold onto the old one by reinforcing ties with friends and family from the old home, whether an adult Asian friend in another neighbourhood (Laura Langston's *No Such Thing as Far Away* [35]) or a beloved grandfather on another continent (Ting-Xing Ye's *Share the Sky* [45]).

In the second case, which parallels the "away becomes home" variation (Nodelman and Reimer, "Teaching Canadian Children's Literature" 34), the protagonist begins to develop ties and to find a place for himself or herself in the new home (Adele Wiseman's *Kenji and the Cricket* [96], Karmel Schreyer's *Naomi: The Strawberry Blonde of Pippu Town* [107]). There are several examples of Asian children developing ties in Canada (Madeleine Thein's *The Chinese Violin* [42], Jane Buttery's *Mei Ling Discovers Jack Miner* [60], Shelley Tanaka's *Michi's New Year* [93], Jean Sanguine's *A Turtle Called Friendly* [40], Yee's *The Boy in the Attic* [47]). In addition, we were surprised to find a number of stories in which Anglo-Canadian or other minority protagonists came to accept a new home through the friendship of an important Asian-Canadian character, often an adult (for example, Andrea Spalding's *Me and Mr. Mah* [41], Sarah Ellis's *Next-Door Neighbours* [64], Troon Harrison's *Courage to Fly* [29]).

The third variation involves protagonists who feel that they belong to the "new" home and find themselves facing conflict over expectations that they will hold onto elements of the old home (language, culture). In these cases the conflict between old and new homes is played out both as a conflict within the identity of the young protagonist and as a conflict between the immigrant parents and the Canadian child. We identified this theme in one folktale, Jirina Marton's *Lady Kaguya's Secret* (84), in which a young woman comes to discover that she is the daughter of the moon and not of the human parents who have raised her. She must choose between the earthly world that she knows and loves and the heavenly world that is both her birthright and her duty.

Many second- and later-generation protagonists struggle to reconcile the Canadian and Asian elements of their identities. This theme is much more prominent in novels for young adults than in works for younger children. In Paul Yee's *Breakaway* (77), Kwok, a Canadian-born Chinese boy, does not feel that he belongs to the Chinese community but battles to iden-

tify himself as Canadian, even though no one else sees him this way:

“Could you call me Clark, sir?” Kwok looked earnestly across the desk.

Major Gale arched an eyebrow. “What’s this? A new name?”

“It’s like this, sir.” Words raced out of Kwok’s mouth. “I’m a Canadian. I was born here. I speak English. I’m not really Chinese. So I should have a Canadian name.”

The principal shook his head and leaned back. “You’re Chinese as soon as someone sees you. . . .”

. . . Kwok shrugged and kicked at his own foot. “Well, I thought with an English first name, they might think I was more Canadian than Chinese. . . .” (50)

Sharon, in Paul Yee’s *Teach Me to Fly, Skyfighter!*, likewise struggles to accept her bicultural identity. Although her appearance is Chinese, she “does not feel Chinese inside” and considers “her Chinese self, the part of her that was the child of Chinese parents . . . far away — too remote to mean anything” (14).

Supportive Adult in Addition to Peers

In many cases, child protagonists are guided through the maturation process by Asian-Canadian elders. Friendship with the elder frequently includes a sharing of traditional lore and skills: for example, Chinese painting and calligraphy (Adelle Larouche’s *Binky and the Bamboo Brush* [36]), kite flying (Yee’s *Teach Me to Fly, Skyfighter!*), shadow puppetry (Ellis’s *Next-Door Neighbours*), traditional dance or exercise (Ian Wallace’s *Chin Chiang and the Dragon’s Dance* [44], Harrison’s *Courage to Fly*), gardening (Trottier’s *Flags*), and flower arranging (Rui Umezawa’s *Aiko’s Flowers* [95]). For Anglo-Canadian children, the Asian elder serves as a supportive friend (Spalding’s *Me and Mr. Mah*, Ellis’s *Next-Door Neighbours*, Langston’s *No Such Thing as Far Away*) and/or as a cultural interpreter who introduces the protagonist to the reality of racial injustice (Ellis’s *Next-Door Neighbours*, Trottier’s *Flags*, Lawson’s *Across the James Bay Bridge*).

For immigrant children and for descendants of immigrants, the wise elder provides the catalyst for the protagonist’s integration of the Canadian and Asian parts of her or his identity. After developing proficiency in traditional skills under the guidance of the elder, the protagonist accepts his or her Asian heritage and the conflict between parent and child is resolved. Although male and female child protagonists are equitably represented, the large majority of elder supporting characters are male and are frequently associated with gardens. Stories featuring female elders include Wallace’s *Chin-Chiang and the Dragon’s Dance*, Umezawa’s *Aiko’s Flowers*, and Walters’s linked novels *War of Eagles* and *Caged Eagles*, in which the First Nations and Japanese-Canadian protagonists enjoy close and respect-

ful relationships with their own and one another's grandmothers.

Nodelman and Reimer found that characteristics defining Canadian works could, "to an astonishing degree," be applied to "mainstream" novels ("Teaching Canadian Children's Literature" 23). But what about works featuring non-mainstream themes or characters? Those featuring East-Asian characters and themes, at least, can be seen to exhibit variations on some important "mainstream" characteristics, even as they explore what it means to be "mainstream" in Canada. We hope that this bibliography will provide a springboard for further consideration of the ways in which these works are or are not uniquely Canadian.

