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bold books for curious kids

WINTER / SPRING 2025





Illustration from *Astronautical!* See page 12.

Front cover illustration from *When the Air Sang*. See page 4.

Annick Press

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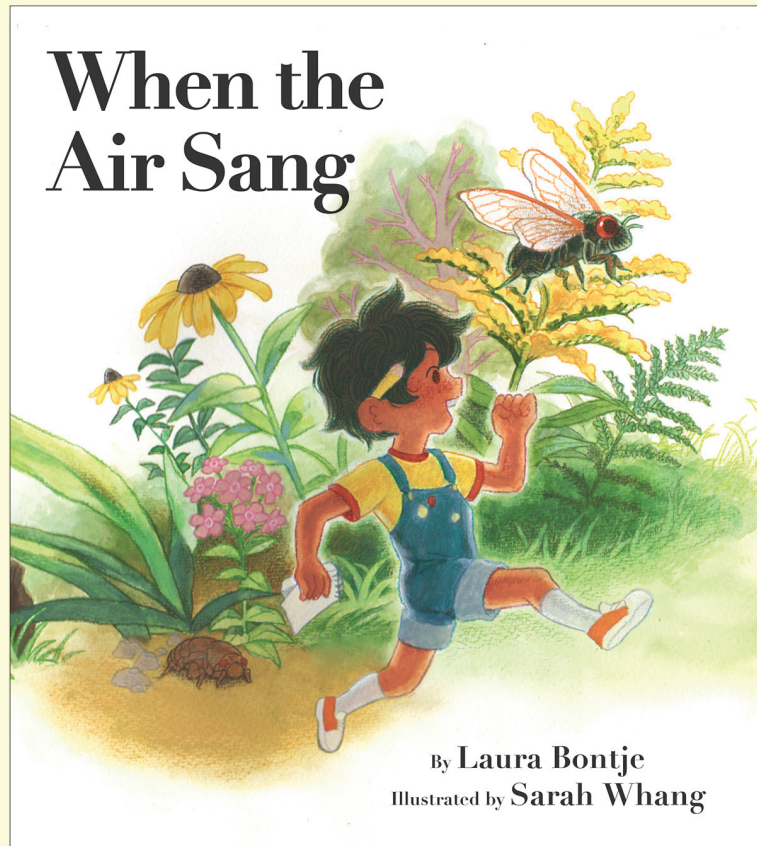
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WHEN THE AIR SANG

Written by LAURA BONTJE

Illustrated by SARAH WHANG



ISBN 978-1-77321-966-0 HC
ISBN 978-1-77321-968-4 EPUB

9.5" x 10.5" • 40 pages
Full-color illustrations,
backmatter on cicadas

April 8, 2025
\$18.99 US / \$23.99 CDN

Picture book

Age range: 4–7

Grade range: Pre-K–2

Key words: Cicadas /
Intergenerational / STEM / Bugs /
Imagination / Backyard

Rights available: World
excluding USA and Canada

A gorgeous picture book about a young insect enthusiast who learns about the ever-mysterious cicada and how our curiosity about nature never truly goes away.

Annie is tired of waiting for the cicadas to finally appear: every day, they show hints of their upcoming arrival, but to her disappointment, they seem to be taking their sweet time coming out. As Annie's anticipation builds to bursting, she is joined first by her great-grandmother, then her grandmother, then her mother—each of whom has her own cicada story to tell. When the magnificent insects finally appear and sing their incredible songs, Annie realizes some things are worth the wait.

This lovely picture book is perfect for amateur bug lovers and aspiring entomologists alike: alongside debut illustrator Sarah Whang's stunning art, author Laura Bontje turns an ordinary backyard into a magical world filled with wonder. Readers will be swept away by their own curiosity as they explore all the fascinating things about nature just



outside our doors. Informative, expert-reviewed backmatter on cicadas provides further context on these fascinating creatures.

LAURA BONTJE is an author and freelance book editor. Raised in Calgary, she now lives with her husband, kids, and cat in London, Ontario.

SARAH WHANG is a Korean-Canadian illustrator and comic artist based in Toronto, Ontario. She loves to mix texture and color to create magical yet cozy scenes. This is her first picture book.



Of similar interest

Âmi Osâwâpikones (Dear Dandelion)

"A playful, lyrical, and persuasive love letter to a dandelion . . . This tribute to a precious flowering plant will capture readers' hearts."

—Kirkus Reviews

978-1-77321-740-6 HC

OUR ANCESTORS' KITCHEN

Written by WILLIE POLL

Illustrated by SHAIKARA DAVID



ISBN 978-1-77321-962-2 HC
ISBN 978-1-77321-964-6 EPUB

9.5" x 9.5" • 36 pages

Full-color illustrations,
author's note, recipe

April 1, 2025

\$18.99 US / \$23.99 CDN

Picture book

Age range: 4–7

Grade range: Pre-K–2

Key words: Indigenous / Métis /
Cooking / Family / Community

Rights available: World
excluding USA and Canada

A poignant and poetic picture book celebrating traditional Indigenous harvesting, foods, and the connections that these build for all our relations.

