

Jillian B. Harper. Cultural Authenticity in Native American Children's Books: An Examination of Cumberland, Robeson, and Swain Counties' Elementary School Collections as Accessed Through Their Online Catalogs. A Master's Paper for the M.S. in L.S degree. April, 2010. 130 pages. Advisor: Sandra Hughes-Hassell.

Abstract:

The purpose of this study was to critically examine the cultural authenticity of materials held by the elementary school library collections in three North Carolina counties. Specifically, I looked at Cumberland and Robeson Counties in the southeastern part of the state and Swain County in the western part of the state. These counties are home to some of the largest Native student populations in North Carolina; by searching the elementary school online catalogs for each county, using a list of titles that are recommended as being culturally authentic, as well as a list of titles that are problematic in terms of cultural authenticity, I looked at whether or not the collections contained a balance of materials, or if they tended towards holdings that perpetuate misrepresentation and stereotypes. Further analysis of the results enabled a discussion about the role of the school media specialist as an advocate for students, addressed the importance of cultural authenticity, and suggested strategies for working with collections that may not be particularly culturally authentic.

Headings:

School libraries – Native American materials

School libraries – North Carolina

School libraries – Collection Development

Children's literature – Native American

Children's literature – cultural authenticity

CULTURAL AUTHENTICITY IN NATIVE AMERICAN CHILDREN'S BOOKS: AN
EXAMINATION OF CUMBERLAND, ROBESON, AND SWAIN COUNTIES'
ELEMENTARY SCHOOL COLLECTIONS AS ACCESSED THROUGH THEIR
ONLINE CATALOGS

by
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Approved by

Sandra Hughes-Hassell

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Liz's Story

This happened when I was in the third grade. In my reading group there was this Newbery book called *Caddie Woodlawn*. I don't think the teacher had read this book, but she picked it because we were studying pioneers and someone told her it was about pioneers. And my friend at the time, pretty much my best friend Emma, was in the reading group with me. She had read *Caddie Woodlawn* when she was like six and she didn't know that it was offensive to Native Americans. And so we were reading it and when we got to the second chapter, it said, I'm not sure exactly what it said, that the Native Americans were sneaking around like dogs, and they picked up *Caddie Woodlawn* by her hair, and they were acting like dogs sniffing a bone. In another part it said that the Native Americans were massacring, murdering and scalping the pioneers and made belts out of their hair and skin. They made the pioneers seem like angels and the Native Americans seem like inhuman monsters. I felt hurt inside, my eyes were watering and I felt like I wanted to cry. But then I thought, there's something I can do about this.

This was the first time I ever thought about doing something about this, besides my mom coming to school and talking about us being Native American. Usually it was like a tradition, my mom would come in every year. But nothing really happened until third grade.

When I got to this part in *Caddie Woodlawn*, I was home and I showed it to my mom and we both got uncomfortable, upset, angry. So the next day I went to school and I told my teacher, I told her I found something that's really offensive to Native Americans in this book and I would really like for us to stop reading it. So she said we would have a meeting about it that day.

I said I would prefer we stopped reading this book and pretty much everybody agreed we should stop reading it. So we stopped reading the book and my friend Emma said that she didn't want anything offensive to white people either. So me and my mom agreed to find another book and that was *Birchbark House*. So we read that book and we liked it so much that I did a play about it. The people in my reading group and another of my friends helped me with this play by being my actors. So that's basically what happened with me and *Caddie Woodlawn* when I was in third grade.

- Liz Reese (Nambe/Pueblo) from *A Broken Flute*, "Living Stories" (15)

Raven's Story

My name is Raven. When I was in the third grade, our class read *The Courage of Sarah Noble*. In this book they said Indian people were savages and murderers, they chop your head off and eat you alive and that we were not really people. When the class put on the play for the whole school, the kids started taunting me, calling me “stinky” and asking me how many people I’ve eaten. Nobody would play with me or even sit next to me in class. I felt so ashamed. Finally, I told my mother I didn’t want to go back to school.

– Raven Hoaglen (Maidu/Konkow/Wailaki/Mono) from *A Broken Flute*, “Living Stories” (17)

Introduction

Since the first Europeans ventured onto North American soil, Indigenous peoples have been battling against cultural oppression, assimilation, and even annihilation. From lost lands and languages, to disappeared identities, Native Americans have been fighting to preserve their cultural identity and carve a place of normalcy in modern society. Because Native Americans are frequently portrayed in literature as bloodthirsty, scantily clad savages, or noble forbearers to environmentalists, many present-day Native American students struggle to relate to literature (fiction and nonfiction) due to a lack of cultural authenticity and persistent misrepresentation, and, in some cases, are significantly offended and hurt, as illustrated by Liz and Raven's stories. Not every student is going to be as self-assured and proactive as Liz; many will have the sad circumstances of Raven. No child should be faced with literature in school that invalidates or trivializes who they are.

In recent years much work has been done to determine how complete or meaningful collections are in regards to holdings about African Americans, and, as more and more Latino peoples immigrate to the United States, this population as well. Less mainstream focus has been given to examining library collections from the Native American, Indigenous perspective, although this is beginning to change as activists and authors such as Debbie Reese, Cynthia Leitich Smith, Beverly Slapin and Doris Seale

demand cultural authenticity in children's books and develop resources that help advocate for critical change.

The American Association of School Librarians (AASL) articulates a two-fold mission for school library media specialists (SLMS): one, "to instill a love of learning in all students," and two, to "ensure equitable access to information" (*Empowering Learners* 7). This mission is accomplished when the SLMS "empowers students to be critical thinkers, enthusiastic readers, skillful researchers, and ethical users of information" (5). In order to achieve these goals, a SLMS is charged with the task of providing students with access to a variety of literature that will "develop and strengthen a love of reading" (8).

Thus, libraries, especially public school libraries, have a responsibility to acquire and make available literature that ALL students can learn from and appreciate. As the AASL guidelines explain, a school library media specialist "must work to create an environment where everyone is a teacher, learner, producer and contributor" in hopes of creating "a participatory culture where every individual has a voice to contribute" (10). When school library collections contain materials that misrepresent Native Americans or reinforce debilitating stereotypes, Native students are more likely to disengage from their educational experience ("Why This Blog Matters, and My Visit to Penn State" 2010). The voices of the disengaged are less likely to be heard, and are in danger of being disappeared. Again.

Additionally, collections that contain more circulating copies of materials with negative and stereotypical representations do a disservice to non-native students, in that these students are not made aware of the diversity of Native peoples, and may develop

incorrect ideologies and perceptions about Native people and culture. In modern America, stereotypes and misrepresentations about Native Americans abound. Across America, school curriculums pay homage to traditions that may not be historically accurate, much less culturally authentic. For example, Thanksgiving programs often include biases and prejudices that Anglo-American participants may not even realize are offensive to Native classmates (Dorris 13-16). Many teachers frequently read aloud or require students to read “classics” such as *Little House on the Prairie* and *The Courage of Sarah Noble*, which present dated, one-sided, biased representations of Native people, as noted by numerous reviews throughout *A Broken Flute*.

Unless teachers and students are made aware of materials that offer another perspective, Native people will continue to be misunderstood and disappeared through uninformed ignorance. *Caddie Woodlawn*. *Little House on the Prairie*. *The Courage of Sarah Noble* -- Beloved classics or offensive misrepresentations? The answer depends upon whom you ask. Regardless, these should not be the only representations of Native Americans encountered in children’s literature.

Per the American Library Association’s publication entitled “Diversity in Collection Development: An Interpretation of the Library Bill of Rights,” it is the responsibility of the librarian to “select and support access to materials and resources on all subjects that meet, as closely as possible, the needs, interests, and abilities of all persons in the community the library serves.” In so doing, “Libraries should provide materials and information presenting all points of view on current and historical issues” that “represent the diversity of people and ideas in our society.” These objectives are *not*

met when collections favor culturally inauthentic materials that do not represent minority populations with accuracy or respect

(<http://www.ala.org/ala/issuesadvocacy/intfreedom/librarybill/interpretations/diversitycollection.cfm>).

North Carolina is home to many Native Americans; school library collections in the state must reflect this diversity. In following, it is particularly important for counties with significant Native American student populations to provide access to culturally authentic materials in order to help Native and non-native students alike identify with realistic characters, and learn to value diversity.

Cultural authenticity is complex, nuanced. Often, there is disagreement between members of a culture and outsiders as to the validity of a particular source. What criteria mark children's books as being culturally authentic, thereby affirming or alienating students whose backgrounds are referenced in the works? How does multicultural children's literature position children from Native American backgrounds? Do the elementary school library collections in Cumberland, Robeson, and Swain Counties, North Carolina – three counties with large numbers of Native American children -- contain resources that are culturally aware, or are the collections predominantly comprised of misinformed materials? What are the implications of the elementary school holdings? I attempt to help answer these questions and shed more light upon WHY it is important for school libraries in North Carolina to have well-developed collections that meaningfully include and speak to ALL students without marginalizing or trivializing any other group.

Literature Review

The literature review addresses the following questions: What is multicultural literature? How is multicultural children's literature evaluated effectively? What is cultural authenticity and why is it important? What is Native American children's literature and what are the significant issues and concerns in the field of Native American children's literature? Why is cultural authenticity relevant to Native American children's literature?

As the purpose of this study was to examine cultural authenticity, the literature I have reviewed concerning Native American children's literature and cultural authenticity was written primarily by Native American authors and scholars. It may be argued that a people, a culture, are most accurately and meaningfully discussed and examined by members of the culture. As many scholars and authors point out, one of the gross injustices Native cultures in the United States have faced since Europeans arrived is the mass-lumping together of very disparate cultures and identities. Specificity is stressed by the majority of authors and scholars who discuss Native American children's literature; indeed, the cultural authenticity of a work is often denoted by attention (or lack thereof) to what may be termed "insider" details.

Multicultural Children's Literature

Essentials of Children's Literature, compiled and edited by Carol Lynch-Brown and Carl M. Tomlinson, defines multicultural literature as "trade books, regardless of genre, that have as the main character a person who is a member of a racial, religious, or language microculture other than the Euro-American one" (2005 185). Citing Rudine-Sims, Lynch-Brown and Tomlinson identify three types of multicultural literature: social

conscience books, melting pot books, and culturally conscious books (186). They explain that social conscience books “help all readers know the condition of their fellow humans,” while melting pot books “are written for all young readers on the assumption that everyone needs to be informed that children of all microcultures are exactly alike, except for the color of their skins, their language, or their religious preference” (186). Culturally conscious books are identified as being “written primarily...by microcultural authors other than Euro-American for readers belonging to that culture” (186).

Author Donna L. Gilton’s *Multicultural and Ethnic Children’s Literature in the United States* (2007) presents a similar definition. Gilton discusses the use of the word “multicultural,” explaining she “believe[s] that the term multiculturalism can encompass people from all ethnic groups and nationalities” (3). According to Gilton, literature is a means for transmitting cultural information; she notes “People from all ethnic groups pass on their cultures to their children, in a number of ways, including...the publication of literature specifically for children and young people” (4). She holds that “Multiculturalism emphasizes the value and worth of all cultures, particularly minority ones” (19). Because of the influence children’s literature has on young readers, it is very important to evaluate materials critically and provide books that are culturally authentic.

History of Multicultural Children’s Literature

Gilton (2007) discusses the changing social and literary landscape in relation to multicultural children’s literature, detailing that the Civil Rights movement had a significant impact on organizations battling cultural stereotypes. In 1965, “the Council on Interracial Books for Children (CIBC) was organized” (50). The CIBC urged “publishers to work with ethnic authors, producers, and professionals” (51).

Additionally, they created filmstrips, including *Unlearning Indian Stereotypes*, and provided direction on evaluating materials through their publication “10 Quick Ways to Analyze Children’s Books for Racism and Sexism” (51). Prior to this time, as Mendoza and Reese (2000-2001) note, non-Euro-American peoples were sorely underrepresented, to the extent that they were invisible (3).

The relatively recent development of multicultural literature is a theme noted by many scholars, including Russell (2001), who observes “the appearance of heroes from minority cultural groups has been a belated one in children’s literature” (*Literature for Children* 36). Gilton writes “The status of multicultural and ethnic children’s literature started to improve in the mid-1980s for several reasons,” noting that during that time the population of people of color in the United States grew, which led to an increase in the publication of like books (59). According to Gilton, “Two contradictory trends have also been observed since 1985” – an increase in “socially conscious and melting-pot” publications by white authors by mainstream publishers, and alternative presses issuing “very culturally specific books by writers of color” (60). She states “The last twenty years have marked the establishment of new ethnic and multicultural publishers, periodicals, prizes, and institutions...” (60). Gilton explains that “When people of color and their supporters complain of stereotypes in children’s literature or textbooks, they are reacting to current literature, to what they have experienced in their own pasts, and to the history” of multicultural representation (41).

Despite increased recognition of the need for multicultural literature, the number of books published by and about people of color still represents a small percentage of the overall number of books published for children and teenagers (Cooperative Children’s

Book Center, 2009). Clearly, there is a long way to go before multicultural, or ethnic, literature is even remotely as accurately or equally represented as Anglo/Euro-centric literature. Several organizations are working to help make this a reality, including the Ethnic and Multicultural Information Exchange Round Table (EMIERT) of the American Library Association (ALA), the National Association for Multicultural Education (NAME), and the Center for Multicultural Literature for Children and Young Adults at the University of San Francisco. To help promote such literature, many organizations have been developing prizes and awards, such as the Coretta Scott King Award, the Pura Belpre Award, and the Native American Youth Services Award, to help raise awareness of quality materials. In part, these awards are designed to combat the predominance of stereotypes and misinformation that abounds. This is especially true for literature about Native American peoples. (For more information regarding the chronology of multicultural children's literature, please refer to Appendix # A detailing information from page 191 of *Essentials of Children's Literature*).

Evaluation of Multicultural Children's Literature

Informed evaluation and selection is an important part of combating stereotypes. Gilton (2007) identifies three useful criteria: "traditional literary criteria, criteria related to cultural authenticity, and evolving ethnic criteria" (87). Russell (2001) stresses the necessity of avoiding materials with negative or biased stereotypes, exaggeration or oversimplification. He also notes that materials that are honest and specific are of higher quality (37). Lynch-Brown and Tomlinson (2005) too maintain that quality multicultural literature should avoid stereotyping and feature well-rounded characters, and accurately present cultures (186). The two further argue that it is helpful to be familiar with

publishers who produce quality multicultural materials. (For more in-depth information about the aforementioned evaluation ideologies, please see Appendix # B, C and D, which detail the specifics of each set of guidelines.)

Cultural authenticity is critical in multicultural literature. *Stories Matter: The Complexity of Cultural Authenticity in Children's Literature* (2003) features twenty-two chapters penned by a variety of authors, divided into five sections on topics ranging from “The Sociopolitical Contexts of Cultural Authenticity” to “Connecting Cultural Authenticity to the Classroom.” Editors Dana L. Fox and Kathy G. Short explain that the book’s main focus is to address the fact that children need stories “in their lives that authentically convey their own and others’ cultures” (v). They continue, “Stories do matter to children. They influence the ways in which children think about themselves and their place in the world as well as the ways in which they think about other cultural perspectives and people” (v).

The first section of the compilation contains two chapters: “The Complexity of Cultural Authenticity in Children’s Literature: Why the Debates Really Matter” wherein Fox and Short identify some of the most common components of debates about cultural authenticity, and Rudine Sims Bishop’s “Reframing the Debate about Cultural Authenticity.” Sims Bishop’s work delves into the complex debates about cultural authenticity. Fox and Short note that many times such debates center around “insider/outsider distinctions, specifically whether whites should write books about people of color” (3). The two also discuss a working definition of cultural authenticity, drawing upon E.F. Howard’s 1991 work, concurring with Bishop’s belief that “you know it [cultural authenticity] when you see it” (4). The editor’s decision to forego a set

definition of cultural authenticity speaks to the complicated opinions and beliefs that the ensuing chapters examine.

Rudine Sims Bishop focuses her treatment on African American literature, as that is where she feels her particular experience lies. She reveals that

in my own early work...I implicitly defined authenticity in relation to two dimensions. The first had to do with which aspects of the cultural, physical, or social environment the authors chose to emphasize” while the “second dimension was the accuracy of what I called ‘authenticating details’ (27-28).

According to Bishop, authenticity is strongly impacted by details such as “dialect, and taken-for-granted information possessed by members of a cultural group” (28). She goes on to advocate for parallel culture group studies to “devote serious and informed critical attention to the literature produced” that could better inform discussion about cultural authenticity (29). She also examines the impact having real experiences as opposed to reading and researching can have upon the authenticity of a work. Bishop concludes by calling attention to the role that history plays in current publishing practices, stating that it is important to consider such questions as “Whose perspectives are privileged in the publishing of so-called multicultural children’s literature? What does it signify that just over half the books about African Americans in 2001 were written by non-African Americans?” (35). Bishop explains that cultural authenticity debate hinges upon the idea that “the messages – the underlying values, images, and themes – in books by outsiders may not be the most valued by a given group” (35).

Native American Children's Literature

Literature about Native American children's literature ranges from bibliographies to criticisms about specific works to discussions of the implications of books that do not portray Native peoples in a culturally authentic manner. Significant and oft-cited materials written by Native American scholars include *Through Indian Eyes - The Native Experience in Books for Children*, edited by Beverly Slapin and Doris Seale; "'I' Is For Inclusion: The Portrayal of Native Americans in Books for Young People," compiled by Naomi Caldwell, Gabriella Kaye, and Lisa A. Mitten; "Indigenizing Children's Literature" by Debbie Reese; "Native American Literature for Children and Young Adults" by Arlene B. Hirschfelder; "Native Americans in Children's Books of the Twentieth Century" by Debbie A. Reese; and *A Broken Flute*, also edited by Beverly Slapin and Doris Seale.

Increasingly, blogs and personal websites are contributing to the discussion about Native American children's literature. In particular, Debbie Reese's blog, "American Indians in Children's Literature: Critical Perspectives of Indigenous Peoples in Children's Books, The School Curriculum, Popular Culture, and Society-At-Large" (<http://www.americanindiansinchildrensliterature.blogspot.com/>), Cynthia Leitech Smith's website (<http://www.cynthialeitichsmith.com/>), and the Oyate website (<http://www.oyate.org/>), provide solid information about Native American children's literature and thoughtful analysis of specific works.

Debbie Reese maintains that Native American children's literature is a field rife with debate and controversy, noting that most books contain inaccuracies, stereotypes and bias ("Native Americans in Children's Books" 144-145). She identifies three trends

in literature about Native Americans: the fact that many authors writing children's books began writing materials for adults; that many Native American authors are writing about modern-day Native America; and, finally, that the photo essay is emerging as a format used by many Native authors to tell their stories (146).

History and Development of Native American Children's Literature

In "Native Americans in Children's Books of the Twentieth Century," Reese (2004) presents a history of the development of Native American children's literature, identifying early Native American authors, including Charles Alexander Eastman (Santee Sioux) and Zitkala Sa (Yankton Sioux). Reese notes that both authors worked to combat negative and prevailing stereotypes about Native Americans (140). Subsequent influential Native authors Luther Standing Bear (Lakota) and E-Yeh-Sure (Isleta Pueblo) furthered the development of children's books about Native Americans and their culture (140). According to Reese, much of the material about or by Native Americans was autobiographical (140).

In the 1940s, the United States Bureau of Indian Affairs promoted series books about the Navajo, Sioux, and Pueblo. Although most of the books in the series were written by a non-Native, Ann Nolan Clark, they were illustrated by Natives (142). The 1950s and early 1960s saw a particular dearth in books written by Native Americans; in the 1970s, the American Indian Historical Society distributed *The Wee Wish Tree*, a magazine featuring short stories, poems, and essays written by Native Americans (143). Also in the 1970s, the Council on Interracial Books for Children (CIBC) promoted Virginia Driving Hawk Sneve, whose work continues to be recommended (143).