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East-Asian-Canadian Fictional Titles for Children and Young Adults: A Bibliography

- P Asian or Asian-Canadian protagonist (may also include supporting characters)
- S Significant Asian or Asian-Canadian supporting character(s)
- C Canadian setting
- A Asian setting

Resources for Asian-Canadian Children's Books

- Asian Canadian Multimedia. *Asian Canadian Publications*. 16 June 2003 <<http://www.asian.ca/books/booklist.htm>>.
- Canadian Children's Books on Peace and Conflict Resolution: A Resource Guide*. Toronto: Canadian Children's Books Centre, 1989.
- Egoff, Sheila, and Judith Saltman. *The New Republic of Childhood: A Critical Guide to Canadian Children's Literature in English*. Toronto: Oxford UP, 1990.
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Collections of Multicultural Folktales with a Majority of Asian Tales

1. **Baker, Barrie.** *The Village of a Hundred Smiles and Other Stories*. Illus. **Stephane Jorisch**. Toronto: **Annick**, 1998. **Ages 5-9.** P, A. Baker's stories paint the life in a small Asian village and capture family relationships as well as the joys of community life.
2. **Wakan, Naomi.** *Telling Tales on the Rim*. Illus. **Naomi Wakan**. Vancouver: **Pacific-Rim**, 1995. **Ages 8-12.** P, A. Wakan's wide-ranging collection includes a range of tales from Pacific Rim countries (including China, Japan, and Korea).

Chinese: Folktales, Myths, and Legends

3. **Bailey, Lydia.** *Mei Ming and the Dragon's Daughter: A Chinese Folktale.* Illus. **Martin Springett.** **Richmond Hill: North Winds, 1990.** Ages 5-11. **P, A.** A dragon stops the flow of a river until Mei Ming lulls him to sleep with her sweet singing so that the inhabitants of her drought-stricken village can reclaim the water.
4. **Bedard, Michael.** *The Nightingale.* Illus. **Regolo Ricci.** **Toronto: Oxford UP, 1991.** Ages 5-10. **P, A.** A retelling of Hans Christian Andersen's tale of a Chinese emperor who captures and cages a nightingale and then passes it over in favour of a jewel-encrusted mechanical bird.
5. **Bell, William.** *River my Friend.* Illus. **Ken Campbell.** **Victoria, BC: Orca, 1996.** Ages 5-10. **P, A.** Gang-Gang believes that he sees silver coins in the river. After realizing his mistake, he discovers another way that the river can provide his family with a living.
6. **Bouchard, David.** *Buddha in the Garden.* Illus. **Zhong-Yang Huang.** **Vancouver: Raincoast, 2001.** Ages 6+. **P, A.** A small boy is adopted by the monks of a Buddhist temple where he is left. The monks explore the world searching for enlightenment while the boy discovers the true nature of enlightenment.
7. **Bouchard, David.** *The Dragon New Year: A Chinese Legend.* Illus. **Zhong-Yang Huang.** **Vancouver: Raincoast, 1999.** Ages 8-10. **P, A.** A young fisherman sacrifices his life so that his village will no longer be terrorized by a dragon at the New Year.
8. **Bouchard, David.** *The Great Race: A Chinese Zodiac.* Illus. **Zhong-Yang Huang.** **Vancouver: Raincoast, 1997.** Ages 6+. **A.** Bouchard explains the order of the Chinese horoscope: several creatures, including the ox, rat, horse, and dragon, race against one another to reach the Jade City first, and the fastest or craftiest may not win.
9. **Bouchard, David.** *The Mermaid's Muse: The Legend of the Dragon Boats.* Illus. **Zhong-Yang Huang.** **Vancouver: Raincoast, 2000.** Ages 6+. **P, A.** A poet and a sea dragon enter into a friendship that leads them to sail away together.
10. **Chan, Arlene.** *The Moon Festival: A Chinese Mid-Autumn Celebration.* Illus. **Nicholas Debon.** **Toronto: Umbrella, 1999.** Ages 6+. **P, A.** Chan weaves different versions of moon legends for this well-known celebration in this collection.
11. **Czernecki, Stefan.** *The Cricket's Cage: A Chinese Folktale.* **New York: Hyperion, 1997.** Ages 6+. **P, A.** This tale explains how a cricket contributed to the design of the four towers protecting Beijing's "Forbidden City."
12. **Day, David.** *The Sleeper.* Illus. **Mark Entwisle.** **Folk Tales from Around the World.** **Toronto: Doubleday Canada, 1990.** Ages 6+. **P, A.** Wu Wing Wong, a very young monk, is always late and has a passion for reading books. Upon the new emperor's decree that every book in China must be delivered to him, Wu sets forth on his journey only to discover that nothing will be the same when he returns.
13. **Ding, Jing Jing.** *The Story of the Three Buddhist Monks: Based on a Traditional Chinese Folk Tale.* Illus. **Nelson Daboud.** **Toronto: Boardwalk, 1996.** Ages 5-8. **P, A.** A retelling of the Chinese folktale in which three monks argue about who will bring water until a crisis forces them to cooperate. See Ting-Xing Ye's *Three Monks, No Water* (25, below) for another version of this story.