It's a special day: the young protagonist in this memorable story is learning her grandfather's favorite recipe from her grandmother! As each ingredient is prepared for this special dish, readers will be eager to follow along as they are transported back to each instance of gathering, hunting, and harvesting foods in the traditional ways throughout the seasons.

Willie Poll's poetic voice leads the readers through the seasons and what Mother Earth offers to us in nature in this beautiful celebration of the Earth, our foods, our family, and the importance of grieving those we love. With an emphasis on the importance of thanking the land for what is given to us, sharing with our community, and offering a plate to our ancestors, this gentle and thoughtful tale will resonate

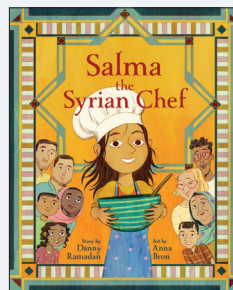
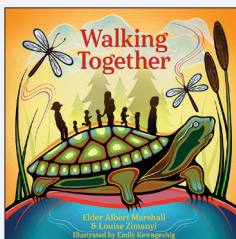


with readers young and old alike. Shaikara David's bright and inviting illustrations carry the cooking experience from the kitchen, to the forest, and back again.

Featuring an author's note on traditional harvesting practices and a recipe for nuwish (soapberry ice cream), *Our Ancestors' Kitchen* is a joyous exploration of love, food, and culture.

WILLIE POLL is a Métis author, activist, storyteller, and lifelong learner. She is from Sault Ste. Marie, Ontario and now resides in Prince Edward Island.

SHAIKARA DAVID is a multidisciplinary Indigenous Artist from the Akwesasne Mohawk Territory, currently living in Ottawa, Ontario. She is passionate about storytelling and Indigenous representation through painting colorful worlds.



Of similar interest

Walking Together

"This important, gorgeous book has something for readers of all ages."

—Booklist, ★starred review

978-1-77321-777-2 PB / 978-1-77321-776-5 HC

Salma the Syrian Chef

★17 awards

978-1-77321-374-3 PB / 978-1-77321-375-0 HC

THE BIGGEST SMALLEST THING

Written by SARA DE WAAL

Illustrated by ANA STRETCU



ISBN 978-1-77321-945-5 HC
ISBN 978-1-77321-947-9 EPUB

8.5" x 11" • 40 pages

Full-color illustrations, volcano
activity and science facts

April 8, 2025

\$18.99 US / \$23.99 CDN

Picture book

Age range: 4–7

Grade range: Pre–K–2

Key words: Inquiry-based learning /
STEAM / Experiments /
Inventions / Problem-solving /
Imagination

Rights available: World
excluding USA and Canada

A STEAM-packed celebration of outside-the-box thinking set during a school science fair—perfect for fans of *Ada Twist, Scientist*.

It's time for the Scintillating Science Symposium, and Mo is determined to win this year's competition. He knows his classmates are talented, but none of them are serious scientists like him . . . especially not Muriel. After all, Mo wants to be a chemist when he grows up; Muriel wants to be a cat. Besides, Mo has the best idea to turn something small into something big. He just can't forget his secret ingredient . . .

As the day of the Symposium arrives, readers will love discovering the scientific surprises behind the Sunnysill Elementary students' projects, from lemon meringue pie to boogers. Ana Stretcu's energetic and charming artwork further emphasizes how fun STEAM can be and how creativity can help answer big questions—in the classroom and beyond.



SARA DE WAAL is a Canadian writer and teacher residing in Sioux Center, Iowa. She believes the best problem solvers are both creative and kind. She is the author of the Blue Spruce Award finalist *48 Grasshopper Estates*.

ANA STRETCU is a Romanian illustrator who firmly believes in the power of storytelling and specializes in creating illustrations with a strong aw-factor.