Much of Native American children's literature, written by Natives and non-Natives alike, deals with the Native educational experience. Gilton (2007) notes that although some Native students did have extreme difficulties, and Native cultures were grossly impacted by forced assimilation and processes that worked to strip Native children of their indigenous identities, some mission school graduates, such as "Charles Eastman, Francis La Flesche, Luther Standing Bear, Arthur Caswell Parker, and D'Arcy McNickle" were among the first to create materials specifically for children, with authentic representations of Native Americans (42). She writes, "A number of Native American authors wrote directly for young people...All of these people lived in two worlds and wrote to pass on their cultures to their own children, as well as to explain their cultures to a more general audience" (42).

Literature that accurately portrays Native American peoples and practices helps provide respect for Native Americans and is important, as Mary Gloyne Byler (1973) notes. She writes, "American Indians want respect, not pity – it is demeaning and denies human dignity" (10). Byler further explains that Native Americans seem to be portrayed "either as noble superhumans, or as depraved, barbarous subhumans," which results in characters who are never allowed "to behave like mere human beings" (10). Byler urges stakeholders in children's literature to reevaluate materials depicting Native people.

Evaluating Native American Children's Literature

Evaluative criteria for Native American children's literature can be traced back to the 1940 Intergroup Educational Movement, the November 1945 issue of *Childhood Education*, and the 1948 National Council of Teachers of English (NCTE) publication of Charlamae Rollins' *We Build Together*, which featured questions that could be used to

determine bias against African Americans in literature (“Native Americans in Children’s Books” 148). Reese identifies Mary Gloyne Byler’s 1973 compilation, *American Indian Authors for Young Readers: A Selected Bibliography*, as one of the very first texts to deal solely with the evaluation of Native American children’s literature (149). Byler, a member of the Eastern Band of Cherokee Indians, also served as the editor of the Association on American Indian Affairs’ newsletter, *Indian Affairs*. In creating *American Indian Authors*, Byler engaged in rigorous analysis:

Well over six-hundred children’s books were examined during a four-year period in the preparation of this bibliography. Roughly two out of three were rejected out-of-hand because the contents or illustrations were conspicuously offensive. A closer look at the remaining two-hundred-or-so books proved discouraging. The prevalence of more subtle stereotypes, misconceptions and clichés led to further rejections. Finally, it was decided to limit selection to American Indian authors (3).

Byler (1973) contends that non-Natives “lack the feelings and insights essential to a valid representation of what it means to be an American Indian” and that “While non-Indian authors may produce well-written and entertaining children’s books featuring American Indians, there is little in their stories that tells us much about American Indians. We do learn what non-Indians imagine Indians to be, or think they should be” (3). Byler’s work is only 26 pages long, a fact she acknowledges is due in part to the dearth of quality materials. Publishers, she notes, “had had little interest in developing American Indian authors” (3).

Subsequent works built upon Byler’s method of critical analysis. In *Through Indian Eyes*, Slapin and Seale (1998) provide guidelines for evaluating Native American children’s literature, illustrating each point with an example. Slapin and Seale write,

Few books are perfect. When looking at books about Native peoples, then, perhaps the most important questions to ask are: Is this book truthful? Is this book respectful? Is there anything in this book that would embarrass or hurt a Native child? Is there anything in this book that would foster stereotypic thinking in a non-Indian child? (179).

Slapin and Seale enumerate 12 specific areas of evaluative focus: looking at picture books, looking for stereotypes, loaded words, tokenism, distortion of history, lifestyles, dialog, standards of success, the roles of women and elders, effects on a child's self-image, and, finally, looking at the background of the author and illustrator (180-203). (Please see Appendix # E for in-depth guidelines).

Slapin and Seale's evaluative criteria are included in Naomi Caldwell-Wood and Lisa A. Mitten's (1991) compilation, "'I' is Not For Indian: The Portrayal of Native Americans in Books for Young People." Caldwell-Wood and Mitten also provide a list of sources to consult when evaluating and selecting Native American children's literature. (Please see Appendix # F for list).

In "'I' Is For Inclusion: The Portrayal of Native Americans in Books for Young People" compilers Caldwell, Kaye, and Mitten note that in the years since "'I' Is Not For Indian" came out, there are more Native authors publishing works for children" (2). This updated work presents recommendations and reviews focusing on books for young people by Native authors, as well as non-Native authors. Additionally, they highlight information about Jamestown and Pocahontas, in conjunction with Jamestown's 400th anniversary (2). Caldwell, Kaye and Mitten provide "references to guidelines to assist librarians and teachers in evaluating portrayals of Indians in children's books" (2). Titles that they "feel should be recommended with caveats," due to "their portrayals of Native peoples and cultures," are also included.

Providing the title and then pulling out specific portions of the text/story that are offensive is a strategy used not only in “I’ is For Inclusion,” but by Slapin and Seale (both works), Reese, and by Oyate as well. In fact, Oyate wants to encourage critical review and analysis to the point that they have removed their list of books that are not recommended in hopes that people will engage texts critically in order to make informed evaluative decisions (<http://www.oyate.org>). *A Broken Flute* contains topical reviews of titles, as well as an alphabetical authorial review. Titles are recommended or not-recommended based upon authenticity. Reviewers hold titles accountable for accurate and unbiased presentations of Native peoples, and stress attention to tribal diversity.

Cultural Authenticity

All people, regardless of age, ethnicity or gender, want to feel validated. Culturally inauthentic children’s literature does not validate children whose cultures are maligned, misrepresented or misconstrued. Several Native American authors, critics and scholars express anger and frustration about the inauthentic manner by which a great deal of Native American children’s literature portrays Native peoples. Stereotypes, the use of offensive terms, and the failure to acknowledge or address integral components of Native culture are primary issues of cultural authenticity. A lack of specificity, and the tendency to lump together Native American peoples and experiences, also contribute to culturally inauthentic literature.

Byler (1973) addresses many of the most pervasive stereotypes and challenges present in children’s literature about Native Americans. She writes,

There are too many books featuring painted, whooping, befeathered Indians closing in on too many forts, maliciously attacking “peaceful” settlers or simply leering menacingly from the background; too many

books in which whites benevolence is the only thing that saves the day for the incompetent, childlike Indian; too many stories setting forth what is “best” for American Indians (5).

She continues, “There are too many stories for very young children about little boys running around in feathers and headbands, wearing fringed buckskin clothing, moccasins, and (especially) carrying little bows and arrows” (5). One of Byler’s main criticisms is that many such works deal in complete generalities, failing to give specific, individual names and tribal affiliations – beyond the stereotype. Byler illustrates the point using *Good Hunting Little Indian*, which features “Little Indian, Mama Indian and Papa Indian” and Granny and the Indians, in which the (white) granny is named, while the other (Indian) characters are not. According to Byler, “The device of repeatedly referring to people in this impersonal and anonymous way, and then reinforcing the anonymity with illustrations that are nondescript, creates the impression that one is not dealing with full-fledged human beings” (5).

In addition to depersonalizing peoples, Byler expresses frustration that “Many books parody Indian life and customs, holding them up to ridicule and derision” providing examples of texts that make a mockery of the importance of names and name-giving practices (5). Further misrepresentation often deals with physical appearance and apparel. Byler explains that some books feature characters wearing clothing that does not match their stated location, participating in behaviors with items and objects (e.g. peace pipes) in situations that are grossly out of context according to Native history and custom (6). Such misrepresentation, Byler maintains, “put Indians in the same category with witches, ogres, giants, fairies, and baby animals,” none of which are perceived by impressionable children as *real, normal* human beings (6).

Depersonalizing peoples, misrepresenting them, taking stories and altering important details to present a story that fails to accurately represent the culture from whence it came is, Byler states, “cultural vandalism” (6). Byler notes that often, such stories are “all the more insidious because it is well meant and not obviously bad. It is the impressions the words convey that are objectionable” (7). Byler contends that “humanness is not an arguable point” and examines history books and their portrayal of American Indians, explaining that many times, the content portrays Native people in inauthentic ways, bordering on sheer fantasy (8). Consequently, such presentations sustain “the illusion that the original inhabitants deserved to lose their land because they were so barbaric and uncivilized” (8).

One of the most prolific barbaric symbols promoted through children’s literature and textbooks is, notes Byler, scalping. Byler writes,

The history books and story books seldom make it clear that Native Americans in fighting back, were defending their homes and families and were not just being malicious...It is rarely, if ever, mentioned that non-Indians scalped people, but scalping as an Indian practice is emphasized in most of the books about American Indians (8).

She goes on to provide historical information contextualizing scalping, pointing out that it was not a widespread practice among Native American tribes (9). She notes that “In all fairness, a more balanced approach is needed” (9).

As Byler points out, humanity is denied Native Americans when stories make use of “key words and phrases which trigger negative and derogatory images...savage, buck, squaw, and papoose do not bring to mind the same images as do the words man, boy, woman and baby” (10). Byler’s criticism continues: “Descriptions of half-naked,

hideously painted creatures brandishing tomahawks or scalping knives, yelping, howling, grunting, jabbering, or snarling are hardly conducive to a sympathetic reaction to the people so described...Broad generalizations are made, obliterating individuality” (10). These generalizations, Byler points out, “serve to foster and sustain stereotypic misconceptions” (10). By juxtaposing Native Americans with animals, children’s stories “instill and reinforce the image of American Indians as being not only subhuman but also inhuman beings” (11). Byler expresses concern and outrage at the effect such works can have (do have) upon children, noting “It has been well established by sociologists and psychologists that the effect on children of negative stereotypes and derogatory images is to engender and perpetuate undemocratic and unhealthy ideals that will plague our society” (11).

In “Why I’m Not Thankful for Thanksgiving” author Michael A. Dorris (1998) writes “From the ‘One little, two little...’ messages of nursery school, to the ersatz pageantry of boy scout/campfire girl mumbo jumbo, precious, ridiculous and irritating ‘Indians’ are forever popping up” (14). Often, Native Americans are portrayed in one-dimensional ways, as noble or bloodthirsty. In “‘I’ is Not For Indian,” Dorris continues, “Frozen in a kind of pejorative past tense, these make-believe Indians are not allowed to change or in any way be like real people. They are denied the dignity and dynamism of their history, the validity of their myriad and major contributions to modern society, the distinctiveness of their multiple ethnicities” (19).

Of white authors and their oft-erroneous and biased representations of Native peoples and stories, Keeschig-Tobias (1998) writes “This issue is cultural theft, the theft of voice. It’s about power” (70). He continues, “cultural insight, cultural nuance,

cultural metaphor, cultural symbols, hidden subtext – give a book or film the ring of truth” (71). Cultural authenticity within children’s literature hinges upon the reflection of truth through nuanced details, many of which are not something cultural outsiders even recognize.

Debbie Reese’s “Authenticity and Sensitivity: Goals for Writing and Reviewing Books With Native American Themes” reveals that there is incredible diversity in Native America, which is not reflected in children’s literature (1). She states “Despite the diversity of tribe and lifestyle, most books that children read about Native Americans are not about a specific tribe” (1). Native religions are also misrepresented, which results in a loss of spiritual significance (1). Hirschfelder notes that many times the written versions of Native stories (which were originally oral), were often “incomplete or inaccurately recorded” (2). Reese also points out that cultural authenticity is not only impacted by authors and storytellers, but illustrators as well: “Rather than creating culturally specific artwork, illustrators have tended to mix elements from different tribes...in the same scene” (1).

In the foreward of Jon C. Stott’s *Native Americans in Children’s Literature*, author Joseph Bruchac writes, “We need to take a close and honest look at the ways in which Native stories, Native life, and Native people are presented to our children in the classrooms. We need to examine and understand how important children’s literature can be. It can reinforce the worst in us and in our children or it can encourage true intellectual growth” (xii). He continues, “The great preponderance of books written for children that deal with ‘Indians’ suffer from having only a little knowledge...books are

written with the best and noblest intentions but deeply flawed from a lack of real understanding about the Native cultures they portray” (xii).

Children’s books that are well-researched, specific, and acknowledge the great diversity within Native America, contribute to collections that are culturally authentic. Works that misappropriate, generalize, trivialize, or disrespect Native American ideas, experiences, and diversity, fail to provide culturally authentic literary experiences for children.

Methodology

Choosing the North Carolina Counties to Examine

Because a culturally authentic collection is critical for helping students find and develop their own voices, particularly for students within minority cultures, I selected counties in North Carolina with significant Native American student populations. By limiting the school library collections in each county to elementary schools, I was able to focus my analysis. I opted to focus on elementary schools for two reasons. One, it is particularly vital for young/beginning readers and students to form a connection with literature and feel welcome and comfortable in a school media center. If the collection is not culturally aware, Native students may not become engaged in that aspect of their education. Two, many of the books discussed by cultural critics are children’s books that are frequently used in elementary classrooms (*Little House on the Prairie*, *The Courage of Sarah Noble*, *Caddie Woodlawn*). Therefore, examining elementary school collections in terms of cultural authenticity is particularly meaningful as elementary school libraries and children’s books are often the first introduction students have to cultures (and stereotypes).

Schools were chosen consulting materials provided by the North Carolina Department of Public Instruction in the State Advisory Council on Indian Education “2009 REPORT TO THE NORTH CAROLINA STATE BOARD OF EDUCATION.” Per the report, in 2008-2009, 17 counties participated in the Title VII program in North Carolina, serving Native American students (123). Please see Appendix # G for a list of the participating counties and the number of Native students in each county. After consulting the list of counties, I limited my analysis to the largest three counties in order to have a more manageable data set, and to evaluate collections that have the potential to impact the greatest number of elementary school students. In order to examine the collections, I also limited the analysis by choosing the largest three counties that had online access to their library catalogs. Cumberland County, Robeson County, and Swain County all served significant Native American student populations and all had online catalogs using the Destiny system. The demographics of each county are described below.

- Cumberland County has the fourth largest school district in North Carolina, and serves 1,077 Native American students or 2% of the total student population. Cumberland County has 51 elementary schools, with an average of 477 students at each school; in total, there are 24,967 elementary school students (NC REPORT CARD 2008-2009).
- Robeson County is geographically the largest county in North Carolina, and has one of the biggest school districts as well. The population is essentially tri-racial, with a fairly even break-down between African Americans, Caucasians, and Native Americans (<http://www.robeson.k12.nc.us/101065228151140/site/default.asp>). With

Native Americans making up 44% of the student body, Robeson County serves 11,333 Native students. There are 23 elementary schools in the county, with approximately 472 students at each school (NC REPORT CARD 2008-2009).

- Located in the western part of the state, Swain County is a much smaller school district than Robeson or Cumberland. Swain County has two elementary schools, with approximately 405 students at each school. Native American students make up 24% of the student body (NC REPORT CARD 2008-2009).

Compiling a List of Recommended and Not-Recommended Resources to Check Against Library Holdings

After examining a variety of resources concerning culturally authentic Native American literature, I was able to develop a list of titles, recommended either by members of the Native American community or by reviewing sources utilizing reviewing criteria established by Indigenous critics. My list of recommended titles was based upon titles recommended in the following sources:

- The Native American Youth Services Literature Award
- Materials garnering positive reviews and recommendations from scholars and members of the Native community, as denoted in *A Broken Flute*.
- A list of recommended resources from Debbie Reese's blog, "American Indians in Children's Literature: Critical Perspectives of Indigenous Peoples in Children's Books, the School Curriculum, Popular Culture, and Society-At-Large."
- The First Nations Communities Read Program's award winning titles
- Titles recommended in "'I' is For Inclusion"

Titles from the aforementioned sources were searched within the catalogs of Cumberland, Robeson, and Swain Counties. Please see Appendix # H for a full list of the 270 recommended titles.

In addition to titles that were recommended, a list of titles that are not recommended was compiled, drawing upon the reviews articulated in *A Broken Flute*. The books were not recommended by the authors of *A Broken Flute* for a variety of reasons, including those articulated by Deborah A. Miranda in a letter prefacing the work. She writes,

The books I've managed to review for you fall into, roughly, two categories – Invisible Indians and Construction material. Indians are either completely denied as ever having existed, or we are used like building materials, to construct the façade of conquest, a place to house the Doctrine of discovery. But we are never human beings, never wronged human beings with our own honor, pride, integrity and existence who are capable of great deeds, and surviving with joy. The books I've read for these reviews deny our autonomy, our history, the simple fact that we were here first...What we see of ourselves – and what others see of us – is fragmented by false images and sorrow... (pages 1-3).

The 296 titles that were not recommended were searched in each county's Destiny system using the procedure described below. Please see Appendix # I for a full list of the titles that were not recommended.

Searching the Catalogs

To help ensure that results were similar between searches, all searches within a county were done through the same school portal (Gallberry Farm Elementary in Cumberland County, Deep Branch Elementary in Robeson, and Swain County East Elementary School in Swain County). Although specific elementary school websites were used to access the catalog, results were directed to pull from “All Elementary Schools” in each county. Each of the three catalogs was searched in the basic search

mode. Searches were first conducted based on title, but in the event that did not yield results a second search using the author's name was conducted (see Figures 1 and 2 below):

The screenshot shows a search interface with a search bar containing the text "Dancing Rainbows". Below the search bar are five icons representing search criteria: Keyword, Title, Author, Subject, and Series. The "Title" icon is highlighted with a tooltip that says "Search Titles". Below these icons is the heading "Narrow your search to...". Under this heading are four dropdown menus: "Location" set to "All Elementary School Libraries", "Format" set to "Any Format", "Award Winner" set to "Unlimited", and "Reading Programs" set to "Unlimited". There are also small question mark icons next to the "Award Winner" and "Reading Programs" dropdowns.

Figure 1: Title Search

The screenshot shows a search interface with a search bar containing the text "Mott, Evelyn Clarke". Below the search bar are five icons representing search criteria: Keyword, Title, Author, Subject, and Series. The "Author" icon is highlighted with a tooltip that says "Search Authors". Below these icons is the heading "Narrow your search to...". Under this heading are four dropdown menus: "Location" set to "All Elementary School Libraries", "Format" set to "Any Format", "Award Winner" set to "Unlimited", and "Reading Programs" set to "Unlimited". There are also small question mark icons next to the "Award Winner" and "Reading Programs" dropdowns.

Figure 2: Author Search

When comparing the items that appeared within both lists in each county, I further limited analysis to focus upon materials identified as books, rather than include materials such as DVDs, sound recordings, and the like. The school systems also have Kits, which

were not included in analysis. As the online catalogs are set up, it is not possible to limit the initial search to books; however search results can be organized according to type and thus limit the analysis, as illustrated by Figures 3 and 4.

The screenshot shows a search interface with a 'Find' search bar at the top. Below it are five icons representing search criteria: Keyword, Title, Author, Subject, and Series. Underneath is a section titled 'Narrow your search to...' with several filters:

- Location:** A dropdown menu set to 'All Elementary School Libraries'.
- Format:** A dropdown menu set to 'Any Format'.
- Award Winner:** A dropdown menu with 'Any Format' selected and 'eBook' visible below it.
- Reading Programs:** A dropdown menu set to 'Unlimited'.

 There are also small question mark icons next to the Award Winner and Reading Programs filters.

Figure 3: Limiting Search to Books

The screenshot shows search results for 'Navajo Long Walk' in All Elementary School Libraries. The results are sorted by Type. The interface includes a search bar, a 'Refine your search' link, and a 'Sort By' dropdown menu set to 'Type'. The results are displayed in a list format with book covers, call numbers, authors, and publication dates. A 'Details' link is visible for each result.

Call Number	Title	Author	Date
979.1 BRU	Navajo long walk : the tragic story of a proud people's forced march	Bruchac, Joseph, 1942-	Published 2002 Lexile: 1030
979.1004 PAR	Dzání yázhí naazbaa' = Little Woman Warrior Who Came Home : a story of the Navajo Long Walk	Parsons-Yazzie, Evangeline.	Published 2005
KIT F ARM	Navajo long walk.	Armstrong, Nancy M.	Published 1994
PB FIC ARM	Navajo long walk	Armstrong, Nancy M.	Published 1994

Figure 4: Viewing Results by Type

I collected data regarding the total number of circulating copies for each title. After searching by title and/or author, if the county held the item, search results would frequently appear as denoted in Figure 5.