14. **Downie, Mary Alice, and Mann Hwa Huang-Hsu.** *The Buffalo Boy and the Weaver Girl. Silhouette Folktales.* Illus. Jillian Hulme Gilliland. Kingston, ON: Quarry, 1989. Ages 6+. P, A. A young man who has married a fairy goes to live in the sun to be near his wife who dwells in the moon.
15. **Granfield, Linda.** *The Legend of the Panda.* Illus. Song Nan Zhang. Toronto: Tundra, 1998. Ages 8-11. P, A. Dolma, a young shepherdess, loses her life while saving a white panda cub from a snow leopard. In their grief, pandas and villagers smear themselves with ashes; the ashes stain the pandas' white fur.
16. **Kong, Shiu L., and Elizabeth K. Wong.** *Fables and Legends from Ancient China.* Illus. Michele Nidenoff and Wong Ying. Toronto: Kensington Educational, 1985. Ages 6+. P, A. These fables and legends offer readers a taste of the wit, wisdom, and imagination that have enchanted the Chinese for centuries.
17. **Kong, Shiu L., and Elizabeth K. Wong.** *The Magic Pears.* Illus. Wong Ying. Toronto: Kensington Educational, 1986. Ages 6+. P, A. These classic stories reflect the lives and values of the Chinese people and a philosophy that reveals the harmony and interrelatedness of heaven and earth.
18. **Kwan, Michael David.** *The Chinese Storyteller's Book: Supernatural Tales.* Boston: Tuttle, 2002. Ages 8+. P, A. These nine tales tell what happens when the worlds of Earth and the supernatural collide.
19. **Lawson, Julie.** *The Dragon's Pearl.* Illus. Paul Morin. Toronto: Oxford UP, 1992. Ages 5-8. P, A. Despite many hardships, Xiao Sheng maintains hope that each new day will be less difficult than the day before. His life is changed forever when he finds a magic pearl.
20. **Lawson, Julie.** *Too Many Suns.* Illus. Martin Springett. Toronto: Stoddart, 1996. Ages 5-10. P, A. The sun, an important symbol in Chinese mythology (the essence of the (male) yang, source of all brightness, and symbol of the Emperor), is the focus of this story. Lawson tells of a tale of ten suns who are responsible for lighting the world.
21. **Leaf, Caroline.** *The Fox and the Tiger: A Chinese Parable.* Videocassette. Montreal: National Film Board of Canada, 1986. Ages 9-11. P, A. This parable introduces a fox who uses his wits to escape being caught by a tiger.
22. **Lin, Beijia, and Mark Thurman.** *Who is Queen of the Forest?* Howick, QC: Essay International, 2000. Ages 4-8. P, A. A tigress assumes that her size and strength are sufficient to make her Queen of the Forest until a challenge from a vixen forces her to question her assumption.
23. **Ling, Frieda.** *The Maiden of Wu Long / The Axe and the Sword.* Illus. Joseph Loh. Toronto: Kids Can, 1978. Ages 7-10. P, A. In the first story in this volume, a brave village mason, Li Tai, seeks the aid of the Maiden of Wu Long, the dark Dragon Lady, to save his people from a world of endless winter. In the second story, a young man embarks on a journey to deliver a sword to his father's friend and learns that the advice given by fathers is not always the best.
24. **San Souci, Robert D.** *The Enchanted Tapestry: A Chinese Folktale.* Illus. László Gal. Vancouver: Groundwood, 1987. Ages 5-9. P, A. A family's life changes when the widowed mother weaves a marvellous tapestry that represents everything she dreams of in life.

25. **Ye, Ting-Xing.** *Three Monks, No Water.* Illus. Harvey Chan. Toronto: Annick, 1997. Ages 4-7. P, A. Each of three monks believes that he is not responsible for bringing water to the monastery and therefore all go without it. When a crisis occurs, they learn the lesson of cooperation. See Jing Jing Ding's *The Story of the Three Buddhist Monks* (13, above) for another version of this story.
26. **Zhang, Song Nan.** *The Ballad of Mulan.* Union City, CA: Pan Asian, 1998. Ages 7-10. P, A. Based on a legend. Mulan, a young woman in China, disguises herself as a man and joins the army in the place of her aged father who cannot fight in the war.
27. **Zhang, Song Nan.** *Five Heavenly Emperors.* Illus. Song Nan Zhang. Tundra, 1994. Ages 8+. P, A. An introduction to Chinese mythology which explains the origins of the Chinese alphabet, the ways that people learned to build houses, and more.

Chinese: Picture Books

28. **Bell, William.** *The Golden Risk.* Illus. Don Kilby. Toronto: Doubleday Canada, 1995. Ages 4-10. P, A. Ming-Yue discovers something about the world and reaches a new understanding about herself during a Chinese New Year's celebration.
29. **Harrison, Troon.** *Courage to Fly.* Illus. Zhong-Yang Huang. Calgary: Red Deer, 2002. Ages 4-7. S, C. Meg, an island girl adjusting to a new home in a faraway city, finds friendship with the help of a wounded bird and an old man who does exercises in the park.
30. **Hearn, Emily.** *Good Morning Franny, Good Night Franny.* Toronto: Women's, 1984. Ages 5-7. S, C. Franny befriends Ting, a shy but friendly Chinese child. Ting moves away while Franny is in hospital but uses her newfound English skills to leave a farewell message.
31. **Jennings, Sharon.** *Jeremiah and Mrs. Ming.* Illus. Mireille Levert. Toronto: Annick, 1990. Ages 1-4. S, C. Using various tactics, including books, toys, clothes, and pictures, Mrs. Ming helps Jeremiah fall asleep. (Note: This story is also available as part of the Annick Early Primary Pattern Book Kits [Books About You], which include quality Canadian literature in the Whole Language program for young children.)
32. **Jennings, Sharon.** *Sleep Tight Mrs. Ming.* Illus. Mireille Levert. Toronto: Annick, 1993. Ages 1-4. S, C. Jeremiah presents a problem to Mrs. Ming each time she is about to fall asleep.
33. **Jennings, Sharon.** *When Jeremiah Found Mrs. Ming.* Illus. Mireille Levert. Toronto: Annick, 1992. Ages 1-4. S, C. Having nothing to do, Jeremiah helps Mrs. Ming with her work: sweeping the walk, sorting the laundry, and fixing the car.
34. **Kertes, Joseph.** *The Red Corduroy Shirt.* Illus. Peter Perko. Stoddart Kids, 1998. Ages 5-10. S, C. Jerry, an immigrant from China, and Jake, who has recently come from Hungary, encounter barriers as they become friends.
35. **Langston, Laura.** *No Such Thing as Far Away.* Illus. Robert Amos. Vancouver: Orca, 1994. Ages 5-8. S, C. Michael is upset about leaving Chinatown, the only home he has known. The words of his best friend Grandpa Doc, "There is no such thing as far away when you carry a place with you," help him to adjust.
36. **Larouche, Adelle.** *Binky and the Bamboo Brush.* Toronto: Gage, 1981. Ages 9-13. P, C.

