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

• Grace Ko and Pamela J. McKenzie •

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

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.

Works Cited


Davis, Marie C. “‘A Backward Way of Thanking People’: Paul Yee on his Historical Fiction.” Canadian Children’s Literature / Littérature canadienne pour la jeunesse 83 (1996): 50-68.


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


Collections of Multicultural Folktales with a Majority of Asian Tales


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.


**Chinese: Picture Books**


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.)


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.


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


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.


---

**Chinese: Fiction**


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.)


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.


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 newcomers, she learns that the issue is not as straightforward as she thought.

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


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.


Japanese: Folktales


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.)


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


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.


**Japanese: Fiction**


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.


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.


**Korean: Folktales**


112. **Park, Janie Jaehun.** *The Tiger and the Dried Persimmon.* Toronto: Groundwood, 2002. 5-8. Setting unclear. A tiger mistakenly believes that a persimmon is the fiercest beast in the world.


**Korean: Picture Books**


**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**

Vietnamese: Fiction


Grace Ko received an Master of Library Information Science in 2001 from the Faculty of Information and Media Studies at the University of Western Ontario. Pamela J. McKenzie is an Assistant Professor in the Faculty of Information and Media Studies at the University of Western Ontario.