The screenshot displays search results for "The Birchbark House" in All Elementary School Libraries. The search results are organized into three records, each with a callout pointing to a circled label on the right.

Record 1: The birchbark house (CL 4-2) by Erdrich, Louise. Published 2000.

Record 2: The birchbark house (FIC ERD) by Erdrich, Louise. Published 2002. Lexile: 970.

Record 3: The birchbark house (PB FIC ERD) by Erdrich, Louise. Published 1999. Lexile: 970.

Figure 5: Search Results

In order to gather totals for circulating copies, I would then click on each of the search results, totaling the number of circulating titles held under each record (Figures 6, 7, and 8).


 Click Here!	The birchbark house Louise Erdrich ; with illustrations by the author. (Series: Thorndike large print young adult series)
PBK FIC ERD	There are no local copies of this title. 2 of 3 copies are available off-site.

Figure 6: Record 1 - 3 Circulating Copies


 FIC ERD	The birchbark house Louise Erdrich ; with illustrations by the author. There are no local copies of this title. 4 of 4 copies are available off-site. Omakayas, a seven-year-old Native American girl of the Ojibwa tribe, lives through the joys of summer
--	--

Figure 7: Record 2 - 4 Circulating Copies

 PB FIC ERD	The birchbark house Louise Erdrich with illustrations by the author. There are no local copies of this title. 14 of 14 copies are available off-site. Omakayas, a seven-year-old Native American girl of the Ojibwa tribe, lives through the joys of summer
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Figure 8: Record 3 - 14 Circulating Copies

I followed this process in each county, for each title/author search with multiple records returned. Circulating copies were added from each record.

Drawbacks/limits of methodology

The analysis sampling was limited by school districts with online access to their catalogs. Secondly, it is difficult to impossible to know how materials are presented or used in the media program, save for examining their call numbers and catalog data, such as key words, and pop-up informational texts, such as reviews. Additionally, because the results were limited to book materials, other resources might sway the balance of the

programs' Native American holdings (from an informal observational standpoint, probably not). Finally, research error is quite possible. There is also no way to know the total number of resources within a collection, which would be helpful for determining the percentage of recommended/not recommended resources in relation to the overall collection, a figure which would be quite telling. Finally, at times, when working through *A Broken Flute*, it was difficult to decide if a resource that received positive and negative analysis should be considered recommended or not – at times the reviews explicitly stated that the item was or was not recommended, but this did not occur in every evaluation. I based my decision on the overall tone of the review.

Results

Titles that Were Not Recommended

After consulting *A Broken Flute*, I totaled 296 titles that were not recommended, for a variety of reasons, many of which involve a lack of cultural authenticity related to characterization, plot, illustration, and historical truth. As Tables 1 and 2 show, Cumberland County held 36.8 percent of the titles that were not recommended, circulating 1,384 copies. Of the 296 titles, Robeson County held 19.6 percent with 606 circulating copies. Swain County, with 14.5 percent of the non-recommended titles, circulated 94 titles.

Table 1: Non-Recommended Titles Held

<u>County</u>	<u>Non-Recommended Titles Held</u> <u>N=296</u>
Cumberland	109 out of 296 (36.8%)
Robeson	58 out of 296 (19.6%)
Swain	43 out of 296 (14.5%)

Table 2: Circulating totals for Each County System

<u>County</u>	<u>Circulating Copies</u>
Cumberland	1,384
Robeson	606
Swain	94

Cumberland County's top five titles with the most copies in circulation made up 40.6% of the total circulation for non-recommended titles (see Table 3).

Table 3: Cumberland County Top Five Circulating Non-Recommended Titles

<u>Rank</u>	<u>Title</u>	<u># of copies</u>
1	Wilder, Laura Ingalls, <i>Little House on the Prairie.</i>	261
2	Creech, Sharon, <i>Walk Two Moons.</i> 1994	195
3	Martin, Rafe, <i>The Rough-Face Girl.</i> 1992	105
4	Osborne, Mary Pope, <i>Buffalo Before Breakfast.</i> 1999	94
5	O'Dell, Scott, <i>Sing Down the Moon.</i>	89

The five titles that comprised 45.0% of Robeson's total circulating non-recommended titles are shown below in Table 4.

Table 4: Robeson County Top Five Non-Recommended Circulating Titles

<u>Rank</u>	<u>Title</u>	<u># of copies</u>
1	Wilder, Laura Ingalls, <i>Little House on the Prairie</i>	99
2	Martin, Rafe, <i>The Rough-Face Girl.</i> 1992	62
3	Osborne, Mary Pope, <i>Buffalo Before Breakfast.</i> 1999	43
4	O'Dell, Scott, <i>Sing Down the Moon.</i>	35
5	Joosee, Barbara, <i>Mama Do You Love Me?</i> 1991	34

As shown in Table 5, Swain County's five titles with the most number of circulating copies made up 37.2% of the county's total number of non-recommended circulating titles.

Table 5: Swain County Top Five Circulating Non-Recommended Titles

<u>Rank</u>	<u>Title</u>	<u># of copies</u>
1	Creech, Sharon, <i>Walk Two Moons</i> . 1994	13
2	O'Dell, Scott, <i>Sing Down the Moon</i> .	7
3	Wilder, Laura Ingalls, <i>Little House on the Prairie</i>	6
4	Dagliesh, Alice, <i>The Courage of Sarah Noble</i> . 1954, 1991	5
5	McDermott, Gerald, <i>Raven: A Trickster Tale from the Pacific Northwest</i> . 1993	4

Four percent (12) of the 296 titles were held in common by the three systems, as illustrated in Table 6.

Table 6: Non-Recommended Titles Held by All Systems

<u>Title</u>	<u>Cumberland # of copies</u>	<u>Robeson # of copies</u>	<u>Swain # of copies</u>
Bunting, Eve, <i>Cheyenne Again</i> . 1995	6	5	1
Creech, Sharon, <i>Walk Two Moons</i> . 1994	195	31	13
Dagliesh, Alice, <i>The Courage of Sarah Noble</i> . 1954, 1991	26	19	5
Edmunds, Walter, <i>The Matchlock Gun</i> . 1941, 1989	58	17	5
London, Jonathan, <i>Fire Race: A Kauk Coyote Tale</i> . 1993	10	3	1

Martin, Rafe, <i>The Rough-Face Girl</i> . 1992	105	62	1
O'Dell, Scott, <i>Sing Down the Moon</i> .	89	35	7
Osborne, Mary Pope. <i>Buffalo Before Breakfast</i> . 1999	94	43	5
Rinaldi, Ann, <i>My Heart is on the Ground: The Diary of Nannie Little Rose, A Sioux Girl, Carlisle Indian School, Pennsylvania 1880</i> .	31	5	3
Schneider, Antoine, <i>The Birthday Bear</i> . 1996	13	12	1
Van Laan, Nancy, <i>Rainbow Crow</i> . 1989	18	4	1
Wilder, Laura Ingalls, <i>Little House on the Prairie</i> .	261	99	6

Recommended Titles

After consulting *A Broken Flute*, Debbie Reese's blog, "I is For Inclusion," the Native American Youth Services Literature Award (AYSL) list, and the First Nation Communities Read list, I compiled a list of 270 recommended titles. The recommending source, title, and circulating number of copies held by each county are all detailed in the appendix, and summarized below in Tables 7 and 8:

Table 7: Recommended Titles Held

<u>County</u>	<u>Recommended Titles Held</u> <u>N=270</u>
Cumberland	109 out of 270 (40.4%)
Robeson	71 out of 270 (26.3%)
Swain	36 out of 270 (13.3%)

Table 8: Circulating Totals for Each County System

<u>County</u>	<u>Circulating Copies</u>
Cumberland	1,138
Robeson	525
Swain	53

Cumberland County's five titles with the most circulating copies totaled 316 circulating copies, and comprised 27.8% of total recommended titles in circulation (see Table 9). The five recommended titles with the most circulating copies for Robeson County comprised 43.2% of Robeson's total circulating recommended titles, as illustrated below in Table 10.

Unlike Cumberland and Robeson Counties, which had five clearly delineated titles with the most number of copies in circulation, Swain County had several titles with the same number of copies in circulation. Including all of the titles that had two copies in circulation, Swain County's five titles with the most copies in circulation comprised 58.5% of Swain's total number of circulating recommended titles (see Table 11).

Table 9: Cumberland County Top Five Recommended Circulating Titles

<u>Rank</u>	<u>Recommending Source</u>	<u>Title</u>	<u># of copies</u>
1	BF	Bruchac, Joseph, <i>Skeleton Man</i> . 2001	71
1	BF	Steptoe, John. <i>The Story of Jumping Mouse: A Native American Legend</i> 1984	71
3	DR	Dorris, Michael. (1996). <i>Sees Behind Trees</i> .	60
4	BF; DR	Scott, Ann Herbert <i>On Mother's Lap</i> 1972 and 1992	58

<u>Rank</u>	<u>Recommending Source</u>	<u>Title</u>	<u># of copies</u>
5	DR	Munsch, Robert. (1989). <i>A Promise Is a Promise.</i>	56
			316 total

Table 10: Robeson County Top Five Recommended Circulating Titles

<u>Rank</u>	<u>Recommending Source</u>	<u>Title</u>	<u># of copies</u>
1	BF; I	Dennis, Yvonne Wakim and Arlene Hirschfelder, <i>Children of Native America Today.</i> 2003	71
2	BF	Bruchac, Joseph, <i>Skeleton Man.</i> 2001	49
3	DR	Munsch, Robert. <i>A Promise Is a Promise.</i> 1989	47
4	BF; DR	Scott, Ann Herbert <i>On Mother's Lap.</i> 1972 and 1992	35
5	BF	Step toe, John. <i>The Story of Jumping Mouse: A Native American Legend.</i> 1984	25
			227 total

Table 11: Swain County Top Five Circulating Titles

<u>Rank</u>	<u>Recommending Source</u>	<u>Title</u>	<u>Swain # of copies</u>
1	DR	Bruchac, Joseph, <i>The Story of the Milky Way.</i> 1995	4
1	DR; I	Dorris, Michael, <i>Guest.</i> 1994	4
1	DR	Dorris, Michael, <i>Morning Girl.</i> 1992	4
4	DR	Munsch, Robert, <i>A Promise Is a Promise.</i> 1989	3

5	BF	Brown, Tricia, <i>Children of the Midnight Sun: Young Native Voices of Alaska.</i> 1998	2
5	BF; DR	Bruchac, Joseph, <i>The Arrow Over the Door.</i> 1998	2
5	DR	Bruchac, Joseph, <i>Children of the Longhouse.</i> 1996	2
5	DR	Dorris, Michael, <i>Sees Behind Trees.</i> 1996	2
5	BF	McMillan, Bruce <i>Salmon Summer.</i> 1998	2
5	DR	Ross, Gayle, <i>How Turtle's Back Was Cracked: A Traditional Cherokee Tale.</i> 1995	2
5	DR	Sneve, Virginia Driving Hawk. <i>High Elk's Treasure.</i> 1995	2
5	BF	Step toe, John. <i>The Story of Jumping Mouse: A Native American Legend</i> 1984	2
			31 total

8.5% (23) of recommended titles were held by all three counties (23 titles), as shown in Table 12.

Table 12: Recommended Titles Held by All Systems

<u>Recommending Source</u>	<u>Title</u>	<u>Cumberland # of copies</u>	<u>Robeson # of copies</u>	<u>Swain # of copies</u>
DR	Ancona, George, <i>Powwow.</i> 1993	35	15	1

<u>Recommending Source</u>	<u>Title</u>	<u>Cumberland # of copies</u>	<u>Robeson # of copies</u>	<u>Swain # of copies</u>
DR	Andrews, Jan, <i>Very Last First Time</i> . 1988	19	11	1
BF; DR	Bruchac, Joseph, <i>The Arrow Over the Door</i> . 1998	25	8	2
DR	Bruchac, Joseph, <i>Children of the Longhouse</i> . 1996	20	9	2
DR	Bruchac, Joseph. <i>The Story of the Milky Way</i> . 1995	33	12	4
BF	Bruchac, Joseph, <i>Crazy Horse's Vision</i> . 2000	13	5	1
BF	Bruchac, Joseph, <i>Skeleton Man</i> . 2001	71	49	1
BF	Bruchac, Joseph and James Bruchac, <i>How Chipmunk Got His Stripes</i> . 2001	27	5	1
BF	Caduto, Michael J. and Joseph Bruchac, <i>Keepers of the Animals: Native American Stories and Wildlife Activities for Children</i> . 1991	5	3	1+ teacher's guide
DR; I	Dorris, Michael, <i>Guest</i> . 1994	21	6	4
DR	Dorris, Michael <i>Morning Girl</i> . 1992	28	11	4
DR	Dorris, Michael. <i>Sees Behind Trees</i> . 1996	60	3	2
BF; ALA; DR	Erdrich, Louise, <i>The Birchbark House</i> . 1999	21	12	1

<u>Recommending Source</u>	<u>Title</u>	<u>Cumberland # of copies</u>	<u>Robeson # of copies</u>	<u>Swain # of copies</u>
BF; I; DR	Grace, Catherine O'Neill and Margaret Bruchac, <i>1621 A New Look at Thanksgiving</i> . 2001	20	5	1
DR	Harjo, Joy, <i>The Good Luck Cat</i> . 2000	3	4	1
DR	Munsch, Robert, <i>A Promise Is a Promise</i> . 1989	56	47	3
BF; DR	Peters, Russell M. <i>Clambake: A Wampanoag Tradition</i> . 1992	9	1	1
DR	Ross, Gayle, <i>How Turtle's Back Was Cracked: A Traditional Cherokee Tale</i> . 1995	37	14	2
BF; DR	Scott, Ann Herbert, <i>On Mother's Lap</i> . 1972 and 1992	58	35	1
BF; I; DR	Smith, Cynthia Leitich, <i>Jingle Dancer</i> . 2000	11	8	1
DR	Sneve, Virginia Driving Hawk <i>The Cherokees: A First Americans Book</i> . 1996	19	2	1
BF	Steptoe, John, <i>The Story of Jumping Mouse: A Native American Legend</i> . 1984	71	25	2

<u>Recommending Source</u>	<u>Title</u>	<u>Cumberland # of copies</u>	<u>Robeson # of copies</u>	<u>Swain # of copies</u>
BF; I; DR	Swamp, Jake, <i>Giving Thanks: A Native American Good Morning Message.</i> 1995	22	11	1

Interestingly, and illustrative of the complexity of cultural authenticity in children’s literature, there were five titles that appeared on BOTH the recommended and not-recommended list. Two titles from “‘I’ Is For Inclusion” (I) were not recommended by *A Broken Flute*, as was one title from the First Nations Community Reads program (FN), and one title from the list from Debbie Reese’s blog (DR). The recommending source, title, and number of circulating copies in each county are detailed in Table 13.

Table 13: Titles On Both the Recommended and Not-Recommended Lists

<u>Recommending Source</u>	<u>Title</u>	<u>Cumberland # of copies</u>	<u>Robeson # of copies</u>	<u>Swain # of copies</u>
I	Secakuku, Susan, <i>Meet Mindy: A Native Girl from the Southwest.</i> 2003	1	1	0
FN	Spalding, Andrea <i>Solomon’s Tree.</i> 2002	0	1	0
I	Tapahonso, Luci and Eleanor Schick, <i>Navajo ABC: A Dine Alphabet Book.</i> 1995	8	0	0
I	Tayac, Gabrielle, <i>Meet Naiche: A Native Boy from the Chesapeake Bay</i>	0	0	0

	<i>Area. 2002</i>			
DR	Wood, Ted with Wanbli Numpa Afraid of Hawk, <i>A Boy Becomes a Man At Wounded Knee.</i> 1992	0	0	0

Analysis and Discussion

Overall, Cumberland County elementary school libraries held 40.4% of the recommended titles, and 36.8% of the titles that were not recommended. Circulating copies of recommended titles totaled 1,138, while circulating copies of titles that were not recommended totaled 1,384. Again, although they held a greater percentage of recommended titles, circulating copies were greater for titles that were not recommended.

Robeson County elementary school libraries held more recommended titles than non-recommended titles, with 26.3% recommended and 19.6% not recommended. Although they held more recommended titles, Robeson County only had 525 circulating copies of recommended titles, while they held 606 circulating copies of titles that were not recommended.

Swain County was the only county to hold a greater percentage of titles that were not recommended, with 14.5% of the non-recommended titles, and 13.3% of the recommended titles. In terms of circulating numbers of copies, Swain had 94 non-recommended titles, and 36 recommended titles.

What does this mean in terms of student access to materials that are either culturally inauthentic or culturally authentic? Cumberland County has 24,327 elementary

school students (51 elementary schools with approximately 477 students at each school). Swain County has approximately 810 elementary school students (two elementary schools with approximately 405 students at each school). Robeson County has approximately 10,856 elementary school students (23 elementary schools with approximately 472 students at each school). Thus, in Robeson County, there is one non-recommended circulating copy for every eighteen students ($10,856/606$) and a circulating copy of a recommended title for every 21 students ($10,856/525$). Similarly, in Cumberland County, for every 18 students, there is a circulating copy of a non-recommended title ($24,327/1,384$), while recommended titles distribute with 21 students sharing a title ($24,327/1,138$). In Swain County, 9 students share access to titles that are not recommended ($810/94$) while 15 students share access to recommended titles ($810/53$). In every county, students have greater access to circulating copies of books that are not recommended. As I did not have access to the entire circulating collections of the elementary systems in Cumberland, Robeson, and Swain Counties, it is impossible to state with absolute certainty that the systems have resources with more potential impact that convey negative stereotypes and perpetuate misinformation. However, based upon the 296 titles that are not recommended in *A Broken Flute*, and the 270 titles that are recommended as shown in Appendix # H, students in these counties do have access to a number of titles that are problematic or lacking in cultural authenticity.

Titles that Appeared on Both Lists

The fact that 1.9% of the 270 recommended titles, and 1.7% of the 296 non-recommended titles should appear on the both lists is indicative of the complex issues and ideas surrounding cultural authenticity in Native American children's literature.

Although these titles appear on both lists, they do not seem to be collected very rigorously by any county, as there are only three titles, with eleven total circulating copies. *Navajo ABC: A Dine Alphabet Book*, the title with the most copies (8), is listed as a recommended source by Caldwell, Kaye, and Mitten, in “‘I’ Is For Inclusion.”

Caldwell, Kaye, and Mitten write:

It is particularly gratifying to see counting and alphabet books by Native authors, as these two genres are typically some of the earliest books children will see. Historically, they have been characterized by cartoonish, stereotypical, or otherwise dehumanizing images of Indians, setting the foundation for unquestioned acceptance of other such images, such as sports mascots. Alphabet books such as Tapahonso’s take this format and make it their own as a vehicle for presenting, in this case, both Navajo and English words of common items found in the homes and environment of Navajoland. Fullcolor, soft pastel pencil drawings convey the desert homeland of the Diné people, with appropriate images for words such as G-Grandma, S-Sheep, A-Arroyo, and H-Hooghan. A lovely, warm book (6).

Conversely, *Navajo ABC* is NOT recommended by *A Broken Flute*, wherein reviewer Linda Lilly explains three primary reasons the book is not endorsed. First, although the pictures are “culturally appropriate images, there is inconsistency about what descriptive words correspond with the letters of the alphabet; some are in English and some are in Diné, and there doesn’t seem to be a reason why a particular language was used to illustrate a particular word” (400). Second, despite the title, there are only five Diné words explained in the glossary, whereas there are twenty-one English terms (400). Finally, Lilly points out an inaccuracy in the explanation about the Diné language, stating that “Diné is not a phonetic language” as the book’s pronunciation guide claims (400). Because of these reasons, *Navajo ABC* is not endorsed by *A Broken Flute*.