Benjamin Kee (Binky) loves everything about life — his friends, family, and activities — except for Chinese School. When his beloved grandfather gives him a special bamboo brush, Binky comes to appreciate learning Chinese. (Note: This book has been adapted to a videorecording: *The Bamboo Brush*. Dir. Sturla Gunnarsson. Prod. Seaton McLean, Michael MacMillan, and Janice Platt. Canadian Literature vol. 1. Videocassette. Canadian Broadcasting Corporation and Atlantis Films, 1983.)

37. **MacDonald, Hugh.** *Chung Lee Loves Lobsters*. Illus. Johnny Wales. Toronto: Annick, 1992. Ages 4-8. S, C. Bizzer and Wally discover that Mr. Lee, a retired Chinese cook who once had to cook lobsters, now enjoys setting them free.
38. **Morgan, Allen.** *Barnaby and Mr. Ling*. Illus. Franklin Hammond. Toronto: Annick, 1984. Ages 5-8. S, C. Barnaby, an elephant who lives in a circus, dreams of living in the land where other elephants live. Mr. Ling, who sells peanuts, dreams of flying in his own airplane. Together they leave the circus and travel to a park where they dream their dreams together.
39. **Munsch, Robert.** *Where is Gah-Ning?* Illus. Hélène Desputeaux. Toronto: Annick, 1994. Ages 4-7. P, C. Inspired by a letter from the real Gah-Ning, this is a humorous tale of the girl's repeated efforts to travel to Kapuskasing.
40. **Sanguine, Jean.** *A Turtle Called Friendly*. Illus. Bernadette Lau. Oakville, ON: Rubicon, 1997. Ages 5-8. P, C. Ming, a young boy from China, struggles with loneliness before he finds Friendly the turtle and makes friends with the children in his class.
41. **Spalding, Andrea.** *Me and Mr. Mah*. Illus. Janet Wilson. Vancouver: Orca, 1999. Ages 5-9. S, C. After Ian's parents are divorced, he and his mother move to the city to begin a new life. Ian's loneliness is relieved once he becomes friends with his elderly Chinese next-door neighbour Mr. Mah.
42. **Thien, Madeleine.** *The Chinese Violin*. Illus. Joe Chang. Vancouver: Whitecap, 2001. Ages 4-8. P, A/C. Music from her father's violin helps Lin Lin and her family adjust to their new Canadian home. When the violin is stolen, Lin Lin's father buys his daughter a violin of her own, allowing her to communicate with her English-speaking classmates through music. (Note: *The Chinese Violin* was originally produced as a National Film Board animated short film: *The Chinese Violin*. Dir. Joe Chang. Prod. Svend-Erik Eriksen and George Johnson. National Film Board of Canada, 2002.)
43. **Trottier, Maxine.** *The Tiny Kite of Eddie Wing*. Illus. Al Van Mil. Toronto: Stoddart, 1995. Ages 4-8. P, C. Eddie Wing's poverty does not stop him from dreaming of having a kite of his own. At the Festival of Kites, his imaginary kite loses but opens the heart of the judge Old Chan.
44. **Wallace, Ian.** *Chin Chiang and the Dragon's Dance*. Illus. Ian Wallace. Vancouver: Groundwood, 1984. Ages 6-11. P, C. Chin Chiang is apprehensive about performing the Dragon Dance with his grandfather on the first day of the year of the Dragon until he meets an old woman who performed the dance in her youth.
45. **Ye, Ting-Xing.** *Share the Sky*. Illus. Suzanne Langlois. Toronto: Annick, 1999. Ages 4-7. P, A/C. Fei-fei, a lover of kites, accepts the fact that she must leave China to join her parents in North America after she realizes that she and her grandfather share the same sky.
46. **Ye, Ting-Xing.** *Weighing the Elephant*. Illus. Suzanne Langlois. Toronto: Annick, 1998. Ages 4-10. S, A. In ancient China, a greedy Emperor agrees to set a baby elephant free

only if someone can solve his riddle. Surprisingly, seven-year-old Hei-dou may have the answer!

47. **Yee, Paul.** *The Boy in the Attic*. Illus. **Gu Xiong**. Toronto: **Groundwood**, 1998. Ages 5-7. P, C. The loneliness Kai-ming Wong experiences after moving from China to a large North American city is lessened after he meets Benjamin, a ghostly boy who lives in the attic of his house.
48. **Yee, Paul.** *Dead Man's Gold*. Illus. **Harvey Chan**. Toronto: **Groundwood**, 2002. Ages 11+. P, C. A collection of ten ghost stories telling the history of 140 years of Chinese immigration to North America.
49. **Yee, Paul.** *Ghost Train*. Illus. **Harvey Chan**. Vancouver: **Groundwood**, 1996. Ages 8-12. P, C. Choon Yi is taken on a magical journey where she learns the story of her father's death and becomes inspired to paint it.
50. **Yee, Paul.** *The Jade Necklace*. Illus. **Grace Lin**. Vancouver: **Tradewind**, 2002. Ages 7-10. P, A/C. After the death of her father in South China, Yenyee sets out across the Pacific Ocean to be a servant in the New World.
51. **Yee, Paul.** *Roses Sing on New Snow: A Delicious Tale*. Illus. **Harvey Chan**. Toronto: **Groundwood**, 1991. Ages 6-10. P, C. Maylin's father and brothers take credit for the new dish she has prepared for the banquet in honour of the governor of South China. When the deceit is exposed, Maylin is presented to the governor to whom she demonstrates her spirit and wisdom.
52. **Yee, Paul.** *Tales from Gold Mountain: Stories of the Chinese in the New World*. Illus. **Simon Ng**. Vancouver: **Groundwood**, 1989. Ages 8+. A, C. A collection of eight stories on the hardships and toils of Chinese-Canadian immigrants.