Another title, Susan Secakuku’s *Meet Mindy: A Native Girl from the Southwest*, is also recommended in “‘I’ Is For Inclusion.” The book, which is part of the Smithsonian National Museum of the American Indian series *My World: Young Native Americans*

Today, is praised for the format (“a combination of facts, stories, historical images and contemporary photographs taken by John Harrington”) and the focus “on young people whose lives are rich with tradition” (10). Although reviewers in *A Broken Flute* did appreciate the photographs and attention to topics such as traditional dancing, they note

these books are not without problems. In some places, ordinary events are overemphasized. Why, for instance, was it seen as necessary to show Mindy in the bathroom, brushing her teeth? There is also, in places, a self-conscious use of the word “special” – special foods, special ceremonies, special dances. This kind of thing distances children from each other, rather than bringing them together (143).

Additionally, the book jacket is problematic, as it presents six questions reviewers feel are not beneficial:

If I were Native American, would I live on a reservation? In a tipi? Would I go to a regular school? Wear moccasins? How would I be different from other kids? If I were a Native American today, what would my life be like? (143).

The final title appearing on both the recommended and not-recommended lists that at least one county holds, is Andrea Spalding’s 2002 work, *Solomon’s Tree*. Endorsed by the First Nation Communities Read program, and receiving the program’s annual award in 2004, *Solomon’s Tree* was published by Orca Book Publishing. In order to win the award, the First Nations program notes that books must involve the participation of a First Nation, Métis, or Inuit creator, most often through authorship or illustration, OR “contain First Nation, Métis, or Inuit content produced with the support of First Nation, Métis, or Inuit advisers/consultants or First Nation, Métis, or Inuit endorsement” (http://www.bookcentre.ca/awards/first_nation_communities_read).

While Spalding’s work won the First Nation award, it was not endorsed by *A Broken Flute*, as reviewer Marlene Atlow reveals, “there are some troubling aspects to both the story and the way it was created” (394). She explains,

The problem here is this: When a story is written about a white child, it is seen as a story about an individual. When a story is written about an Indian child, the story is seen – and often taught – as social studies. The Indian child in a children’s book written by cultural outsiders is more often than not objectified, generalized, moralized, and – in a word – stereotyped. So this story is not about a child, it’s about the Tsimshian people (394).

She continues:

Do Tsimshian children develop unrealistic relationships with trees? Do Tsimshian people make masks for children to dance with in the process of grieving for trees? In the interest of leveling the cultural playing field for children through storytelling, this may seem like a minor detail, but it matters a great deal” (394).

As these three titles, held by at least one of the counties, and appearing on both the recommended and not-recommended lists, illustrate, the cultural authenticity of Native American children’s literature is a contested topic.

Recommended Titles Held by All Three Systems

Twenty three of the recommended titles were held by all systems. Table 14 lists the 11 titles which had the most circulating copies in the three systems.

Table 14: Commonly Held Titles With Significant Numbers of Circulating Copies

<u>Title</u>	<u>Cumberland # of copies</u>	<u>Robeson # of copies</u>	<u>Swain # of copies</u>
Bruchac, Joseph, <i>The Arrow Over the Door</i> . 1998	25	8	2
Bruchac, Joseph, <i>Children of the Longhouse</i> . 1996	20	9	2
Bruchac, Joseph. <i>The Story of the Milky</i>	33	12	4

Way, 1995			
Bruchac, Joseph, <i>Skeleton Man</i> . 2001	71	49	1
Dorris, Michael, <i>Guest</i> . 1994	21	6	4
Dorris, Michael <i>Morning Girl</i> . 1992	28	11	4
Dorris, Michael. <i>Sees Behind Trees</i> . 1996	60	3	2
Munsch, Robert, <i>A Promise Is a Promise</i> . 1989	56	47	3
Ross, Gayle, <i>How Turtle's Back Was Cracked: A Traditional Cherokee Tale</i> . 1995	37	14	2
Scott, Ann Herbert, <i>On Mother's Lap</i> . 1972 and 1992	58	35	1
Step toe, John, <i>The Story of Jumping Mouse: A Native American Legend</i> . 1984	71	25	2

What makes a story culturally authentic or inauthentic? As noted in the literature review, being specific, respectful, and historically accurate without pushing bias all contribute to materials that are culturally authentic. Conversely, engaging in the perpetuation of biased and harmful stereotypes or disregarding traditions and belief render a work inauthentic. Consulting recommending reviews of these works enables a more developed understanding of the titles' culturally authentic characteristics.

While many of these resources were recommended in *A Broken Flute*, wherein the recommendation was couched within a review, other titles were recommended by sources that did not explicitly denote the reasoning for the recommendation. Titles falling into this category include Bruchac's *The Story of the Milky Way* and *Children of*

the Longhouse, Dorris's *Morning Girl*, and *Sees Behind Trees*, and Gayle Ross's *How Turtle's Back Was Cracked: A Traditional Cherokee Tale*. Even though the recommendations for these titles were not made within the context of a review, based upon the scholarship and ideology of the recommending source (Debbie Reese) and the fact that two of the authors have other works recommended for their cultural authenticity, it is almost certain that these titles were noted for cultural authenticity as well.

Joseph Bruchac is a renowned Native American author and poet. He has authored and coauthored more than 100 books, which are very well-received by Native American scholars and critics. His works feature authentic Native protagonists, and plots that adhere to traditional storytelling methods. In particular, Bruchac's stories are recognized as being culturally authentic because of their adherence to the historical record, and integration of realistic characters with whom readers can relate. *The Arrow Over the Door*, and *Skeleton Man* all feature Native characters that are well-developed and dynamic. Bruchac conducted scrupulous research prior to writing *The Arrow Over the Door*, and in the process, learned that the historical events depicted in the novel vary from source to source – Bruchac explains his own changes as well. *A Broken Flute* reviewer Beverly Slapin commends the novel, writing, “Joe Bruchac is a gifted writer, and one of the things he does very well is breathe life into historical events. He has done so here. Stands Straight and Samuel Russell are real people with whom young readers will easily identify” (231).

Skeleton Man melds the past and present, and features a strong protagonist. *A Broken Flute's* review of *Skeleton Man* notes “Bruchac's skillful weaving of old times and now-times will have young readers easily identifying with Molly's terror and her

courageous resolve to defeat Skeleton Man.” Thus, this story presents readers with a strong Native American protagonist who is identifiable – current – and relatable (234). Bruchac’s story also reinforces the importance of family and community: “An important dynamic of traditional tales [Skeleton Man is based on these tales] is that details are often changed to fit the appropriate teaching situation. In this case, Molly gains strength from her family, her traditional ways and her understanding of the story” (234).

Author, Michael Dorris’s *Guest* is recommended by Debbie Reese and the compilers of “‘I’ Is For Inclusion,” who note that “Dorris’s writing style is a treat to experience, and he seamlessly describes the nuances of Native protocol without complicating the plot. This novel is a rare departure from the usual Thanksgiving tales, and is highly recommended” (3).

Another title recommended by Reese, *A Promise is a Promise* received high praise in *Through Indian Eyes*:

A Promise is a Promise is a delight, a perfect blend of modern and traditional. Allushua lives in an ordinary house; she has her books and her teddy bear. There is a wonderfully warm and loving family to offset the scary parts, and the story is done with a light hand and great good humor. The illustrations, by Vladyana Krykorka, are a perfect match for the words, full of lovely colors; the round-faced, rosy-cheeked children are adorable (144).

Ann Herbert Scott’s work, *On Mother’s Lap*, is praised for its illustrations and its accessibility to younger children based on repetition, as well as realistic cultural context. The story presents specific details that connect the characters and setting to real people, which reviewer Beverly Slapin notes: “There is cultural context here, such as a clothesline inside the house and mukluks and a reindeer blanket and a doll wearing a

parka, but there is no pretended expertise, no glossary, no screaming ““multiculturalism”” (*A Broken Flute* 302).

The illustrations in John Steptoe’s *The Story of Jumping Mouse: A Native American Legend* contribute to the cultural authenticity of the work, as does Steptoe’s acknowledgment of making changes to the traditional version of the story. Per Slapin, who reviewed the story in *A Broken Flute*, Steptoe’s additions and changes “did not violate the spirit of the story or a Native understanding of the nature of life” (351). Thus, Steptoe’s work is culturally authentic because it affirms and supports Native ideas and understandings, thereby presenting young readers with a version of a traditional story that affirms and maintains Native culture, rather than twisting or distorting it.

Titles That Are Not Recommended

Examining titles that are not recommended but that have significant numbers of circulating copies affirms the assertion that titles that are not culturally authentic fail to present Native people and ideas realistically and respectfully. The titles noted in the Table 15 below are held by all three elementary school library systems, and circulate multiple copies.

Table 15: Titles With Significant Circulating Copies that are Not-Recommended Held in All Systems

<u>Title</u>	<u>Cumberland # of copies</u>	<u>Robeson # of copies</u>	<u>Swain # of copies</u>
Creech, Sharon, <i>Walk Two Moons</i> . 1994	195	31	13
Dagliesh, Alice, <i>The Courage of Sarah Noble</i> . 1954, 1991	26	19	5
Martin, Rafe, <i>The Rough-Face Girl</i> . 1992	105	62	1
O’Dell, Scott, <i>Sing Down the Moon</i> .	89	35	7

Osborne, Mary Pope. <i>Buffalo Before Breakfast</i> . 1999	94	43	5
Wilder, Laura Ingalls, <i>Little House on the Prairie</i> .	261	99	6

Sharon Creech's *Walk Two Moons* has received critical acclaim from much of the literary world. However, her work is not recommended by the editors and reviewers of *A Broken Flute*. Reviewer Beverly Slapin blasts Creech, writing "Although Creech's characterizations are excellent, the way she manipulates the characters – and the child reader – is inexcusable" (156). Slapin explains that Creech's work is "deeply flawed by the 'Indian' material that is thrown together with no cultural or historical context and really has nothing to do with anything actually Native" (255). Finally, Slapin points out that Creech's depiction of a Native dance is also problematic, contributing to an overall lack of cultural authenticity. As a result, the work is resoundingly not recommended.

Similarly, Alice Dagliesh's *The Courage of Sarah Noble* is also taken to task for a failure of cultural authenticity and perpetuating negative stereotypes about Native people. (261). Reviewer Doris Seale writes

I am picturing the use of this book in a classroom situation, and I know what will happen, because I have been there. The white kids – at least those who are well-to-do – will be reinforced in their sense of entitlement and superiority to everybody else in the world. The poor kids will discover that there is someone they can look down on, too. They will all make fun of the Indian kids...The Native kids will be shamed – one more time (261).

Addressing the historic nature of the book, Seale continues her critical review,

The usual defense for a book of this nature is that we must understand it as a product of its time. This is true. *The Courage of Sarah Noble* was

published in 1954, and it is very much a product of its time – a time that has come and gone. In a world where our divisiveness threatens the very existence of all human beings, of all life, there is no room, and no time, for such a story. I would give a child no book, rather than this nasty little thing (261).

Thus, *The Courage of Sarah Noble* is not recommended because of its blatant cultural stereotyping and potential for perpetuating misinformation.

Although it is much more recent, Rafe Martin's *The Rough-Face Girl* is identified as misrepresenting itself as a culturally authentic story (334). Reviewer Paula Giese maintains that "It is inexcusable for Martin to identify this as 'an Algonquian Indian Cinderella'" because the message his story presents reflects European, rather than Native, values and ideas, and alters or leaves out significant details of the original Mi'kmaq story, particularly those involving the characterization of the main character's family (135). Contrary to Steptoe's culturally appropriate changes, Martin's manipulations are not authentic, and detract from the potential of his work.

Although Beverly Slapin's review of Scott O'Dell's *Sing Down the Moon* acknowledges that the story is exciting, she does not recommend the book, stating "O'Dell completely failed – if he ever tried – to understand the Dine way of being in the world" (*A Broken Flute* 45). Criticisms include O'Dell's infusion of "the story with his own European values as 'universal' and Diné values as 'other'" (43). She continues, "In other words, he portrays Diné people as weird. Young readers who are not Native will readily identify with the protagonist; Diné readers will not" (43). Slapin provides multiple examples of *Sing Down the Moon's* culturally inauthentic details, such as misused names or incorrectly defined jobs and social roles, as well as inauthentic dancing and poorly presented Native characters (44). Of a scene involving a meal, Slapin writes

“The cultural content is all wrong. In one scene, an old Apache woman is cooking dog stew, and tries to steal Bright Morning’s dog. Apaches don’t eat dog meat as daily fare, only for special ceremonies or if they were starving, and they certainly don’t steal other people’s animals unless they were on a raid” (44). Even though the story may be exciting, Slapin does not recommend that it be acquired, as the details misrepresent Diné people and practices.

Another culturally inauthentic book held in all three elementary school library systems, *Buffalo Before Breakfast* is a title in the ever-popular “Magic-Tree House” series. Reviewed in *A Broken Flute* by Beverly Slapin, the book is identified as being culturally inauthentic in regards to situations and plot machinations that are unrealistic. Slapin explains “The ‘White Buffalo Woman’ mentioned here is actually White Buffalo Calf Woman, a sacred being of the Lakota. She does *not* appear at the behest of little enchanted dogs to rescue little white kids who get themselves into ridiculous situations” (169). She continues, “Eleven-year-old Lakota children were children, not experienced buffalo hunters. Children did not go off by themselves to encounter herds of buffalo. And no one – not even a little white girl from the 20th Century – would be naive enough to stand in the middle of a herd of buffalo and try to pat them...” (168). Finally, Slapin ascertains

On one level, this is just another volume in an innocuous young children’s series. On another, Osborne has set her story in a time period that is part of quite recent American history. She is writing about people who were and are real people. And she has distorted that reality out of all recognition. It is one thing to set a fantasy in a prehistoric world in which little is actually known. It is quite another to set it in a world and time of tragic dimensions from which the Lakota people suffer still (169).

The final title appearing on the list of books that are not recommended yet held in all three county systems is one of the older, most familiar titles - Laura Ingalls Wilder's *Little House on the Prairie*. In fact, *A Broken Flute* devotes an entire chapter to the discussion of the novel and its negative portrayal of Native people (49-52). The novel is not recommended for a variety of reasons. Reviewer Dennis McAuliffe, Jr. explains

I would not want my child to read *Little House on the Prairie*. I would shield him from the slights she slings on his ancestors. They appear in her book only as beggars and thieves, and she adds injury to insult by comparing the Osages – who turned Thomas Jefferson's head with their dignity and grace – to reptiles, to garbage or scum...Mrs. Wilder assigns them descriptive adjectives that connote barbarism, brutality, and bloodthirstiness, and makes much ado about their odor. But she makes light of their obvious plight [hunger due to encroaching white settlers]: In one passage, she describes almost mockingly the skeletal figures of two Osages who are fed cornbread by Ma, the eating noises they make and the pitiful sight of them stooping to eat specks of food they spot on the floor (50).

Little House on the Prairie is not culturally authentic for Native students, because it equates their ancestors with animals, and uses demeaning language in describing the characters, who are not very developed, and are most certainly shown as a weird 'other.' Of the 296 non-recommended titles, and the 270 recommended titles, Wilder's book had the most search returns (45 in Cumberland County) and 261 circulating copies (again, in Cumberland County). This is worrisome.

Conclusion

Cultural authenticity in children's literature is an incredibly complex issue. The discussion involves insiders and outsiders, authors and readers, parents and teachers. It builds on histories that are conflicted, on accounts that disagree. In order to help students

develop their own identity and voice, it is imperative for school library collections to provide meaningful and engaging material that validates students, regardless of ethnicity.

By examining the collections of Cumberland, Robeson, and Swain County, using the online catalogs, it is evident that although the systems have higher percentages of recommended resources that are identified as being culturally authentic, the systems have *more* circulating copies of titles that are identified as culturally inauthentic. This is problematic. Many of the titles that were not recommended are award-winning, renowned books, frequently taught in classrooms, which can complicate a school librarian's job. Nonetheless, as noted by the American Association of School Librarians, school librarians should be change agents and advocates for their students.

In terms of cultural authenticity and children's books by and about Native Americans, school librarians can be agents for change by consulting less traditional reviewing sources, such as *Multicultural Review* (<http://www.mcreview.com/index.html>), and becoming familiar with sound and culturally authentic publishers and authors. *A Broken Flute* is an excellent, accessible resource, addressing hundreds of titles and authors. Cynthia Leitich Smith (<http://www.cynthialeitichsmith.com/index.html>) provides multiple resources and links about quality, culturally authentic literature, and is very organized and accessible, as illustrated in Figure 9.

Figure 9: Leitich Smith's Website

In addition to consulting engaged and aware reviewing sources, it is important for school librarians to be familiar with meaningful evaluative criteria, such as that explicated by Slapin and Seale in *Through Indian Eyes*. For more detailed descriptions of Slapin and Seale's criteria, please refer to Appendix # E. For description of additional considerations in selecting and working with Native American literature, see Appendix # J.

School libraries should be places that enable student success and encourage lifelong learning. In part, this is accomplished through providing access to culturally authentic materials. As Debbie Reese (2010) notes, this is especially crucial for Native American students ("Why This Blog Matters).

Native American identity has been invalidated through Eurocentric political, educational, and religious social structures and systems since the late 1400s. Children's literature of the 21st century should not continue this process. School librarians and school library collections must appreciate and reflect the vibrant diversity of Native

America. Stories are powerful. Empowering young learners through story helps enable an appreciation and understanding of identity, which in turn allows students to develop their own voice, and confidently position themselves within society.

Appendices

Appendix # A: The History of Multicultural Children's Literature

Date	Event	Significance
1932	<i>Waterless Mountain</i> by Laura Amer wins Newbery Medal	One of the few children's books about minorities in the first half of the twentieth century.
1946	<i>The Moved-Outers</i> by Florence C. Means wins Newbery Honor	A departure from stereotyped depiction of minorities begins
1949	<i>Story of the Negro</i> by Arna Bontemps wins Newbery Honor	First minority author to win a Newbery Honor
1950	<i>Song of the Swallows</i> by Leo Politi wins Caldecott Medal	First picture book with a Hispanic-American protagonist to win the Caldecott Medal
1963	<i>The Snowy Day</i> by Ezra Jack Keats wins Caldecott Medal	First picture book with an African-American protagonist to win the Caldecott Medal
1965	"The All-White World of Children's Books" by Nancy Larrick published in <i>Saturday Review</i>	Called the nation's attention to the lack of multicultural literature
1969	Coretta Scott King Award founded	African-American literature and authors begin to be promoted and supported
1975	<i>M.C. Higgins, the Great</i> by Virginia Hamilton wins Newbery Medal	First book by a minority author to win the Newbery Medal
1976	<i>Why Mosquitoes Buzz in People's Ears</i> illustrated by Leo and Diane Dillon wins Caldecott Medal	First picture book illustrated by an African American to win the Caldecott Medal
1990	<i>Lon Po Po: A Red-Riding Hood Story from China</i> translated and illustrated by Ed Young wins Caldecott Medal	First picture book illustrated by a Chinese American to win the Caldecott Medal
1993	Americas Award Founded	Encouraged authors and illustrators to publish excellent books portraying Latin America, the Caribbean, and Latinos in the United States
1994	<i>Grandfather's Journey</i> written and illustrated by Allen Say wins Caldecott Medal	First picture book illustrated by a Japanese American to win the Caldecott Medal
1996	Pura Belpre Award Founded	Latino literature, authors, and illustrators promoted
2001	<i>The Trip Back Home</i> by Janet S. Wong, illustrated by Bo Jia, wins first Asian Pacific American Award for Literature	Asian-American literature, authors, and illustrators promoted

Appendix # B: Evaluating Multicultural Children's Literature

Per Lynch-Brown and Tomlinson, in Essentials of Children's Literature, it is important to evaluate multicultural literature drawing upon the following criteria:

1. "Multicultural literature should exhibit high literary and artistic quality, worthy themes, and appropriate reading levels for the intended audience" (186).
2. "Racial and cultural stereotyping should be avoided; instead, multifaceted, well-rounded characters of the featured microculture should be found in these stories. The nature of stereotyping is that it unfairly assigns a fixed image or fixed characteristics to everyone within a group, thereby denying everyone within the group the right to any individuality or choice" (186).
3. "Positive images of characters should be evident" (186).
4. "Cultural details must be accurate. These details must be accurate when they describe subgroups *within* a microculture" (186).
5. "Not only should there be books about the microcultures represented in a classroom, but there also should be books about the many other microcultures living in this country" (186).