Chinese: Fiction

53. **Baird, Allison.** *The Dragon's Egg*. Illus. **Frances Tyrrell**. Richmond Hill, ON: **Scholastic Canada**, 1994. Ages 7-9. P, C. The Chinese stone Ai Lien receives as a birthday gift turns out to be a dragon's egg, which soon hatches. The young dragon teaches Ai Lien much about China and about herself.
54. **Bannatyne-Cugnet, Jo.** *From Far and Wide: A Canadian Citizenship Scrapbook*. Illus. **Song Nan Zhang**. Toronto: **Tundra**, 2000. Ages 7+. P, C. As Xiao Ling Lo and her family prepare for their Canadian citizenship ceremony, she works on a scrapbook to commemorate the day.
55. **Bell, William.** *Absolutely Invincible*. Toronto: **Stoddart**, 1993. Ages 14+. P, C. 15-year-old George Ma is bright and skilled in self-defence but suffers from memory loss after a horrifying escape from South-East Asia. In meeting others with disabilities, George begins to be healed from his pains. (Note: Originally published as *The Cripples' Club*.)
56. **Bell, William.** *Forbidden City: A Novel of Modern China*. Toronto: **Doubleday Canada**, 1990. Ages 14+. S, A. 17-year-old Alex Jackson feels alienated in his own country, Canada, after returning from his eye-opening trip to China during the 1989 student revolution in Tian An Men Square.
57. **Bodger, Joan.** *Clever Lazy*. Illus. **Chum McLeod**. Toronto: **Tundra**, 1997. Ages 8-12. P,

A. In this story set in an unspecified distant past, a baker and her husband long to have a child who would be “clever enough to be lazy, and lazy enough to be clever.” When their wishes are fulfilled, many adventures follow.

58. **Bright, Mary Liz.** *Lambs of Hell's Gate: Chinese Workers and the Building of the CPR.* Gabriola, BC: Pacific Edge, 2001. Ages 9-13. P, C. Mui travels to Canada from China to find her brother who is working on the railway.
59. **Brouillet, Chrystine.** *The Chinese Puzzle.* Trans. Linda Gaboriau. Illus. Nathalie Gagnon. Charlottetown: Ragweed, 1996. Ages 8-10. S, C. What is the link between a tea chest, a letter written in Chinese, a negative, and a stolen painting? With the help of Xiao-Fen, Andrea and Arthur solve the mystery of the Chinese tea chest.
60. **Buttery, Jane.** *Mei Ling Discovers Jack Miner.* Illus. Yolanda Lamouve. Harrow, ON: Truelight, 2000. Ages 10-12. P, C. Mei Ling, a new immigrant to Canada, shares a school project about a Canada goose with a new Canadian school friend. At the end of the project, she becomes happier in her new home.
61. **Day, David.** *The Emperor's Panda.* Illus. Eric Beddows. Toronto: McClelland and Stewart, 1986. Ages 8-10. P, A. Lord Beishung, the Master Panda, helps a poor young shepherd boy named Kung in his quest to rescue his uncle from the evils of wizards, phantoms, and magical beasts.
62. **Doyle, Brian.** *Spud in Winter.* Vancouver: Groundwood, 1995. Ages 10-13. S, C. A sequel to *Spud Sweetgrass* (see 63, below). When Spud witnesses a murder and recognizes an accomplice, he fears for himself and for his friend Connie Pan.
63. **Doyle, Brian.** *Spud Sweetgrass.* Vancouver: Groundwood, 1992. Ages 9-12. S, C. Set in contemporary Ottawa, this book tells of Spud's attempts to solve the problems of the world, including racism, multiculturalism, and pollution.
64. **Ellis, Sarah.** *Next-Door Neighbours.* Vancouver: Groundwood, 1989. Ages 8-12. S, C. Two new friends, an adult Chinese gardener and a Russian immigrant boy, help Peggy adjust to living in a new town.
65. **Kidd, Bruce.** *Who's a Soccer Player?* Illus. Jerrard Smith. Kids of Canada. Toronto: James Lorimer, 1980. Ages 7-9. P, C. Louise, who has recently moved from Hong Kong, and Isabel, a Chinese-Canadian, learn to succeed at soccer despite their demanding coach.
66. **Lawson, Julie.** *Across the James Bay Bridge: Emily.* Our Canadian Girl. Toronto: Penguin, 2000. Ages 8-11. S, C. Emily is part of a wealthy family living in late 19th-century Victoria, BC. When her mistake leads her father to fire their Chinese servant, Emily becomes aware of racism in her community.
67. **Lawson, Julie.** *White Jade Tiger.* Victoria, BC: Beach Holme, 1993. Ages 9-12. S, C. Jasmine Steele travels back in time to Vancouver's Chinatown in the 1880s to search for the white jade tiger, a magic amulet from ancient times.
68. **Lupini, Valerie.** *There Goes the Neighborhood.* Northern Lights Young Novels. Red Deer, AB: Red Deer College, 1995. Ages 8-12. S, C. Ivy is upset when her neighbourhood's trees are destroyed to make room for big new houses for Chinese families. When she befriends one of the new comers, she learns that the issue is not as straightforward as she thought.
69. **Major, Alice.** *The Chinese Mirror.* Toronto: Irwin, 1988. Ages 8-12. S, C. Peter, his twin

sister Jenn, and their friend Stephen Chang embark on an adventure when they discover that an antique Chinese mirror leads to a fantastic land.

70. **Rogers, Linda.** *Molly Brown is Not a Clown.* Illus. **Rick Van Krugel.** **Vancouver: Ronsdale, 1996.** **Ages 9-11.** S, C. Molly Brown, whose single mother works as a clown, desires to lead a "normal life." She and her close Chinese-Canadian friend Troupier seek to locate her father.
71. **Schreyer, Karmel.** *Naomi: A Singing Bird Will Come.* **Winnipeg: Great Plains, 2002.** **Ages 12-15.** S, A. Two years after their return from Japan (see 107, *Naomi: The Strawberry Blonde of Pippu Town*, below), 15-year-old Naomi and her mother are off to spend a year at the Canadian School in Hong Kong.
72. **Schwartz, Ellen.** *Starshine!* **Vancouver: Polestar, 1987.** **Ages 8-12.** S, C. Starshine Bliss Shapiro, the daughter of vegetarian artist parents, hates being different from other kids. When she befriends Julie Wong, a Chinese-Canadian girl, she finds that others too have differences and becomes more accepting of her own.
73. **Whan, Steve.** *Bullets on the Bund.* **Autumn Jade Mystery 1.** **Vancouver: Autumn Jade, 2001.** **Ages 8-14** P, A/C. Autumn Jade, a young Canadian girl adopted from China, explores her Chinese heritage as she seeks to solve the mystery of a jade pendant bought by her adoptive parents while in China.
74. **Whan, Steve.** *The Emperor's Pendant.* **Autumn Jade Mystery 2.** **Vancouver: Autumn Jade, 2002.** **Ages 8-14.** P, C. Autumn's jade pendant has been stolen by a member of the notorious Blue Circle Gang. Autumn, her dog Watson, and her friends pursue the gangsters from Vancouver to Victoria and back again.
75. **Ye, Ting-Xing.** *White Lily.* Illus. **Bernadette Lau.** **Toronto: Doubleday Canada, 2000.** **Ages 8-12.** P, A. Born in the late 19th century in the centre of the Forbidden City where China's last emperor declared women second in importance to the men in her family, White Lily rebels against the traditions of foot binding.
76. **Ye, Ting-Xing, and William Bell.** *Throwaway Daughter.* **Toronto: Doubleday Canada, 2003.** **Ages 10-14.** P, C/A. Grace Dong-mei Parker, a Canadian teenager, is determined to learn about her Chinese ancestry after watching the Tiananmen massacre on television. Supported by her adoptive parents, Grace journeys to China where she studies the culture and searches for her birth mother.
77. **Yee, Paul.** *Breakaway.* **Vancouver: Greenwood, 1994.** **Ages 13+.** P, C. University, 18-year-old Kwoken Wong believes, is his opportunity to break away from the poverty of his heritage.
78. **Yee, Paul.** *The Curses of Third Uncle.* **Adventures in Canadian History.** **Toronto: James Lorimer, 1986.** **Ages 10-14.** P, C. In 1909 British Columbia, Lillian Ho searches for her father who has mysteriously disappeared. Her evil "third uncle" threatens to send her and her family back to China.
79. **Yee, Paul.** *Teach Me to Fly, Skyfighter!* **The Adventure in Canada.** **Toronto: James Lorimer, 1983.** **Ages 9+.** P, C. These four stories touch on various issues linked to growing up as recent immigrants and second-generation Chinese-Canadians in Vancouver.

Japanese: Folktales

80. **Galouchko, Annouchka Gravel.** *Sho and the Demons of the Deep.* Illus. **Annouchka Gravel Galouchko.** Toronto: **Annick, 1995.** Ages 4-7. **P, A.** Sho invents the first kites when she helps the people of her village to confront their bad dreams by drawing them on paper and letting them fly in the sky rather than casting them into the sea where they turn into demons.
81. **Hughes, Monica.** *Little Fingerling.* Illus. **Brenda Clark.** Toronto: **Kids Can, 1989.** Ages 4-8. **P, A.** Issun Boshi, a tiny boy who is no bigger than his father's longest finger and called the Little Fingerling, undertakes a journey during which he falls in love with Plum Blossom, the daughter of a nobleman, and grows to become a samurai warrior. (Note: Naomi Wakan's *Looking into Little Fingerling* [Vancouver: Pacific Rim, 1992] contains information about the text and pictures and suggestions for student activities.)
82. **Konzak, Burt.** *Samurai Spirit: Ancient Action Stories for Modern Life.* Toronto: **Tundra, 2002.** Ages 11+. **S, A.** Ancient stories that inspired samurai warriors are retold for a young adult audience.
83. **Langston, Laura.** *The Magic Ear.* Illus. **Victor Bosson.** Victoria, BC: **Orca, 1995.** Ages 4-8. **P, A.** Hoderi saves an enchanted fish and is rewarded with a conch shell that enables him to understand the language of animals, restore the health of his employer's daughter, and cross class barriers to marry her.
84. **Marton, Jirina.** *Lady Kaguya's Secret: Adapted from an Ancient Japanese Tale.* Illus. **Jirina Morton.** Toronto: **Annick, 1997.** Ages 8-11. **P, A.** Kaguya, the Radiant Princess, grows to become an extraordinary beauty; however, since she is a "lady of the moon," she can never marry a mortal man.
85. **Nakamura, Michiko.** *Gonbei's Magic Kettle.* Illus. **San Murata.** Folktale Library. Toronto: **Kids Can, 1980.** Ages 4-8. **P, A.** Gonbei rescues a magic raccoon from being mistreated by a group of children. In return, the raccoon repays Gonbei by turning itself into a magic kettle from which Gonbei gains a fortune.
86. **Uchida, Yoshiko.** *The Wise Old Woman.* Illus. **Martin Springett.** Toronto: **Maxwell Macmillan Canada, 1994.** Ages 5-8. **P, A.** A lord decrees that those who are over 70 years old must go to the mountains to die because they are no longer useful. A wise old woman who has been hiding rescues the village people when they are in danger, causing the lord to change his decree.