Appendix # C: Gilton's Multicultural Evaluation Criteria

Gilton maintains that multicultural children's literature should be evaluated while carefully considering the following criteria (page 72):

1. Where do they [multicultural materials] come from, how do they compare, and how can they be useful?
2. What kinds of criteria should be used and under what circumstances? How should they be used?
 - a. Traditional literary criteria
 - b. Criteria to prevent discrimination in children's literature and to promote cultural understanding
 - c. Emerging literary criteria from diverse groups
 - d. Other evolving criteria
3. Backgrounds of authors and illustrators
 - a. What general qualifications should anybody have to write about or illustrate any group?
 - b. How should authors and illustrators prepare to portray groups of people new to them?
 - c.** How can diverse authors and illustrators be attracted to this field?

Appendix # D: Russell's Evaluative Guidelines for Cultural Consciousness

1. The characters are portrayed as individuals, with genuine feelings, thoughts, and beliefs, and not as types representing a specific cultural group.
2. The author (or illustrator) has avoided cultural stereotyping that suggests all members of a specific cultural group share the same socioeconomic status, similar occupations, tastes, and so on.
3. The culture is accurately portrayed without exaggeration or romanticism.
4. Any problems facing the group are dealt with seriously, faithfully, and honestly, and without oversimplification.
5. All factual details are accurate, and there are no omissions or distortions that may cast an unfair light on the picture. (37).

Appendix # E: Slapin and Seale's Evaluative Criteria and Focus

from *Through Indian Eyes*, pages 180-203 (text is verbatim from their work, organized in a slightly different manner)

1. Look at Picture Books
 - a. In ABC books, is "E" for "Eskimo?" (180)
 - b. In ABC books, is "I" for "Indian?" (180)
 - c. In counting books, are "Indians" counted? (181)
 - d. Are children shown "playing Indian?" (181)
 - e. Are animals dressed as "Indians?" (182)
 - f. Do "Indians" have ridiculous names, like "Indian Two Feet," or "Little Chief?" (182)

2. Look for Stereotypes
 - a. Are Native peoples portrayed as savages, or primitive craftspeople, or simple tribal people, now extinct? (183)
 - b. Are Native peoples shown as human beings, members of highly defined and complex societies? (183)
 - c. Are Native societies oversimplified and generalized? Are Native people all one color, one style? (184)
 - d. Are Native societies presented as separate from each other, with each culture, language, religion, dress, unique? (184)
 - e. Is the art a mishmash of "generic Indian" designs? (185)
 - f. Is attention paid to accurate, appropriate design and color; are clothes, dress, houses drawn with careful attention to detail? (185)

3. Look for Loaded words
 - a. Are there insulting overtones to the language in the book? Are racist adjectives used to refer to Indian peoples? (186)
 - b. Is the language respectful? (186)

4. Look for Tokenism
 - a. Are Native people depicted as stereotypically alike, or do they look just like whites with brown faces? (187)
 - b. Are Native people depicted as genuine individuals? (187)

5. Look for Distortion of History
 - a. Is there manipulation of words like "victory," "conquest," or "massacre" to justify Euro-American conquest of the Native homelands? Are Native nations presented as being responsible for their own "disappearance?" Is the U.S. government only "trying to help?" (188)

- b. Is history put in the proper perspective: the Native struggle for self-determination and sovereignty against the Euro-American drive for conquest? (188)
 - c. Does the story encourage children to believe that Native peoples accepted defeats passively? (189)
 - d. Does the story show the ways in which Native peoples actively resisted the invaders? (189)
 - e. Are Native heroes only the people who, in some way or another, are believed to have aided Europeans in the conquest of their own people? (190)
 - f. Are Native heroes those who are admired because of what they have done for their own people? (190)
6. Look at the Lifestyles
- a. Are Native cultures presented in a condescending manner? Are there paternalistic distinctions between “them” and “us”? (191)
 - b. Is the focus on respect for Native peoples and understanding of the sophistication and complexity of their societies? (191)
 - c. Are Native peoples discussed in the past tense only, supporting the “vanished Indian” myth? Is the past unconnected to the present? (192)
 - d. Is the continuity of cultures represented, with values, religions, morals, an outgrowth of the past, and connected to the present? (192)
 - e. Is a society portrayed in a distorted or limited way? Are religions described as “superstitious,” with backward or primitive connotations? (193)
 - f. Are Indian religions and traditions described accurately, in the context of their civilizations? (193)
 - g. Is there an ethnocentric Western focus on material objects, such as baskets, pottery, rugs? (194)
 - h. Does the writer show any understanding of the relationship between material and non-material aspects of life? (194)
 - i. Are Native peoples shown as “relentlessly ecological”? (195)
 - j. Are Native societies described as coexisting with nature in a delicate balance? (195)
7. Look at the Dialog
- a. Do the People speak in either a sort of “early jawbreaker” or in the oratorical style of the “noble savage”? (196)
 - b. Do the People use language with the consummate and articulate skill of those who come from an oral tradition? (196)
8. Look for Standards of Success
- a. In modern times, are Indian people portrayed as childlike and helpless? Does a white authority figure – pastor, social worker, teacher – know better than Native people themselves what is “good for them?” Are Indian children “better off” away from their families? (197)

- b. Are Native adults seen as mature individuals who work hard and make sacrifices, in order to take care of their families, and for the well-being of the people? (197)
 - c. Do Native people and their communities contrast unfavorably with the “norm” of white middle-class suburbia? (198)
 - d. Are Native people and their communities seen as their own cultural norm? (197)
 - e. Does it take “white” standards for Native people to get ahead? (199)
 - f. Are Native values of cooperation, generosity, sharing, honesty, and courage seen as integral to growth and development? (199)
9. Look at the Role of Women
- a. Are women completely subservient to men? Do they do all the work, while the men loll around, waiting for the next hunt? (200)
 - b. Are women portrayed as the integral and respected part of Native societies that they really are? (200)
10. Look at the Role of Elders
- a. Are elders treated as a dispensable burden upon their People to be abandoned in times of trouble or famine; querulous, petulant, demanding, nagging, irritating, and boring? (201)
 - b. Are elders treated as loved and valued custodians of a People’s history, culture, and lifeways? Are they cherished in the words of the writer as they were and are in the reality of the lives of the People? (201)
11. Look for the Effects on a Child’s Self-Image
- a. Is there anything in the story that would embarrass or hurt a Native child? (202)
 - b. Are there one or more positive role models with which a Native child can identify? (202)
12. Look at the Author’s or Illustrator’s Background
- a. Is the background of the author and illustrator devoid of the qualities that enable them to write about Native peoples in an accurate, respectful manner? Is there an ethnocentric bias which leads to distortions or omissions? (203)
 - b. Is there anything in the author’s and illustrator’s backgrounds that qualifies them to write about Native peoples? Do their perspectives strengthen the work? (203)

Appendix # F: Guides to Selecting Books and Sources of Current Reviews

from "I is Not for Indian" <http://www.nativeculturelinks.com/ailabib.htm>

3. Guides to selecting books and sources of current reviews

A

The following list of titles contains excellent sources for understanding Indian stereotypes and the forms they take in children's literature as well as in American culture.

Books Without Bias: Through Indian Eyes / Edited by Beverly Slapin and Doris Seale. Rev. ed. 1988; a third edition has just been published. Order from: Oyate, 2702 Mathews Street, Berkeley, CA 94702, about \$30. This hefty guide should be your bible; we cannot recommend it highly enough. Five hundred pages long in a large spiral-bound format, there are sixteen chapters devoted to articles by Indian authors and teachers, as well as an extensive book review section and list of Native American publishers. Also included are a list of American Indian authors and their works for young people, a selected bibliography of recommended titles, and, perhaps of most importance, a checklist complete with examples from children's books on "how to tell the difference" between distorted depictions of Native peoples and those treating people as human beings.

American Indian Stereotypes in the World of Children : A Reader and Bibliography / by Arlene B. Hirschfelder. Metuchen, NJ: Scarecrow Press, 1982. Another good source for understanding what the problems are in portrayals of Indians directed at children. Goes beyond books, discussing such traditions as the YMCA/YWCA Indian Guides programs, toys with Indian imagery and sports mascots.

Shadows of the Indian: Stereotypes in American Culture / by Raymond William Stedman. Norman, OK: University of Oklahoma Press, 1982. A somewhat more scholarly rather than how-to treatment of the image of Native Americans in American culture, focusing on the movie industry, pulp westerns and television as well as literature. The author pulls no punches.

Unlearning "Indian" Stereotypes: A Teaching Unit for Elementary Teachers and Children's Librarians / Council on Interracial Books for Children. New York: The Council, 1977. An excellent book of sample lesson plans and background materials developed specifically for teachers and librarians. The librarian described on p. 483 of the June 1991 "American Libraries" would have done well to read this first before leading her young patrons in holding their insulting "rain dance". An accompanying filmstrip featuring comments on books by Indian schoolchildren is also available.

B

All of the previous books contain bibliographies of recommended titles. Several other bibliographies and sources of current reviews are given below. Keep in mind, however, that the best source of information is from Indian people themselves. Most large cities

around the country have an Indian center or at least an Indian community that would be happy to be asked to give their opinions on books. Librarians working near reservations have an obvious source of expertise in the people there.

Akwesasne Notes. - Newspaper; often carries book reviews. (See full cite in next section.)

American Indian and Eskimo Authors: A Comprehensive Bibliography / compiled by Arlene Hirschfelder. New York: Association of American Indian Affairs, 1973. An earlier incarnation of the Hirschfelder book just mentioned, this title lists works by Indian and Inuit (preferred over the term "Eskimo") authors, without annotations, from colonial times to the present. Much is therefore out of print or for an adult audience.

American Indian Libraries Newsletter Charles Townley (AILA Treasurer), Dean of the Library, New Mexico State University, Box 30006, Las Cruces, NM 88003-0006 (quarterly) - Contains news on Indian libraries and library services to Indian peoples, with occasional reviews.

American Indian Reference Books for Children and Young Adults / Barbara J. Kuipers. Englewood, CO: Libraries Unlimited, 1991. Hot off the presses, a quick look at this title reveals excellent introductory chapters by a school library media specialist working in a school in Utah with a large Native student population. However, the scope of the books reviewed goes way beyond the title of this book. Only a rather small percentage of the books discussed are actually reference works, and the focus is on adult and young adult titles. Annotations are largely descriptive as to content, rather than evaluative. Also contains indexes and a list of publisher's addresses.

The Eagle, Eagle Wing Press, Inc., P.O. Box 579 MO, Naugatuck, CT 06770 - This newspaper of current events in Indian America occasionally carries book reviews.

Indian Children's Books / by Hap Gilliland. Billings, MT: Montana Council for Indian Education (517 Rimrock Road, Billings 59102), 1980. Good bibliography of books on Indians, evaluated by Indian people from a wide variety of tribes. Of particular value is a comprehensive list of publishers and their addresses (as of 1980), preceded by a lengthy subject index.

Interracial Books for Children Bulletin New York: Council on Interracial Books for Children (1841 Broadway, NYC 10023 - 8 issues/year). An excellent source for reviews for new materials for teachers and librarians on all ethnic groups. They also have published some booklets, handbooks and audiovisual materials.

Literature by and About the American Indian: An Annotated Bibliography / Edited by Anna Lee Stensland. Second edition. Urbana, IL: National Council of Teachers of English, 1979. An okay annotated bibliography that includes recommendations from other works that include Native reviewers. Focus is on fiction for children and young adults.

Wicazo Sa Review Indian Studies MS 188, Eastern Washington University, Cheney, WA 99004 (biannual) - A journal from the academic field of Native American Studies, this often contains book reviews by and about Native people.

**Appendix # G: List of North Carolina Counties Participating in Title VII
Program**

2008-09 Title VII Cohorts

System	Students Served
Columbus	434
Cumberland	1,077
Graham	174
Guilford	210
Halifax	265
Haliwa-Saponi	110
Hoke	1,030
Jackson	385
Person	23
Richmond	328
Robeson	11,333
Sampson	121
Clinton City	164
Scotland	932
Swain	491
Wake	237
Warren	144

Appendix # H: Recommended Children's Literature

Key for recommending Source abbreviations:

ALA: 2006 Award

BF: *A Broken Flute*

DR: Debbie Reese's blog

FN: First Nations Award

I: "I Is For Inclusion"

<u>Recommending Source</u>	<u>Title</u>	<u>Cumberland # of copies</u>	<u>Robeson # of copies</u>	<u>Swain # of copies</u>
BF	Adams, E. Tesla and Sue Pielle, <i>Mink and Granny</i> .	0	0	0
BF	Ahenakew, Freda. <i>Wisahkechahk Flies to the Moon</i> . 1999	0	0	0
ALA	AleOie, Sherman, <i>The Absolutely True Diary of a Part-Time Indian</i> . 2008	2	9	0
DR	Allen, Paul Gunn, <i>As Long As the Rivers Flow: The Stories of Nine Native Americans</i> . 2001	0	3	0
DR	Ancona, George. <i>Powwow</i> . 1993	35	15	1
DR	Ancona, George, <i>Earth Daughter: Alicia of Acoma Pueblo</i> . 1995	0	2	0
DR	Andrews, Jan, <i>Very Last</i>	19	11	1

	<i>First Time.</i> 1988			
BF	Anglessey, Zoe, <i>Word Up! Hope for Youth Poetry.</i> 1992	0	0	0
BF	Arlee, Johnny <i>Mali Npnags: The Story of a Mean Little Old Lady.</i> 2003	0	0	0
BF	Beardslee, Loris <i>Waboseg (An Ojibwe Story About Rabbit's Ears)</i> 1997	0	0	0
BF	Begay, Shonto <i>Ma'ii And Cousin Horned Toad: A Traditional Navajo Story.</i> 1992	4	2	0
BR; DR	Begay, Shonto <i>Navajo: Visions and Voices Across the Mesa.</i> 1995	10	4	0
I	<i>Meet Lydia: A Native Girl from Southeast Alaska</i> by Miranda Belarde-Lewis (Tlingit/Zuni) 2004.	0	0	0
BF	Blue Cloud, Peter/Aroniawenate <i>Elderberry Flute Song: Contemporary Coyote Tales.</i> 1982, 1992	0	0	0
BF	Bowen, DuWayne Leslie, <i>One More Story: Contemporary Seneca Indian Tales of the Supernatural.</i> 1991	0	0	0
BF	Bowen, DuWayne Leslie, A	0	0	0

<i>Few More Stories :</i>				
<i>Contemporary Seneca</i>				
<i>Indian Tales of the</i>				
<i>Supernatural. 2000</i>				
BF	Bragg, Lynn, <i>A River Lost.</i> 1996	0	0	0
BF; DR	Braine, Susan, <i>Drumbeat, Heartbeat: A Celebration of the Powwow.</i> 1995	9	2	0
BF	Brown, Tricia, <i>Children of the Midnight Sun: Young Native Voices of Alaska.</i> 1998	7	0	2
BF; DR	Bruchac, Joseph, <i>Fox Song.</i> 1993	2	2	0
ALA	Joseph Bruchac, <i>Hidden Roots.</i>	0	3	0
BF; I	Bruchac, Joseph, and Shonto Begay, <i>Navajo Long Walk.</i>	6	2	0
BF; DR	Bruchac, Joseph, <i>The Arrow Over the Door.</i> 1998	25	8	2
DR	Bruchac, Joseph, <i>Children of the Longhouse.</i> 1996	20	9	2
DR	Bruchac, Joseph, <i>The Story of the Milky Way.</i> 1995	33	12	4
BF	Bruchac, Joseph, <i>Crazy Horse's Vision.</i> 2000	13	5	1
BF; DR	Bruchac, Joseph, <i>Eagle Song.</i> 1997	11	4	0
BF	Bruchac, Joseph, <i>Skeleton Man.</i> 2001	71	49	1
BF	Bruchac, Joseph, <i>The</i>	16	3	0

	<i>Winter People.</i> 2002			
BF	Bruchac, Joseph and James Bruchac, <i>How Chipmunk Got His Stripes.</i> 2001	27	5	1
BF	Bruchac, Joseph and James Bruchac, <i>Turtle's Race with Beaver.</i> 2003	6	5	0
BF	Bruchac, Joseph and James Bruchac, <i>When the Cheno Howls: Native American Tales of Terror.</i> 1998	0	0	1
BF	Buffalo Bird Woman, <i>Waheenee An Indian Girl's Story.</i> 1921, 1981	0	0	0
BF	Buffalohead, Priscilla <i>Ojibway Family Life in Minnesota: 20th Century Sketches</i> 1991	0	0	0
BF	Caduto, Michael J. and Joseph Bruchac <i>Keepers of the Animals: Native American Stories and Wildlife Activities for Children</i> 1991	5	3	1+ teacher's guide
BF	Caduto, Michael J. and Joseph Bruchac <i>Keepers of the Earth: Native American Stories and Environmental Activities for Children</i> 1988	9	4	1
BF	Caduto, Michael J. and Joseph Bruchac <i>Keepers of Life: Discovering Plants</i>	0	0	1+ teacher's guide

	<i>Through Native American Stories and Earth Activities for Children</i> 1994			
BF	Caduto, Michael J. and Joseph Bruchac <i>Native American Gardening: Stories, BF Projects and Recipes for Families</i> 1996	0	0	0
DR	Campbell, Nicola. (2006) <i>Shi-shi-etko</i> , NY: Groundwood. (PIC – All Ages)	1	0	0
I	Cannon, A.E. <i>The Shadow Brothers</i> . 1990.	0	4	0
I	Carlson, Lori Marie, editor. <i>Moccasin Thunder: American Indian Stories for Today</i> . 2005	0	0	0
BF	Carpelan, Mary J. <i>Coyote Fights the Sun: A Shasta Indian Tale</i> 2002	0	0	0
DR	Champagne, Duane. (1994) <i>Chronology of Native North American History</i> . Detroit: Gale Research (NF – All ages)	0	0	0
DR	Champagne, Duane. (1994) <i>Native America: Portrait of the Peoples</i> . Detroit: Visible Ink Press. (NF – All ages)	0	0	0
DR	Child, Brenda. (2000).	0	0	0

	<i>Boarding School Seasons: American Indian Families, 1900-1940.</i> Bison Books Corporation. (NF – All ages)			
DR	Children of LaLoche & Friends. (1990). <i>Byron through the Seasons.</i> Fifth House Ltd. (PIC/RF – E/M).	0	0	0
I	Manitonquat (Medicine Story; Wampanoag). <i>The Children of the Morning Light: Wampanoag Tales.</i> 1994.	4	0	0
BF	Children and teachers of Ibapah BF Elementary School, <i>Pia Toya: A Goshute Indian Legend.</i> 2000, preschool+	0	0	0
BF	Clark, Karin <i>First Nations Families, Technology Grandma's special Feeling Wait for Me!</i> 1996	0	0	0
BF	Clutesi, George <i>Son of Raven, Son of Deer: Fables of the Tse – Shat People</i> 1967-1994	0	0	0
DR; ALA	Confederated Salish and Kootenai Tribes, Beaver Steals Fire: A Salish Coyote Story. 2005	0	0	0
BF	Crow, Allan <i>The Crying</i>	0	0	0

I; ALA	<i>Christmas Tree.</i> 1989 Medicine Crow, Joseph (Crow). <i>Counting Coup: Becoming a Crow Chief on the Reservation and Beyond.</i> 2006.	0	3	0
DR	Crum, Robert. (1994). <i>Eagle Drum: On the Powwow Trail with a Young Grass Dancer.</i> Simon & Schuster. (Photo essay/NF – All ages)	5	0	0
BF	Culleton, Beatrice <i>Spirit of the White Bison</i> 1985	0	0	0
BF	Cuthand, Beth <i>The Little Duck</i> 2003	0	0	0
BF	<i>Dancing With the Wind: The ArtsReach Literary Magazine.</i> ArtsReach *1989-2004	0	0	0
BF; I	Dennis, Yvonne Wakim and Arlene Hirschfelder <i>Children of Native America Today</i> 2003 (partial rec page 264)	5	71	0
BF	Dolan, Marlene <i>Just Talking about Ourselves: Voices of Our Youth</i>	0	0	0
DR; I	Dorris, Michael. (1994) <i>Guest.</i> New York: Scholastic (HF - E/M)	21	6	4
DR	Dorris, Michael (1992) <i>Morning Girl.</i> New York:	28	11	4

	Scholastic (HF - E/M).			
DR	Dorris, Michael. (1996). <i>Sees Behind Trees</i> . New York: Scholastic (HF - E/M)	60	3	2
DR	Dorris, Michael. (1998). <i>The Window</i> . Hyperion (RF – M/YA).	0	0	0
BF	Dunn, Anne M. <i>Grandmother's Gift: Stories from the Anishinaabeg</i> 1997	0	0	0
BF	Dunn, Anne M. <i>When Beaver Was Very Great: Stories to Live By</i> 1995	0	0	0
BF	Dunn, Anne M. <i>Winter Thunder</i> 2001	0	0	0
BF; I	Erdrich, Louise <i>Bears Make Rock Soup and Other Stories</i> 2002	0	1	0
BF; ALA; DR	Erdrich, Louise <i>The Birchbark House</i> 1999	21	12	1
BF; DR	Erdrich, Louise <i>Grandmother's Pigeons</i> 1996	10	0	0
I; DR	Erdrich, Louise, The <i>Game of Silence</i> . 2005	8	4	0
BF	Erdrich, Louise <i>The Range Eternal</i> 2002	0	0	0
BF; DR	Eyvindson, Peter <i>Chester Bear, Where Are You?</i> 1988	0	0	0
DR	Eyvindson, Peter. (1984).	0	0	0

	<i>Kyle's Bath.</i>			
BF	Eyvindson, Peter <i>Red Parka Mary</i> 1996	0	0	0
BF	Eyvindson, Peter <i>Old Enough</i> 1986	0	0	0
BF	Eyvindson, Peter <i>The Wish Wind</i> 1987	0	0	0
BF	Fejes, Claire (illustrator), The Light on the Tent Wall	0	0	0
BF	Ferris, Sean, ed. <i>Children of the Great Muskeg.</i> 1985 grades 2-5	0	0	0
DR	Francis, Lee. (1996). <i>Native Time: A Historical Time Line of Native America.</i>	0	0	0
BF	Francis, Lee, <i>When the Rain Sings: Poems by Young Native Americans</i> 1999 grades 4+ BF pg 126	5	0	0
BF	Gaikeshyongai, Sally <i>The Seven Fires: An Ojibway Prophecy</i> 1994	0	0	0
BF	Goodbird, Edward <i>Goodbird the Indian: His Story</i> 1914, 1985	0	0	0
BF; I; DR	Grace, Catherine O'Neill and Margaret Bruchac <i>1621 A New Look at Thanksgiving</i> 2001	20	5	1
BF; DR	Gravelle, Karen, <i>Growing Up Where the Partridge Dreams Its Wings</i> 1997	0	0	0
BF	Haegut, Dorothy <i>Children</i>	0	0	0

	<i>of the First People</i> 1989			
BF; DR	Hamm, Diane Johnston	2	0	0
	<i>Daughter of Suqua</i> 1997			
DR	Harjo, Joy. (2000). <i>The Good Luck Cat</i> .	3	4	1
BF	Harper, Mackie, "Mush-hole" Memories of a Residential School. 1993	0	0	0
BF	Harrell, Beatrice O. <i>Longwalker's Journey: A Novel of the Choctaw Trail of Tears</i> 1999	2	0	1
BF	Heath, Kristina <i>Mama's Little One</i>	0	0	0
BF	Highway, Thompson <i>Caribou Song/atrihko ni ka etc.</i>	0	0	0
BF; FN	Highway, Thompson <i>Dragonfly Kites</i> 2002	0	0	0
BF; I	Highway, Thompson <i>Fo0 on the Ice</i> 2003	0	0	0
BF	Himango, Deanna <i>Boozhoo, Come Play With Us</i> 2002	0	0	0
BF; DR	Hubbard, Jim, <i>Shooting Back from the Reservation: A Photographic View of Life by Native American Youth</i>	0	0	0
BF; DR	Hucko, Bruce. A Rainbow at Night: The World in Words and Pictures by Navajo Children. 1996	7	0	0

DR	Hucko, Bruce. (1996). <i>Where There Is No Name for Art: The Art of Tewa Pueblo Children</i> . Santa Fe, N.M.: School of American Research: Distributed by the University of Washington Press. (NF – All ages)	0	0	0
BF; DR	Hunter, Sally M. <i>Four Seasons of Corn: A Winnebago Tradition</i> 1997	4	0	0
DR	Hunter, Sara Hoagland. (1996). <i>The Unbreakable Code</i> . Northland (PIC/RF – E/M).	2	1	0
DR	Hyer, Sally. (1990). <i>One House, One Voice, One Heart: Native American Education at the Santa Fe Indian School</i> . Museum of New Mexico Press. (NF – All ages)	0	0	0
BF	Jaakola, Liz, <i>Our Journey</i> 2002	0	0	0
BF	Jenness (or Jenner) Aylette & Alice Rivers <i>In Two Worlds: A Yup'ik Eskimo Family</i> 1989	2	0	0
BF	Joe, Donna <i>Salmon Boy: A Legend of the Sechelt People</i> 1999	0	0	0

BF	Johnston, Tony <i>The tale of Rabbit and Coyote</i> 1994	15	4	0
BF	Jones, Guy W. and Sally Moomaw, <i>Lessons from Turtle Island: Native Curriculum in Early Childhood Classrooms</i> 2002	1	0	0
BF; DR	Keeshig Tobias, Lenore <i>Birdtalk</i> 1991	0	2	0
BF; DR	Keeshig Tobias, Lenore <i>Emma and the Trees</i> 1996	0	0	0
BF	King, Edna and Jordan Wheeler, <i>Adventure on Thunder Island</i> 1991	0	0	0
BF; DR	King, Sandra. <i>Shannon: An Ojibway Dancer</i> 1993	2	0	0
BF	King, Thomas <i>A Coyote Columbus Story</i> 1992, 2002	0	0	0
ALA	A Coyote Solstice Tale by Thomas King , Gary Clement(Illustrator) 2010 winner picture book	0	0	0
BF	King, Thomas <i>Coyote Sings to the Moon</i> 1998	0	0	0
BF	Kootenai Culture Committee, Confederated Salish and Kootenai Tribes, <i>Coyote Stories of the Montana Salish Indians</i> 1987 and 1991	0	0	0
BF	Kootenai Culture <i>Kootenai Legends</i> 1997	0	0	0

BF; DR	Kreipe de Montano, Marty <i>Coyote in Love with a Star</i> 1998	1	0	0
DR	Krull, Kathleen. (1995). <i>One Nation, Many Tribes: How Kids Live in Milwaukee's Indian Community.</i> Lodestar. (Photo essay/NF – All ages)	0	0	0
BF; I; DR	Kusugak, Michael <i>My Arctic 1,2,3</i> 1996	3	2	0
BF; DR	Kusugak, Michael Arvaarluk, <i>Northern Lights: The Soccer Trails</i> 1993	5	9	0
BF; I; DR	Lacapa, Kathleen and Michael Lacupa <i>Less Than Half, More than Whole</i> 1994 and 2001	3	0	0
BF	Lacupa, Michael <i>The Flute Player.</i> 1990	3	0	0
BF; DR	Michael Lacupa <i>Antelope Woman</i> 1992 and 2003	0	0	0
BF	LaDuke, Winona & Waseyabini Kapaskis <i>The Sugar Bush</i> 1999	0	0	0
BF	LaDuke, Winona, <i>Pte Oyate: Buffalo Nation, Buffalo People</i> 1998	0	0	0
BF	Larrabee, Lisa <i>Grandmother's Five Baskets</i> 1993	0	0	1
BF	Libbhart, Myles, and Arthur	0	0	0

	Amiotte, <i>Photographs and Poems by Siou0 Children.</i> 1971			
BF; DR	Littlechild, George <i>This Land is My Land</i> 1993	8	1	0
BF	Lossiah, Lynn King. <i>The Secrets and Mysteries of the Cherokee Little People</i> 1998	2	0	1
BF; I; FN	Loyie, Larry, <i>As Long As the Rivers Flow.</i> 2002	1	0	0
BF	MacKenzie, Hugh <i>Pak</i> (nd)	0	0	0
DR; I	Maher, Ramona. (2003). <i>Alice Yazzie's Year.</i> Berkeley: Tricycle Press. (PIC/RF – E/MA).	0	0	0
BF	Marcos, Subcomandante Insurgente, <i>Questions & Swords: Folktales of the Zapatista Revolution</i> 2001	0	0	0
BF	Marcos, Subcomandante Insurgente <i>The Story of Colors/La Historia de los Colores</i> 1999	0	0	0
DR	Marra, Ben. (1996) <i>Powwow: Images Along the Red Road.</i> Photographs by Ben Marra. New York: Abrams. (Photo essay/NF – All ages)	0	0	0
DR	McDonald, Megan. (1997). <i>Tundra Mouse.</i> Orchard	3	1	0

Books (PIC/RF – E/M).				
BF	McLellan, Joseph. <i>The Birth of Nanabosho</i> 1989	0	0	0
BF	McLellan, Joseph. <i>Nanabosho Dances</i> 1989	0	0	0
BF	McLellan, Joseph. <i>Nanabosho: How the Turtle Got Its Shell</i> 1994	0	0	0
BF	McLellan, Joseph. <i>Nanabosho, Soaring Eagle, and the Great Sturgeon</i> 1993	0	0	0
BF	McLellan, Joseph. <i>Nanabosho Steals Fire</i> 1989	0	0	0
BF	McLellan, Joseph. <i>Nanabosho and the Woodpecker</i> 1995	0	0	0
BF	McMillan, Bruce <i>Salmon Summer</i> 1998	6	0	2
DR	McMillan, Bruce. (1997). <i>Fort Chipewyan Homecoming: A Journey to Native Canada</i> . Lerner Pub. (Photo essay/NF – All ages)	0	0	0
BF	Mercredi, Morningstar. <i>Fort Chipewyan Homecoming: A Journey to Native Canada</i> 1997	4	0	0
DR	Messinger, Carla (2007) <i>When the Shadbush Blooms</i> . (PIC/E-M)	0	0	0
I	Mitchell, Barbara. <i>Red</i>	3	2	0

	<i>Bird</i> . 1996.			
DR	Momaday, N. Scott (1999) <i>Circle of Wonder</i> . Albuquerque: University of New Mexico Press. (PIC/RF – E/M)	0	0	0
BF	Momaday, N. Scott. <i>House Made of Dawn</i> 1968	0	0	0
BF	Montejo, Victor. <i>The Bird Who Cleans the World and Other Mayan Fables</i> 1991	0	0	0
DR	Moore, MariJo. (2000). <i>The Cherokee Little People</i> . Barrington, IL: Rigby. (PIC/TL – E/M).	0	0	0
DR	Moore, MariJo. (2000). <i>The Ice Man</i> .	0	0	0
DR	Moore, MariJo. (2000). <i>First Fire</i> .	0	0	0
BF	Morgan, Pierr, <i>Supper for the Crow: A Northwest Coast Indian Tale</i> 1995	2	1	0
BF	Mourning Dove, <i>Coyote Stories</i> 1933, 1990	0	0	0
DR	Munsch, Robert. (1989). <i>A Promise Is a Promise</i> .	56	47	3
DR	National Museum of the American Indian (2007) <i>Do All Indians Live in Tipis?</i>	0	0	0
BF	Nelson, S.D. <i>Gift Horse</i> 1999	4	0	0

BF	Nichols, Richard → <i>A Story to Tell: Traditions of a Tlingit Community</i> 1998	3	0	0
DR	Okanagan Tribal Council (1999) <i>How Food Was Given, How Names Were Given, and How Turtle Set the Animals Free.</i>	0	0	0
FN	<i>Which Way Should I Go</i> , written by Sylvia Olsen with Ron Martin, illustrated by Kasia Charko.	0	0	0
BF; DR	Orie, Sandra De Coteau <i>Did You Hear Wind Sing Your Name?</i> 1995	2	0	0
I	Orona-Ramirez, Kristy (Taos Pueblo/Tarahumara). <i>Kiki's Journey.</i> 2006	1	0	0
DR	Ortiz, Simon. (1988). <i>The People Shall Continue.</i> Children's Book Press. (PIC/P - all ages)	1	6	0
BF	Osen, Sylva, <i>No Time To Say Goodbye: Children's Stories of Kuper Island Residential School.</i> 2001	0	0	0
I	Parsons-Yazzie, Evangeline (Navajo). <i>Dzání Yázhí Naazbaa': Little Woman Warrior Who Came Home: A Story of the Navajo Long Walk.</i> 2005	2	0	0
BF; DR	Peters, Russell M.	9	1	1

	<i>Clambake: A Wampanoag Tradition</i> 1992 (page 145)			
BF	Pitkanen, Matti A. <i>The Grandchildren of the Incas</i> 1999	7	0	0
BF	Plain, Ferguson. <i>Amikoonse (Little Beaver)</i> 1993	0	0	0
BF	Plain, Ferguson. <i>Eagle Feather – An Honour</i> 1989	0	0	0
BF	Plain, Ferguson <i>Grandfather Drum</i> 1994	0	0	0
BF	Plain, Ferguson <i>Little White Cabin</i> 1992	0	0	0
BF	Plain, Ferguson <i>Rolly's Bear</i> 1996	0	0	0
BF	Ramirez, Ale0 O. <i>tjatjakiymatchan (Coyote): A Legend from Carmel Valley</i> 1995	0	0	0
BF	Raulrsalinas and Jennifer Shen, ed, <i>Seeds of Struggle, Songs of Hope: Poetry Emerging Youth y Sus Maestros del Movimiento</i> 1997	0	0	0
BF; DR	Regguinti, Gordon. <i>The Sacred Harvest: Ojibway Wild Rice Gathering</i> 1992	5	1	0
BF	Reid, Bill and Robert Bringhurst, <i>The Raven Steals the Light</i> 1984 and 1996	0	0	0

BF; DR	Rendon Marcie R. <i>Powwow Summer: A Family Celebrates the Circle of Life</i> 1996	3	1	0
I	Robinson, Margaret A. A <i>Woman of Her Tribe.</i> 1990	0	0	0
BF; DR	Rose, LaVera, <i>Grandchildren of the Lakota.</i> 1999	1	0	0
DR	Ross, Gayle (1995) <i>How Turtle's Back Was Cracked: A Traditional Cherokee Tale.</i>	37	14	2
DR	Ross, Gayle (1996) <i>The Legend of the Windigo.</i>	2	0	0
BF; DR	Rossel, Monty, <i>Kinaadadd: A Navajo Girl Grows Up.</i> 1993	11	5	0
BF; DR	Rossel, Monty, <i>Songs from the Loom: A Navajo Girl Learns to Weave.</i> 1995	8	0	0
BF	Runningwolf, Michael and Patricia Clark Smith <i>On the Trail of Elder Brother: Glous'gap Stories of the Micmac Nation</i> 2000	0	0	0
DR	Ruoff, A. Lavonne Brown. (1991) <i>Literatures of the American Indian.</i>	0	4	0
BF; DR	Sanderson, Esther <i>Two Pairs of Shoes</i> 1990	0	0	0
BF	Santiago, Chiori, <i>Home to</i>	3	0	1

	<i>Medicine Mountain.</i>			
BF; DR	Savageau, Cheryl. <i>Muskrat Will Be Swimming</i> 1996	1	0	0
BF; DR	Scott, Ann Herbert <i>On Mother's Lap</i> 1972 and 1992	58	35	1
BF	Scribe, Murdo <i>Murdo's Story: A Legend From Northern Manitoba</i> 1985	0	0	0
I	<i>Meet Mindy: A Native Girl from the Southwest</i> by Susan Secakuku (Hopi), 2003.	1	1	0
BF	Sechelt Nation <i>How the Robin Got Its Red Breasts: A Legend of the Sechelt People</i> 1993	0	0	0
BF	Sechelt Nation <i>Mayuk the Grizzly Bear: A Legend of the Sechelt People</i> 1993	0	0	0
BF; DR	Sekaquetewa, Eugene <i>Coyote and The Winnowing Birds</i>	0	0	0
I	Shenandoah, Joanne (Oneida) and Douglas M. George (Mohawk). <i>Skywoman: Legends of the Iroquois.</i> 1998	0	0	0
BF	Silvey, Diane. <i>Little Bear's Vision Quest</i> 1995	0	0	0
BF	Silvey, Diane <i>Whale Girl</i> 1996	0	0	0
ALA	<i>Meet Christopher: An Osage Indian Boy from</i>	0	0	0

	Oklahoma by Genevieve Simermeyer, photographs by Katherine Fogden 2010 winner middle school			
BF	Sliammon Indian Band, <i>Mink and Cloud.</i> 1983	0	0	0
BF	Sliammon Indian Band, <i>Mink and Grey Bird.</i>	0	0	0
BF; I	Slipperjack, Ruby. <i>Little Voice</i> 2002	0	0	0
I	Smelcer, John (Ahtna Athabaskan). <i>The Trap.</i> 2006	0	0	0
BF; DR	Smith, Cynthia Leitich <i>Indian Shoes</i> 2002	4	0	1
BF; I; DR	Smith, Cynthia Leitich <i>Jingle Dancer</i> 2000	11	8	1
BF; DR	Smith, Cynthia Leitich <i>Rain is Not my Indian Name</i> 2001	0	0	0
BF	Smith, Ray <i>How the Mouse Got Brown Teeth</i> 1988	0	0	0
BF; DR	Sneve, Virginia Driving Hawk <i>The Chichi Hoohoo Bogeyman</i> 1975	0	0	1
BF; DR	Sneve, Virginia Driving Hawk <i>Enduring Wisdom: Sayings from Native Americans</i> 2003	3	0	0
DR	Sneve, Virginia Driving Hawk (1993) <i>The Siou0: A First Americans Book.</i>	0	0	0

	Holiday House. (NF – All ages).			
DR	Sneve, Virginia Driving Hawk. (1993). <i>When Thunders Spoke</i> . University of Nebraska Press (F - E/M).	0	0	0
DR	Sneve, Virginia Driving Hawk, (1994). <i>The Nez Perce: A First Americans Book</i> . Holiday House. (NF – All ages).	0	0	0
DR	Sneve, Virginia Driving Hawk (1994). <i>The Seminoles: A First Americans Book</i> . Holiday House. (NF – All ages).	17	0	0
DR	Sneve, Virginia Driving Hawk. (1995). <i>High Elk's Treasure</i> . Holiday House (RF – E/M).	5	0	2
DR	Sneve, Virginia Driving Hawk, (1995) <i>The Hopis: A First Americans Book</i> . Holiday House (NF – All ages)	14	2	0
DR	Sneve, Virginia Driving Hawk, (1995) <i>The Iroquois: A First Americans Book</i> . Holiday House (NF – All ages)	13	3	0

DR	Sneve, Virginia Driving Hawk. (1995) <i>The Navajos: A First Americans Book</i> . Holiday House (NF – All ages)	19	4	0
DR	Sneve, Virginia Driving Hawk (1996). <i>The Cherokees: A First Americans Book</i> . Holiday House. (NF – All ages).	19	2	1
DR	Sneve, Virginia Driving Hawk, (1996) <i>The Cheyennes: A First Americans Book</i> . Holiday House. (NF – All ages).	14	0	0
DR	Sneve, Virginia Driving Hawk, (1997), <i>The Apaches: A First Americans Book</i> . Holiday House. (NF – All ages).	13	1	0
DR	Sneve, Virginia Driving Hawk, (2003), <i>Enduring Wisdom: Sayings from Native Americans</i> . Holiday House (NF – All ages).	3	0	0
FN	2004 - <i>Solomon's Tree</i> , inspired by Tsimpshian master carver Victor Reece, written by Andrea Spalding, illustrated by Janet Wilson, published by	0	1	0