Japanese: Picture Books

87. **Akio, Terumasa.** *Me and Alves: A Japanese Journey.* Illus. **Yukio Oido.** Toronto: **Annick, 1993.** Ages 4-8. **P, A.** Alves, a Brazilian exchange student, tours Japan's northern island and Hokkaido and learns about the daily life by working in the fields, attending village festivals, entering in a sumo wrestling tournament, and attending school there.
88. **Charles, Veronika Martenova.** *The Crane Girl.* Illus. **Veronika Martenova Charles.** Toronto: **Oxford UP, 1992.** Ages 4-7. **P, A.** Yoshiko feels unloved after the birth of a new baby in her family and goes to live with the cranes where she is temporarily transformed into one of them.

89. **Coerr, Eleanor.** *Sadako and the Thousand Paper Cranes: An Illustrated Storybook*. Illus. Ed Young. New York: Putnam, 2002. Ages 6-10. P, A. Sadako, dying of leukemia after the Hiroshima explosion, works to fold a thousand paper cranes in the belief that doing so will make a wish come true. (See 99, below for a longer version of this story.)
90. **Fitz-Gibbon, Sally.** *Patchwork House*. Illus. Dean Griffiths. Victoria, BC: Orca, 1996. Ages 5-9. P, C. A house built by a farmer for himself and his bride grows over generations as different families — Japanese and Finnish — occupy it and love it as their home.
91. **Konzak, Burt.** *Noguchi the Samurai*. Illus. Johnny Wales. Toronto: Lester, 1994. Ages 4-7. P, A. Noguchi, a warrior, terrorizes the passengers on a ferry in ancient Japan. In response, the elderly samurai Michihara uses his wits to defeat the fearsome warrior and to teach him the true meaning of being a samurai.
92. **Langston, Laura.** *The Fox's Kettle*. Victoria, BC: Orca, 1998. Ages 4-8. P, A. Akoya befriends a fox disguised as a samurai who provides a magic black kettle that helps the rice crops in her village grow. While the rice crops flourish, Akoya's circumstances shift.
93. **Tanaka, Shelley.** *Michi's New Year*. Illus. Ron Berg. Northern Lights. Toronto: PMA, 1980. Ages 6-9. P, C. Adjusting to Canada is difficult for a young Japanese girl at the turn of the 20th century until a traditional New Year's ceremony with Japanese friends helps her build a bridge between her old and new life.
94. **Trottier, Maxine.** *Flags*. Illus. Paul Morin. Toronto: Stoddart Kids, 1999. Ages 7+. S, C. While Mary stays with her grandmother on the West Coast, she becomes friends with Mr. Hiroshi, the next-door neighbour. When he is sent to an internment camp, she makes sure that his garden will live on.
95. **Umezawa, Rui.** *Aiko's Flowers*. Illus. Yuji Ando. Toronto: Tundra, 1999. Ages 6+. P, A. Little Aiko dreads the popular art of ikebana, Japanese flower arrangement, until she meets an old woman who teaches her to appreciate the gift of this longstanding tradition.
96. **Wiseman, Adele.** *Kenji and the Cricket*. Illus. Shizuye Takashima. Erin, ON: Porcupine's Quill, 1988. Ages 7-10. P, A. Kenji, a lonely and sad war orphan in Tokyo, wanders the streets of the city searching for someone to love him. Befriending a cricket unexpectedly leads him to a new father and mother.

Japanese: Fiction

97. **Alma, Ann.** *Summer of Changes. Summer 1*. Victoria, BC: Sono Nis, 2001. Ages 8-13. P, C. As 11-year-old Anneke struggles with living with her schizophrenic mother, she leans on her collie Sheera, Japanese friend Ken, and Gram for support.
98. **Coerr, Eleanor.** *Mieko and the Fifth Treasure*. Illus. Cecil H. Uyehara. New York: Putnam, 1993. Ages 8-11. P, A. After Mieko's drawing hand is badly injured in the bombing of Nagasaki, she learns that she still possesses the "fifth treasure" needed for bringing calligraphy pictures to life.
99. **Coerr, Eleanor.** *Sadako and the Thousand Paper Cranes*. Illus. Ronald Himler. New York: Putnam, 2002. Ages 8-11. P, A. Sadako, dying of leukemia after the Hiroshima explosion, works to fold a thousand paper cranes in the belief that doing so will make a wish come true. (See 89, above for the picture-book version.)