	Orca Book Publishing.			
BF; DR	Steltzer, Ulli. <i>Building an Igloo</i> 1981	11	1	0
BF	Steptoe, John. <i>The Story of Jumping Mouse: A Native American Legend</i> 1984	71	25	2
BF	Sterling, Shirley, <i>My Name is Seepeetza.</i> 1992	5	4	0
BF	Strete, Craig Kee <i>Little Coyote Runs Away</i> 1997	4	0	0
BF	Strete, Craig Kee. <i>The Lost Boy and the Monster</i> 1999	3	0	0
BF	Strete, Craig Kee. <i>How the Indians Bought the Farm</i> 1996	2	0	0
BF; DR	Stroud, Virginia A. <i>Doesn't Fall off His Horse</i> 1994	19	12	0
BF	Stroud, Virginia A. <i>The path of the Quiet Elk: A Native American Alphabet Book</i> 1996	6	6	0
BF; DR	Students of G.T. Cunningham Elementary School, <i>We Are All Related: A Celebration of Our Cultural Heritage.</i> 1996	0	0	0
BF	Students at Oscar Blackburn School, South Indian Lake, Manitoba, <i>How Eagle Got His Good Eyes</i> (written by 5 th grade	1	0	0

	students and illustrated by 7 th grade). 1995			
BF; I; DR	Swamp, Jake. <i>Giving Thanks: A Native American Good Morning Message</i> 1995	22	11	1
BF; DR	Swentzell, Rina → <i>Children of Clay: A Family of Pueblo Potters</i> 1992	9	1	0
BF; DR	Talashoema, Herschel, <i>Coyote and Little Turtle</i> 1974	0	0	0
I	Tapahonso, Luci (Diné (aka Navajo)) and Eleanor Schick. <i>Navajo ABC: A Diné Alphabet Book.</i> Illustrations by Eleanor Schick. 1995	8	0	0
BF; DR	Tapahonso, Luci. <i>Songs of Shiprock Fair</i> 1999	1	0	0
I	<i>Meet Naiche: A Native Boy from the Chesapeake Bay Area</i> by Gabrielle Tayac (Piscataway) 2002	0	0	0
BF	Tehanetorens/Ray Fadden. <i>Legends of the Iroquois.</i> 1998.	0	0	0
BF; DR	Thompson, Sheila, <i>Cherly Bibalhats! Cheryl's Potlatch</i> 1991	0	0	0
I; ALA	Tingle, Tim (Choctaw). <i>Crossing Bok Chitto.</i> Illustrated by Jeanne Rore0	5	6	0

	Bridges (Cherokee).2006			
DR	Turcotte, Mark. (1995). <i>Songs of Our Ancestors</i> . Chicago: Children's Press (PIC/P – All ages)	0	1	0
BF	Umpherville, Tina. <i>Jack Pine Fish Camp</i> 1997	0	0	0
BF	Umpherville, Tina. <i>The Spring Celebration</i> 1995	0	0	0
DR; I	Van Camp, Richard; ill. by George Littlechild, (1997). <i>A Man Called Raven</i> . Children's Book Press. (PIC/RF – E/M)	2	0	0
DR	Van Camp, Richard; ill. by George Littlechild, (1998). <i>What's the Most Beautiful Thing you Know about Horses</i> . Children's Book Press. (PIC/RF – E/M)	2	0	0
DR	Van Camp, Richard. (2007) <i>Welcome Song for Baby</i> . (Board book – All ages).	0	0	0
DR	Velarde, Pablita. (1993) <i>Old Father Storyteller</i> . Santa Fe: Clear Light Publishers. (TL - all ages) – includes "Turkey Girl"	0	0	0
BF; DR	Waboose, Jan Bourdeau <i>Morning on the Lake</i> 1997	1	5	0
BF; FN; DR	Waboose, Jan Bourdeau	1	3	0

	<i>SkySisters</i> 2000			
BF	Waboose, Jan Bourdeau	0	0	0
	<i>Where Only the Elders Go—Moon Lake Loon Lake</i> 1994			
DR	Walking Turtle, Eagle. (1997). <i>Full Moon Stories</i> . Hyperion (TL – All ages).	3	0	0
BF	Wallis, Velma <i>Two Old Women: An Alaska Legend of Betrayal, Courage, and Survival</i> 1993	0	0	0
BF	Walz, R.E., Mink and Whale. 1994	0	0	0
I	Watkins, Sherrin (Shawnee/Cherokee). <i>Green Snake Ceremony: Mary Greyfeather Learns More about her Native American Heritage</i> . 1995	0	0	1
BF	Weier, John. <i>Those Tiny Bits of Beans</i> 1995	0	0	0
BF; DR	Wheeler, Bernelda <i>Where Did You Get Your Moccasins?</i>	0	0	0
BF; DR	Wheeler, Bernelda <i>I Can't Have Bannock But the Beaver Has a Dam</i>	0	0	0
BF	White, Ellen/Kwulasulwut <i>Kwulasulwut: Stories from the Coast Salish</i> 1981	0	0	0
BF	White, Ellen/Kwulasulwut Kwulasulwut <i>Kwulasulwut</i>	0	0	0

II: More Stories from the Coast Salish 1997				
BF	Whitethorne, Baje	0	0	0
	<i>Sunpainters: Eclipse of the Navajo Sun</i> 1994, 2004			
BF	Wittstock, Laura →	5	5	0
	<i>Ininatig's Gift of Sugar: Traditional Native Sugarmaking</i> 1993			
BF	Whitstone, Dean	0	0	0
	<i>How the Birch Tree Got Its Stripes</i> 1988			
DR	Wood, Ted. (1992). <i>A Boy Becomes a Man at Wounded Knee.</i> 1992	0	0	0
BF; DR	Yamane, Linda	3	0	0
	<i>Weaving a California Tradition: A Native American Basketweaver</i> 1997			
BF	Yamane, Linda.	0	0	0
	<i>The Snake that Lived in the Santa Cruz Mountains and Other Ohlone Stories</i> 1998			
BF	Yamane, Linda.	0	0	0
	<i>When the World Ended, How Hummingbird Got Fire, How People Were Made</i> 1995			
FN	2008 - <i>Ancient Thunder</i> , written and illustrated by Leo Yer0a, published by Groundwood Books/House	0	0	0

	of Anansi Press.			
BF	Yerxa, Leo. <i>Last Leaf</i>	2	0	0
	<i>First Snowflake to Fall</i>			
	1994			
BF	Zitkala-Sa/Gertrude Bonin	0	0	0
	<i>American Indian Stories</i>			

270 total titles recommended

Total # of circulating copies: 1,138 525 53

Appendix # I: Titles That Are Not Recommended, Per *A Broken Flute*

<u>Title</u>	<u>Cumberland</u>	<u>Robeson</u>	<u>Swain</u>
	<u># of copies</u>	<u># of copies</u>	<u># of copies</u>
Abbink, Emily, <i>Missions of the Monterey Bay Area.</i>	0	0	0
Adams, Barbara: <i>Native Americans: Projects, Games and Activities for Grades 4-6.</i>	0	0	0
Armstrong, Nancy M., <i>Navajo Long Walk.</i> 1994	2	0	0
Ashrose, Cara, <i>The Very First Americans.</i> 1993	22	0	1
Bania, Michael, <i>Kumak's House: A Tale of the Far North.</i> 2002	0	0	0
Bannon, Kay Thorpe, <i>Yonder Mountain: A Cherokee Legend.</i> 2002	17	0	2
Barber-Starkey, Joe, <i>Jason and the Sea Otter.</i> 1989	0	0	0
Barber-Starkey, Joe, <i>Jason's New Dugout Canoe.</i> 2000	0	0	0
Bartok, Mira and Christine Ronan, <i>Northwest Coast Indians.</i> 1996	0	0	0
Beckman, Pat Ramsey, <i>From the Ashes.</i> 1996	0	0	0
Behrens, June, <i>Missions of the Central Coast.</i>	0	0	0
Bernhard, Emery, <i>Spotted Eagle and Black Crow: A Lakota Legend.</i> 1993	0	0	0
Bierhorst, John, <i>Is My Friend At Home? Pueblo Fireside Tales.</i> 2001	4	0	0
Bierhorst, John, <i>The People with Five Fingers: A Native American California Creation Tale.</i>	3	0	0

Black, Robert J., <i>Yu donsi: A Tale From the Canyons</i> . 1999	0	0	0
Bouchard, David, <i>The Song Within My Heart</i> . 2002	0	0	0
<i>Bo0car Children: The Mystery of the Lost Village</i> . 1993	14	0	1
Branford, Henrietta, <i>White Wolf</i> . 1999	0	0	0
Brodsky, Beverly, <i>Buffalo: With Selections from Native American Song Poems</i> . 2003	0	0	0
Brook, Jasmine and McCabe, Lianne, <i>The Dreamcatcher: Keep Your Happy Dreams – Forever!</i> 1999	0	0	0
Brower, Pauline, <i>Missions of the Inland Valleys</i> .	0	0	0
Bryant, Kathleen, <i>Kokopelli's Gift</i> . 2003	0	0	0
Bunting, Eve, <i>Cheyenne Again</i> . 1995	6	5	1
Bunting, Eve, <i>Moonstick: The Seasons of the Siou0</i> . 1997	0	0	0
Burrill, Richard, <i>How Magpie Got His Yellow Bill</i> . 1990	0	0	0
Burrill, Richard, <i>Ishi: America's last Stone Age Indian</i> . 1990	0	0	0
Burrill, Richard, <i>Ishi Rediscovered</i> . 2001	0	0	0
Burrill, Richard, <i>Protectors of the Land: An Environmental Journey to Understanding the Conservation Ethic</i> . 1994	0	0	0
Cameron, Anne, <i>Raven and Snipe</i> .	0	0	0
Cameron, Anne, <i>How Raven Freed the Moon</i> .	0	0	0
Cameron, Anne, <i>Raven Goes Berry Picking</i> .	0	0	0

Cameron, Anne, <i>Raven Returns the Water.</i>	0	0	0
Cameron, Anne, <i>How the Loon Lost Her Voice.</i> 1985	0	0	0
Cameron, Anne, <i>Lazy Boy.</i> 1988	0	0	0
Cameron, Anne, <i>Orca's Song.</i> 1987	0	0	0
Cameron, Anne, <i>Spider Woman.</i> 1988	0	0	0
Chambers, Catherine E., <i>Daniel Boone and the Wilderness Road.</i> 1984, 1998	0	0	0
Chanin, Michael, <i>Grandfather Four Winds and Rising Moon.</i> 1994	0	0	1
Children's Press, <i>Adventures in Storytelling, The Naughty Little Rabbit and Old man Coyote.</i> 1992	0	0	0
Children's Press, <i>Adventures in Storytelling, The Coyote Rings the Wrong Bell.</i> 1991	2	0	0
Chimera, Dona, <i>Wolfstar.</i> 1996	0	0	0
Clark, Ann Nolan, <i>There Are Still Buffalo.</i> 1992	0	0	0
Cohlene, Terri, <i>Clamshell Boy: A Makah Legend.</i>	0	0	1
Cohlene, Terri, <i>Dancing Drum: A Cherokee Legend.</i>	0	1	2
Cohlene, Terri, <i>Ka-ha-si and the Loon: An Eskimo Legend.</i>	0	1	1
Cohlene, Terri, <i>Little Firefly: An Algonquian Legend.</i>	0	1	0
Cohlene, Terri, <i>Quill Worker: A Cheyenne Legend .</i>	0	1	0
Cohlene, Terri, <i>Turquoise Boy: A Navajo Legend.</i>	0	1	1
Cole, Judith, <i>The Moon, The Sun, and</i>	0	0	0

<i>the Coyote.</i> 1990			
Cooper, Michael L., <i>Indian School: Teaching the White man's Way.</i> 1999	0	0	0
Cossi, Olga, <i>Fire Mate.</i> 1985	0	0	0
Creech, Sharon, <i>Walk Two Moons.</i> 1994	195	31	13
Crowl, Christine, <i>The Hunter and the Woodpecker.</i> 1990	0	0	0
Crowl, Christine, <i>White Buffalo Woman: A Storybook Based on Indian Legend.</i>	0	0	0
Curry, Jane Louise, <i>Back in the Beforetime: Tales of the California Indians.</i> 1987	0	0	0
Curry, Jane Louise, <i>Turtle Island: Tales of the Algonquian Nations.</i> 1999	0	0	0
Dadey, Debbie, <i>Cherokee Sister.</i> 2000	0	4	1
Dagliesh, Alice, <i>The Courage of Sarah Noble.</i> 1954, 1991	26	19	5
Davis, Kenneth C., <i>Don't Know Much About Sitting Bull.</i> 2003	0	0	0
Davis, Russell G. and Brent K. Ashabrannen, <i>The Choctaw Code.</i> 1961, 1994	0	0	0
Dengler, Marianne, <i>The Worrystone.</i> 1996	0	0	0
Deur, Lynne, <i>Nishnanbe A Story of Indians in Michigan.</i> 1981, 1989	0	0	0
Dominic, Gloria, <i>Coyote and the Grasshoppers: A Pomo Legend.</i> 1996	6	0	0
Dominic, Gloria, <i>Brave Bear and the Ghosts: A Siou0 Legend.</i>	8	0	0
Dominic, Gloria, <i>First Woman and the Strawberry: A Cherokee Legend.</i>	5	0	0
Dominic, Gloria, <i>Red Hawk and the Sky</i>	3	0	0

<i>Sisters: A Shawnee Legend.</i>			
Dominic, Gloria, <i>Song of the Hermit</i>	0	0	0
<i>Thrush: An Iroquois Legend.</i>			
Dominic, Gloria, <i>Sunflower's Promise: A Zuni Legend.</i>	0	0	0
Doner, Kim, <i>Buffalo Dreams.</i> 1999	5	1	0
Drucker, Malka, <i>The Sea Monster's Secret.</i>	0	1	0
Duncklee, John, <i>Quest for the Eagle Feather.</i>	0	0	1
Dwyer, Mindy, <i>Coyote in Love.</i> 1997	0	0	0
Edmston, Jim, <i>Little Eagle Lots of Owls.</i> 1993	0	0	1
Edmunds, Walter, <i>The Matchlock Gun.</i> 1941, 1989	58	17	5
Enrico, John, <i>Raven and the Moon and the Oystercatcher: Two Haida Legends.</i> 1984	0	0	0
Erdosh, George, <i>Food and Recipes of the Native American.</i> 1997	0	0	0
Esbensen, Barbar Juster, <i>Ladder to the Sky: How the Gift of Healing Came to the Ojibway Nation.</i> 1989	0	0	0
Esbensen, Barbar Juster, <i>The Star Maiden: An Ojibway Tale.</i> 1988	49	24	0
Esbensen, Barbar Juster, <i>The Great Buffalo Race.</i> 1994	1	0	0
Eubank, Patricia Reeder, <i>Seaman's Journal: On the Trail with Lewis and Clark.</i> 2002	0	0	0
Faber, Gail, and Michele Lasagna, <i>Whispers Along the Mission Trail.</i>	0	0	0
Faber, Gail, and Michele Lasagna,	0	0	0

<i>Whispers from the First Californians: A Story of California's First People.</i>			
Faber, Gail and Michele Lasagna, <i>Pasquala: The Story of a California Indian Girl.</i> 1990	0	0	0
Farmer, Bonnie, <i>Isaac's Dreamcatcher.</i> 2001	1	0	0
"Finder," <i>A Story of the Dreamcatcher.</i> 1996	0	0	0
Fitzpatrick, Marie Louise, <i>The Long March.</i> 1998	0	0	0
Freedman, Russell, <i>The Life and Death of Crazy Horse.</i> 1996	0	0	0
Freedman, Russell, <i>Buffalo Hunt.</i> 1988	55	7	0
French, Fiona, <i>Lord of the Animals: Amiwok Indian Creation Myth.</i> 1997	5	0	0
Garaway, Margaret Kahn, <i>Ashkii and His Grandfather.</i> 1989	0	0	0
Garaway, Margaret Kahn, <i>Dezbah and the Dancing Tumbleweeds.</i> 1990	0	0	0
Garaway, Margaret Kahn, <i>The Old Hogan.</i> 1993	0	0	0
Garcia, Guy, <i>Spirit of the Maya: A Boy Explores His People's Mysterious Past.</i> 1995	0	5	0
Gardner, Sonia, <i>Eagle Feather.</i> 1997	0	0	0
Goldein, Barbara Diamond, <i>Coyote and the Fire Stick: A Pacific Northwest Indian Tale.</i> 1996	0	0	0
Gorman, Jewel H. and Gay Matthaei, <i>The Ledgerbook of Thomas Blue Eagle.</i> 1994	3	0	0
Gorman, Jewel H. and Gay Matthaei, <i>The Journal of Julia Singing Bear.</i> 1995	0	0	0

Gorman, Jewel H. and Gay Matthaei, <i>The Sketchbook of Thomas Blue Eagle</i> . 2001	0	0	0
Green, Timothy, <i>Mystery of the Navajo Moon</i> . 1991	0	0	0
Greene, Jacqueline Dembar, <i>Manabozho's Gifts: Three Chippewa Tales</i> . 1994	0	0	0
Gregory, Kristiana, <i>The Legend of Jimmy Spoon</i> . 1990.	23	0	1
Griese, Arnold, <i>Anna's Athnabaskan Summer</i> . 1995.	0	0	0
Grifalconi, Ann, <i>The Bravest Flute: A Story of Courage in the Mayan Tradition</i> . 1994.	0	0	0
Grossman, Virginia, <i>Ten Little Rabbits</i> . 1991	0	0	1
Guber, Carole, <i>Firefly Night</i> . 2000	0	0	0
Haley, Gail E., <i>Kokopelli, Drum in Belly</i> . 2003	0	0	0
Haley, Gail E., <i>Two Bad Boys: A Very Old Cherokee Tale</i> . 1996	0	0	3
Hammerschlag, Dr. Carl A., <i>Sika and the Raven</i> . 1999	0	0	1
Harper, Jo, <i>The Legend of Me0icatl</i> . 1998	0	0	0
Hausman, Gerald, <i>The Story of Blue Elk</i> . 1998	6	0	0
Hayes, Jo, <i>A Heart Full of Turquoise: Pueblo Indian Tales</i> . 1988	0	0	0
Hayes, Joe, <i>Coyote and Native American Folktales</i> . 1983, 1993	0	0	0
Hazen-Hammond, Suzan, <i>Thunder Bear and Ke: The Buffalo Nation and Nanbe Pueblo</i> . 1999	0	0	0

Helly, Mathilde and Remi Courageon, <i>Montezuma and the Aztecs.</i> 1996	0	0	0
Hermes, Jules, <i>Children of Guatemala.</i> 1997	4	0	0
Hewitt, William, <i>Across the Wide River.</i> 2003	0	0	0
Hill, Kirkpatrick, <i>The Year of Miss Agnes.</i> 2000	26	0	3
Hill, Kirkpatrick, <i>Minuk: Ashes in the Pathway.</i> 2002	5	0	0
Himmelman, John, <i>Pipaluk and the Whales.</i> 1999	0	0	0
Hinton, Leanne, <i>Ishi's Tale of Lizard.</i>	5	0	0
Hoyt-Goldsmith, Diane, <i>Buffalo Days.</i> 1997	14	6	0
Jacobs, Shannon, <i>The Boy Who Loved Morning.</i> 1993	0	0	0
Jeffers, Susan, <i>Brother Eagle, Sister Sky.</i> 1991	58	0	1
Johnston, Norma, <i>Feather in the Wind.</i> 2001	0	0	0
Joosee, Barbara, <i>Mama Do You Love Me?</i> 1991	71	34	0
Kalmenoff, Matthew, <i>Plains Indians Diorama to Cut and Assemble.</i> 1985	0	0	0
Kavasch, E. Barrie, <i>Earth Maker's Lodge: Native American Folklore, Activities and Foods.</i>	0	0	0
Kay, Verla B., <i>Gold Fever.</i> 1999	0	0	0
Kay, Verla B., <i>Iron Horses.</i> 1999.	0	0	0
Keegan, Marcia, <i>Pueblo Boy Growing Up in Two Worlds.</i> 1991	9	8	0
Keegan, Marcia, <i>Pueblo Girls: Growing</i>	1	0	0

<i>Up In Two Worlds.</i> 1999			
Keishen, L. Michael, <i>Why Buffalo Roam.</i> 1993	0	0	0
Kendall, Ross, <i>Eskimo Boy: Life in an Inipiaq Eskimo Village.</i> 1992	0	0	0
Korman, Susan, <i>Horse Raid: An Arapaho Camp in the 1800s.</i> 1998	0	0	0
Kotzwinkle, William, <i>The Return of Crazy Horse.</i> 1971, 2001	0	0	0
Kuhaski, Janice, <i>Raven's Gift.</i> 1999	0	0	0
LaDuke, Winona and Wasayabin Kapashesit, <i>The Sugar Bush.</i> 1999	0	0	0
Lasky, Kathryn, <i>Cloud Eyes.</i> 1994.	0	0	0
Lawson, Robert, <i>They Were Strong and Good.</i> 1940, 1994	12	0	0
Leekley, Thomas B., <i>The World of Manabozho: Tales of the Chippewa Indians.</i> 1965.	0	0	0
Lemke, Nancy, <i>Missions of the Southern Coast.</i>	0	0	0
Littlefield, Holly, <i>Children of the Indian Boarding Schools, 1879 to Present.</i> 2001	3	0	0
Littlesugar, Amy, <i>A Portrait of Spotted Deer's Grandfather.</i> 1997	0	0	0
London, Jonathan, <i>Fire Race: A Kauk Coyote Tale.</i> 1993	10	3	1
Lunge-Larsen, Lise, and Preus, Margie, <i>The Legend of the Lady Slipper.</i> 1999	9	0	0
MacGill-Callahan, Sheila, <i>And Still the Turtle Watched.</i> 1991	20	0	1
MacMillan, Dianne, <i>Missions of the Los Angeles Area.</i>	0	0	0
Maher, Jan and Doug Selwyn, <i>Native</i>	0	0	0

<i>Americans.</i> 1991			
Marrin, Albert, <i>Sitting Bull and His World.</i> 2000	0	0	0
Martin, Rafe, <i>The Rough-Face Girl.</i> 1992	105	62	1
Ma0, Jill, <i>Spider Spins a Story: Fourteen Legends from Native America.</i> 1997	0	0	1
Maynard, Meredy, <i>Dreamcatcher.</i> 1995	0	0	0
Mayo Gretchen, <i>Meet Tricky Coyote!</i> 1993	7	0	1
Mayo, Gretchen, <i>That Tricky Coyote!</i> 1993	6	0	0
Mayo, Gretchen Will, <i>Big Trouble for Tricky Rabbit!</i> 1994	0	0	0
Mayo, Gretchen Will, <i>Here Comes Tricky Rabbit!</i> 1994	0	0	0
Mayo, Gretchen Will, <i>Earthmaker's Tales: North American Indian Stories About Earth Happenings.</i> 1989	0	0	0
Mayo, Gretchen Will, <i>More Earthmaker's Tales: North American Indian Stories About Earth Happenings.</i> 1989	0	0	0
Mayo, Gretchen Will, <i>Star Tales: North American Indian Stories About the Stars.</i> 1997	0	0	0
Mayse, Arthur, <i>Handliner's Island.</i> 1990	0	0	0
McCain, Becky, <i>Grandmother's Dreamcatcher.</i> 1998	5	7	0
McCall, Barbara, <i>Daily Life and the European Invasion.</i>	0	0	0
McCurdy, Michael, <i>An Algonquian Year: The Year According to the Full Moon.</i>	0	0	0

2000			
McDermott, Gerald, <i>Arrow to the Sun: A Pueblo Indian Tale.</i> 1974	51	0	3
McDermott, Gerald, <i>Coyote: A Trickster Tale from the American Southwest.</i> 1994	30	3	0
McDermott, Gerald, <i>Raven: A Trickster Tale from the Pacific Northwest.</i> 1993	81	0	4
McGinnis, Mark, with Pamela Greenhill Kaizen, <i>Lakota & Dakota Animal Wisdom Stories.</i> 1994	0	0	0
McLeod, Elaine, <i>Lessons From Mother Earth.</i> 2002	0	2	1
McLerran, Alice, <i>The Ghost Dance.</i> 1995	0	0	0
Medearis, Angela Shelf, <i>Dancing with the Indians.</i> 1991	0	0	0
Meiczinger, John, <i>Indian Crafts & Activity Book.</i> 1989	0	0	0
Meiczinger, John, <i>How to Draw Indian Arts & Crafts.</i> 1990	7	12	0
Merrill, Yvonne Y., <i>Hands-On Latin America: Art Activities for All Ages.</i> 1997	0	0	0
Miller, Montzalee, <i>My Grandmother's Cookie Jar.</i> 1987	0	0	0
Moreillon, Judi, <i>Sing Down the Rain.</i> 1997	0	0	0
Morgan, William, <i>Navajo Coyote Tales.</i> 1949, 1988	0	0	0
Morris, John and Kathy Morris, <i>Jumping Mouse and the Great Mountain: A Native American Tale.</i> 2001	0	0	0
Mott, Evelyn Clarke, <i>Dancing Rainbows.</i> 1996	0	0	0

Murphy, Claire Rudolph, <i>The Prince and the Salmon People</i> . 1993	0	0	0
Nechodom, Kerry, <i>The Rainbow Bridges: A Chumash Legend</i> . 1992	0	0	0
Nelson, Libby with Kari A. Connell, <i>California Missions: Projects & Layouts</i> .	0	0	0
Newuerburg, Norman, Harry Knill and Nancy Conkle, <i>California Missions to Cut Out: Book 1</i> .	0	0	1
Nez, Redwing, <i>Forbidden Talent</i> . 1995	0	0	0
Nicholson, Robert, <i>The Siou0: Facts, Stories, Activities</i> . 1994	0	0	0
Nietzel, Shirley, <i>From the Land of the White Birch</i> . 1997	0	0	0
O'Dell, Scott, <i>Sing Down the Moon</i> .	89	35	7
Oliviero, Jamie, <i>The Day the Sun Was Stolen</i> . 1995	0	0	0
Osborne, Mary Pope, <i>Adaline Falling Star</i> . 2000	14	0	2
Osborne, Mary Pope, <i>Buffalo Before Breakfast</i> . 1999	94	43	5
Osofsky, Audrey, <i>Dreamcatcher</i> . 1992	10	2	0
Oughton, Jurrie, <i>How the Stars Fell Into the Sky: A Navajo Legend</i> . 1992	0	0	0
Parish, Peggy, <i>Let's Be Indians!</i> 1962	0	0	0
Penner, Lucille Recht, <i>A Native American Feast</i> . 1994	0	0	0
Petersen, David, <i>Ishi: The last of His People</i> .	4	0	0
Philip, Neil, <i>A Braid of Lives: Native American Childhood</i> . 2000	0	0	0
Philip, Neil, <i>Weave Little Stars Into My Sleep: Native American Indian</i>	0	0	0

<i>Lullabies.</i> 2001			
Pielle, Sue with Anne Cameron, <i>T'aal: The One Who Takes Bad Children.</i> 1998	0	0	0
Polacco, Patricia, <i>Boat Ride with Lillian Two Blossom.</i> 1988	13	0	1
Pollock, Penny, <i>The Turkey Girl: A Zuni Cinderella Story.</i> 1996	14	0	2
Pollock, Penny, <i>When the Moon is Full: A Lunar Year.</i> 2001	0	0	0
Prentzas, Scott, <i>Tribal Law.</i>	0	0	0
Purdy, Carol, <i>Nesuya's Basket.</i> 1997	0	0	0
Pursski, Jeffrey, <i>Bring Back the Deer.</i> 1988	0	0	0
Raczek, Linda Theresa, <i>The Night the Grandfathers Danced.</i> 1995	0	0	0
Raczek, Linda Theresa, <i>Rainy's Powwow.</i> 1999	0	0	1
Rappaport, Doreen, <i>We Are the Many: A Picture Book of American Indians.</i> 2002	6	4	0
Reinhard, Johan, <i>Discovering the Inca Ice Maiden: My Adventures on Ampato.</i> 1998	10	0	0
Reynolds, Jan, <i>Frozen Land: Vanishing Cultures.</i> 1993	12	1	0
Rice, Bebe Faas, <i>The Place at the Edge of the Earth.</i> 2002	1	0	0
Rinaldi, Ann. <i>My Heart is on the Ground: The Diary of Nannie Little Rose, A Siou0 Girl, Carlisle Indian School, Pennsylvania 1880.</i>	31	5	3
Rinaldi, Ann, <i>The Sacred Bend in the River.</i> 1997	0	0	0
Rodanas, Kristina, <i>Dragonfly's Tale.</i>	44	19	0

1992			
Rodanas, Kristina, <i>Follow the Stars: A Native American Woodlands Tale</i> . 1998	5	0	0
Rodolph, Stormy, <i>Quest for Courage</i> . 1984, 1993	0	0	0
Roop, Peter, <i>The Buffalo Jump</i> . 1996	1	0	0
Root, Phyllis, <i>Coyote and the Magic Words</i> . 1993	0	0	1
Rossel, Robert and Dillon Platero, <i>Coyote Stories of the Navajo People</i> . 1991, 2003	0	0	0
Susan Roth, <i>Ishi's Tale</i> .	0	0	0
Rubens, Dale Teitel, <i>Native Americans: Projects, Games and Activities for Grades k-3</i> .	0	0	0
Sabuda, Robert, <i>The Blizzard's Robe</i> . 1999	12	4	0
Sage, James, <i>Coyote Makes Man</i> . 1994	0	0	0
San Souci, Robert, <i>Song of Sedna</i> . 1981	12	2	0
San Soci, Robert D., <i>Two Bear Cubs: A Miwok Legend from California's Yosemite Valley</i> . 1997	4	1	0
Schick, Eleanor, <i>My Navajo Sister</i> . 1996	0	0	0
Schneider, Antoine, <i>The Birthday Bear</i> . 1996	13	12	1
Schuch, Steve, <i>A Symphony of Whales</i> . 1999	0	0	1
Secakuku, Susan, <i>Meet Mindy: A Native Girl from the Southwest</i> . 2003	1	1	0
Sherrow, Victoria, <i>Spiritual Life</i> .	0	0	0
Shetterly, Susan Hand, <i>Raven's Light: A Myth from the People of the Northwest Coast</i> . 1991	0	0	0
Schwartz, Virginia Frances, <i>Initiation</i> .	0	0	0

2003			
Sewall, Marcia, <i>People of the Breaking Day</i> . 1990	17	2	0
Shaw, Janet, <i>Meet Kaya: An American Girl</i> . 2002	25	13	0
Shaw, Janet, <i>Kaya's Escape! A Survival Story</i> . 2002	25	8	0
Shaw, Janet, <i>Kaya's Hero: A Story of Giving</i> . 2002	25	8	0
Shaw, Janet, <i>Kaya and the Lone Dog: A Friendship Story</i> . 2002	20	8	0
Shaw, Janet, <i>Changes for Kaya: A story of Courage</i> . 2002	21	8	0
Shaw, Janet, <i>Kaya and the River Girl</i> . 2003	1	0	0
Simmons, Marc, <i>Millie Cooper's Ride: A True Story from History</i> . 2002	0	0	0
Sloat, Teri, <i>The Eye of the Needle</i> . 1990	7	3	0
Solá, Michèle, Angela <i>Weaves a Dream: The Story of a Young Maya Artist</i> . 1996	7	0	0
Sonneborn, Liz. <i>Arts and Crafts</i> .	0	0	0
Spalding, Andrea <i>Solomon's Tree</i> . 2002	0	1	0
Spence, Peggy D., <i>The day of the Ogre Kachinas</i> . 1994	0	0	0
Staubsbko, Frank, <i>Children of the Sierra Madre</i> . 1996	6	0	0
Staubsbko, Frank, <i>Children of the Tlingit</i> . 1999	0	0	0
Staubsbko, Frank, <i>Children of the Yucatan</i> . 1996	5	0	0
Steiner, Barbara, <i>Whale Brother</i> . 1988	18	16	0
Sterns, Michael, <i>Kokopelli and the Butterfly</i> . 2000	0	0	0

Stevens, Janet, <i>Coyote Steals the Blanket: A Ute Tale</i> . 1993	41	0	0
Stevens, Janet, <i>Old Bag of Bones: A Coyote Tale</i> . 1996	0	0	0
Strauss, Susan, <i>Coyote Stories for Children</i> . 1991	0	0	0
Talltree, Robert, <i>The Legend of Spinoza, the Bear Who Speaks from the Heart</i> . 1995	0	0	0
Tapahonso, Luci and Eleanor Schick, <i>Navajo ABC: A Dine Alphabet Book</i> . 1995	8	0	0
Tappage, Mary Augusta, <i>The Big Tree and the Little Tree</i> . 1986	0	0	0
Tayac, Gabrielle, <i>Meet Naiche: A Native Boy from the Chesapeake Bay Area</i> . 2002	0	0	0
Taylor, C.J., <i>The Secret of the White Buffalo</i> . 1993	3	0	1
Taylor, Harriet Peck, <i>Coyote Places the Stars</i> . 1993	6	0	0
Taylor, Harriet Peck, <i>Coyote and the Laughing Butterflies</i> . 1995	9	0	0
Thomasma, Kenneth, <i>Amee-nah: Zuni Boy Runs the Race of His Life</i> . 1995	0	0	0
Thomasma, Kenneth, <i>De Sia: Bannock Girl and the Handcart Pioneers</i> . 1999	1	0	0
Thomasma, Kenneth, <i>Kunu: Winnebago Boy Escapes</i> . 1989	3	3	0
Thomasma, Kenneth, <i>Moho Wat: Sheepeater Boy Attempts a Rescue</i> . 1994	1	0	0
Thomasma, Kenneth, <i>Naya Nuki: Shoshoni Girl Who Ran</i> . 1983	4	4	0

Thomasma, Kenneth, <i>Om-kas—toe: Blackfeet Twin Captures an Elkdog</i> . 1986	0	0	0
Thomasma, Kenneth, <i>Pathki Nana: Kootenai Girl Solves a Mystery</i> . 1991	4	1	0
Thomasma, Kenneth, <i>Soun Tetoken: Nez Perce Boy Tames a Stallion</i> . 1984	1	3	0
Thomasma, Kenneth, <i>The Truth About Sacajawea</i> . 1998	0	0	0
Troughton, Joanna, <i>How the Seasons Came: A North American Indian Folktale</i> . 1992	3	0	0
Turner, Ann, <i>Red Flower Goes West</i> . 1999	1	0	0
Turner, Ann, <i>The Girl Who Chased Away Sorrow: The Diary of Sarah Nita, a Navajo Girl, New Mexico, 1864</i> .	21	17	0
Ude, Wayne, <i>Maybe I will Do Something: Seven Coyote Tales</i> . 1993	0	0	0
Van Laan, Nancy, <i>Rainbow Crow</i> . 1989	18	4	1
Van Laan, Nancy, <i>Shingebiss: An Ojibwe Legend</i> . 1997	5	3	0
Vande Griek, Susan, <i>A Gift for Ampato</i> . 1999	0	0	0
Von Ahnen, Katherine, <i>Charlie Young Bear</i> . 1994	0	0	0
Von Ahnen, Katherine, <i>Heart of Naosaqua</i> . 1996	0	0	0
Waldman, Neil, <i>Wounded Knee</i> . 2001	0	0	0
Wargin, Kathy-Jo, <i>The Legend of Sleeping Bear</i> . 1998	3	1	0
Wargin, Kathy-Jo, <i>The Legend of Lady's Slipper</i> . 2001	1	0	0

Wargin, Kathy-Jo, <i>The Legend of Leelanau</i> . 2003	1	0	0
Wargin, Kathy-Jo, <i>The Legend of the Loon</i> . 2000	0	0	1
Wargin, Kathy-Jo, <i>The Legend of Mackinac Island</i> . 1999	3	0	0
Waterton, Betty, <i>A Salmon for Simon</i> . 1990	6	1	0
Webster, M.L., <i>On the Trail Made of Dawn: Native American Creation Stories</i> . 2001	0	0	0
Wheeler, M.J., <i>First Came the Indians</i> . 1983	10	6	0
Whelan, Gloria, <i>The Indian School</i> . 1996	8	7	0
White, Tekla N., <i>Missions of the San Francisco Bay Area</i> .	0	0	0
Wilder, Laura Ingalls, <i>Little House on the Prairie</i>	261!!	99	6
Wilkinson, Todd, <i>Bison for Kids</i> . 1994	5	3	0
Wolf, Bernard, <i>Beneath the Stone: A Mexican Zapotec Tale</i> . 1994	4	0	0
Wolfson, Evelyn, <i>From Abenaki to Zuni: A Dictionary of Native American Tribes</i> . 1988	18	2	0
Wood, Audrey, <i>The Rainbow Bridge</i> . 1995	18	0	0
Wood, Douglas, <i>Northwoods Cradle Song: From a Menominee Lullaby</i> . 1996	2	0	0
Wood, Leigh, <i>Child Rearing</i> .	0	0	0
Wood, Ted with Wanbli Numpa Afraid of Hawk, <i>A Boy Becomes a Man At Wounded Knee</i> . 1992	0	0	0
Young, Ed, <i>Moon Mother: A Native</i>	1	0	0

American Creation Tale. 1993

296 total titles not recommended

Total # of circulating copies:	1,384	606	94
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Appendix # J: Questions to Ask When Selecting American Indian Books for Classrooms

from <http://www.kporterfield.com/aicctw/excerpts/questions.html>

- **Does the book contain obvious clichés and stereotypes?** Some indicators of prejudice are: the Indian Problem, standing in the way of progress, blood thirsty, mystical, childlike, noble, superstition, primitive, backward, violent, drunken, hostile, unfriendly, warlike, squaw, brave and savage.
- **Are generalizations about all American Indians made on the culture of one tribe or tribal group?** The U.S. Government recognizes over 500 tribes. Culture and beliefs vary from tribe to tribe. Check for tipis on the desert and war bonnets in the Eastern Woodlands.
- **Are tribes and culture groups presented in an oversimplified way?** Are the members all craftspeople, warriors or medicine people? Tribal societies were, and still are, complex.
- **Are American Indians in fiction and biography portrayed as real human beings with strengths and weaknesses, dreams and disappointments and joys and sorrows or are they one-dimensional characters?** One-dimensional characters are usually stereotypes or token characters, dropped into a book so it can be labeled multicultural.
- **Does the book portray American Indians as decision makers or are they viewed as pitiful, passive and “defeated” victims?** Beware of books that describe Indian people as a vanishing race or imply it. American Indians have not vanished. To be spoken of as invisible is demeaning.
- **Are American Indian heroes and heroines who helped their own people mentioned, or are they included based on how much they helped non-Indian settlers?** Look for history books that are balanced in their perspective. Those that only count "helpful" Indians as worthy of respect or mention are ethnocentric.
- **Are non-Indian values held up as being better than American Indian values?** Are American Indians disparaged for being less materialistic than their white counterparts?
- **Is the history accurate and does it include the American Indian perspective?** Are American Indians blamed for the introduction of scalping and syphilis? Are these topics raised inappropriately?

- **Who wrote the book?** Most books about American Indians, both fiction and non-fiction continue to be written by non-Indians. If a non-Indian author wrote the book, ask what experiences qualify the author to write about Indian history and culture. If you detect a biased, ethnocentric perspective, look for an alternate book.
- **Does the book mention American Indian contributions to science, technology, medicine, agriculture and the arts, or does it omit them?**

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<http://destiny.ccs.k12.nc.us/district/servlet/presentlistsitesform.do;jsessionid=E5D393C135C1F1A13309B423685E08BE?districtMode=true>

<http://edlabor.house.gov/hearings/2010/03/elementary-and-secondary-educa.shtml>

<http://www.indiancountrytoday.com/national/87487212.html>

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