100. **Fujiwara, Alan.** *Baachan! Geechan! Arigato: A Story of Japanese Canadians.* Illus. **Tom McNeely.** Toronto: Momiji Health Care, 1989. Ages 10-12. P, C. Masao and Sumiko have immigrated to Canada but are situated in dismal conditions at internment camps in British Columbia during World War II.
101. **Goto, Hiromi.** *The Water of Possibility.* Illus. **Aries Cheung.** In *the Same Boat.* Regina: Coteau, 2001. Ages 10-13. P, C. 12-year-old Sayuri Kato is unhappy about moving from Calgary to the small town of Ganola, Alberta. Sayuri and her brother Keiji, however, embark on an adventurous journey when they discover that the cellar door of their new house leads them to a magical place called Living Earth.
102. **Horne, Constance.** *The Tenth Pupil.* Vancouver: Ronsdale, 2001. Ages 9-12. S, C. A school in a 1930s Vancouver Island logging camp needs ten pupils in order for a teacher to be funded. Shigi, the Japanese-Canadian son of a logger, joins the school as the tenth pupil. His friendship with Trudy takes place within the prejudices of the small town and the larger community.
103. **Kogawa, Joy.** *Naomi's Road.* Illus. **Matt Gould.** Toronto: Oxford UP, 1986. Ages 8-11. P, C. Naomi Nakane, a young Japanese-Canadian girl, faces sudden upheaval and change in her life when her family is split up and sent to internment camps during World War II.
104. **MacGregor, Roy.** *The Screech Owls.* 16 vols. Illus. **Gregory C. Banning.** Toronto: McClelland and Stewart, 1995-2001. Ages 8-12. S, C. A series of mystery stories featuring a peewee hockey team. Japanese-Canadian Wayne Nishikawa (Nish) is the team's practical joker. *Mystery at Lake Placid* (1995); *The Night They Stole the Stanley Cup* (1995); *The Screech Owls' Northern Adventure* (1996); *Murder at Hockey Camp* (1997); *Kidnapped in Sweden* (1997); *Terror in Florida* (1997); *The Quebec City Crisis* (1998); *The Screech Owls' Home Loss* (1998); *Nightmare in Nagano* (1998); *Danger in Dinosaur Valley* (1999); *The Ghost of the Stanley Cup* (1999); *The West Coast Murders* (2000); *Sudden Death in New York City* (2000); *Horror on River Road* (2001); *Death Down Under* (2001); *The Screech Owls Scrapbook* (2001).
105. **Pasnak, William.** *Mimi and the Ginger Princess.* Toronto: James Lorimer, 1988. Ages 8-11. P, C. Mimi Kiguchi, a lover of cats, is alarmed when Ricky Rutledge, a big tough 11-year-old, talks about the experiment he plans to conduct on the newest cat on the street. Mimi's grandfather gives her an idea that might save the "Ginger Princess."
106. **Peers, Judi.** *Sayonara, Sharks.* *Sports Stories* 48. Toronto: James Lorimer, 2001. Ages 8-12. S, A. A group of elementary-school softball players goes on an exchange trip to Japan. Players learn to accept differences between Canadian and Japanese culture as they accept differences among their teammates.
107. **Schreyer, Karmel.** *Naomi: The Strawberry Blonde of Pippu Town.* Winnipeg: Great Plains, 1999. Ages 12-16. S, A. Following her parents' divorce, 12-year-old Naomi and her mother move to Japan for a year. For a girl who longs to fit in, the move presents many challenges and opportunities. See also the sequel, *Naomi: A Singing Bird Will Come* (71, above), set in China.
108. **Walters, Eric.** *Caged Eagles.* Victoria, BC: Orca, 2000. Ages 12-16. P, C. A sequel to *War of the Eagles* (see 109, below), this book tells Tadashi's story as he and his family are forced to stay at an internment centre in Vancouver where they await an uncertain fate.
109. **Walters, Eric.** *War of the Eagles.* Victoria, BC: Orca, 1998. Ages 12-16. S, C. Jed, a 14-year-old of mixed British and Tsimshian/Haida ancestry, and his best friend Tadashi, a Canadian of Japanese ancestry, work together to care for an injured eagle as racial ten-

sions mount during the Second World War. Both struggle to understand the undercurrents of racism and injustice that pervade their lives and those of their communities.

110. **Young, Wenda.** *Angels in the Snow*. Regina: Coteau, 1998. Ages 11-14. S, C. 14-year-old Nicky struggles with accepting her parents' divorce. When she visits her mother who is teaching in Japan and develops friendships with "angels" of different backgrounds, she comes to understand both her mother and herself.

Korean: Folktales

111. **Gukova, Julia.** *The Mole's Daughter: An Adaptation of a Korean Folktale*. Toronto: Annick, 1998. Ages 4-7. Setting unclear. A mole father goes to great lengths to find the most highly respected and powerful husband for his beautiful daughter.
112. **Park, Janie Jaehun.** *The Tiger and the Dried Persimmon*. Toronto: Greenwood, 2002. 5-8. Setting unclear. A tiger mistakenly believes that a persimmon is the fiercest beast in the world.
113. **Yu, Chai-Shin, Shiu L. Kong, and Ruth W. Yu.** *Korean Folk Tales*. Illus. Bang Hai-Ja. Toronto: Kensington Educational, 1986. Ages 8-12. P, A. Korea's unique culture permeates the folktales in this collection of ancient Korean tales, which uncovers the nature, dreams, humour, ethics, spiritual beliefs, and artistic and romantic ideas of the Korean people.

Korean: Picture Books

114. **Harber, Frances.** *My King has Donkey Ears*. Illus. Maryann Kovalski. Richmond Hill, ON: North Winds, 1986. Ages 5-10. P, A. A quick-thinking tailor manages to conceal the donkey ears that have unexpectedly appeared on the head of the vain and imperious king.

Korean: Fiction

115. **Duncan, Frances.** *Kap-Sung Ferris*. Toronto: Macmillan Canada, 1977. Ages 10-14. P, C. Although figure skating helps Kim forget her differences from her friends, she is forced to deal with her Korean heritage and her adoption by Canadians.

Vietnamese: Picture Books

116. **Trottier, Maxine.** *The Walking Stick*. Illus. Annouchka Gravel Galouchko. Toronto: Stoddart Kids, 1998. Ages 4-8. P, A/C. A special walking stick accompanies three generations of Van's family as they flee their war-torn country and seek refuge across the sea.

Vietnamese: Fiction

117. **Heneghan, Jim.** *Promises to Come.* Toronto: Overlea, 1988. Ages 13-15. P, C. A teenage Vietnamese refugee lives in an adopted Canadian family which strives to build a better future life together.

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