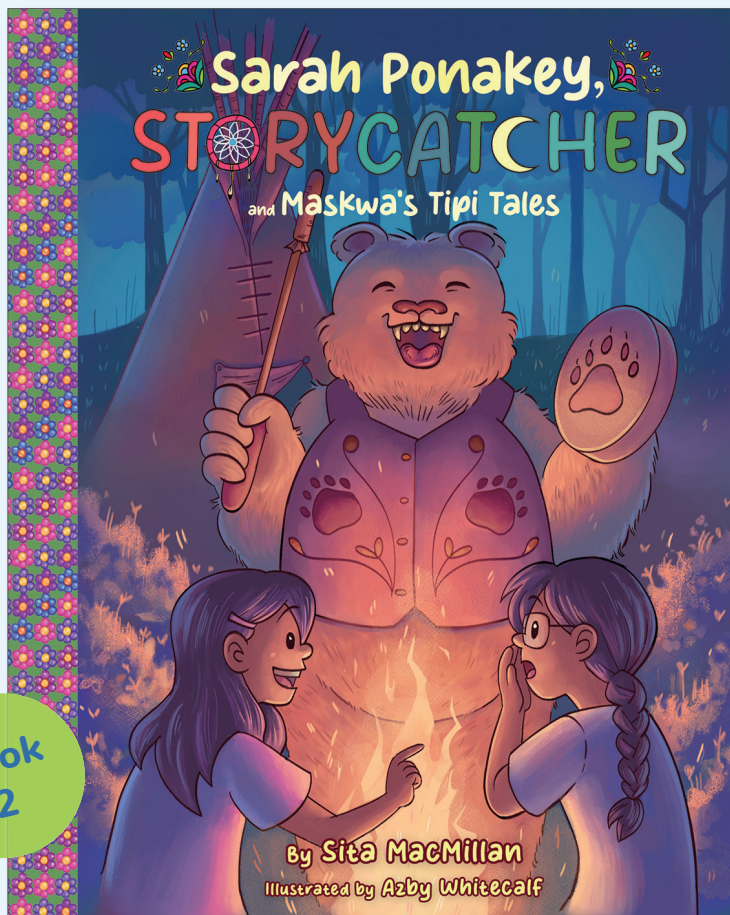


By the same author
48 Grasshopper Estates
 "A touching story about imagination and compassion that belongs in most collections."
 —School Library Journal
 978-1-77321-484-9 HC

SARAH PONAKEY, STORYCATCHER AND MASKWA'S TIPI TALES

Written by SITA MacMILLAN
Illustrated by AZBY WHITECALF

Book
2



ISBN 978-1-77321-950-9 PB
ISBN 978-1-77321-949-3 HC
ISBN 978-1-77321-951-6 EPUB

6" x 7.5" • 120 pages
Black & white illustrations,
glossary, author's note

March 18, 2025
\$7.99 US / \$10.99 CDN PB
\$19.99 US / \$24.99 CDN HC

Fiction

Age range: 6–9

Grade range: 1–3

Key words: Indigenous / Early
chapter book / Friendship /
Language / SEL

Rights available: World excluding
USA and Canada

Continue to celebrate Cree culture and being true to yourself in the second book in this vibrant new early chapter book series!

Sarah has spent the best summer visiting Kôhkom and her best friend Eden in her home community, but it's almost time to return to the city and back to school. Eden has been acting odd and distant the past few days, and Sarah can't quite figure out why: when she finds a tipi surprise in Kôhkom's backyard that Eden has been keeping a secret, Sarah figures that must be the reason!

But as the girls prepare for one last sleepover of the summer, Sarah continues to feel butterflies growing in her tummy when she hears Eden speaking Cree. Eden knows so much more about the language and their culture than Sarah; could that be what's creating distance between them? As the night goes on, a magical visit from Maskwa reminds the girls that their differences and their culture is what makes their friendship so special.



Avani has come back from the powwow trail with a bunch of new words in Cree. She can talk to my kôhkom and that's not fair. I want to learn more than the animal names I remember. But I guess I haven't really asked about that this summer either . . .

Why can't I live in both places at the same time?

"Ugh, life isn't fair!" I say out loud to no one.

It doesn't sound like Kôhkom is going to hang up anytime soon. I guess I will go and look for Eden and Avani.

When I turn the corner to use the path between our houses, I see something very big in the yard blocking it. I stop and stare, standing in front of a shadow that stretches to the tips of my toes.

"Wow!" I gasp.

It takes up most of the grassy area. It's so tall! At least four of me standing on top of my head, maybe more.

"Kôhkom? What is this . . ." I say under my breath.

I wonder if this is connected to the Eden mystery?

Watch for Book 3, coming in 2026!

Sita MacMillan continues to explore topsy-turvy feelings of growing up as a young Indigenous person living away from their community, with magical illustrations from Azby Whitecalf that transport the reader into the forest once again with Sarah Ponakey.

SITA MacMILLAN is a registered member of Zagime Anishinabek and is of a mixed Cree and Scottish background. As a mother to three daughters, Sita was struggling to find children's books based on urban Indigenous living. This became the inspiration for her debut children's book series, Sarah Ponakey, Storycatcher. She lives with her family in Prince Edward Island.

AZBY WHITECALF is a Plains Cree illustrator and character designer. Whitecalf is a graduate of AUArts, majoring in illustration with a bachelor's degree in design and is the illustrator of *Buffalo Wild!* They have fondness for fantasy stories, whimsical tales, and vibrant characters. They live in Saskatchewan.



By the same creators

Sarah Ponakey, Storycatcher and Âhâsiw's Forest Powwow

978-1-77321-889-2 PB

978-1-77321-888-5 HC

ASTRONAUTICAL!

Written and illustrated
by BROOKLIN STORMIE



ISBN 978-1-77321-942-4 PB
ISBN 978-1-77321-941-7 HC
ISBN 978-1-77321-943-1 EPUB

6" x 8.75" • 248 pages

Full-color illustrations, backmatter
on the science in the book

May 27, 2025

\$17.99 US / \$22.99 CDN PB

\$24.99 US / \$31.99 CDN HC

Graphic novel

Age range: 8–12

Grade range: 3–6

Key words: Adventure / Fantasy /
Astronomy / Space travel / Siblings

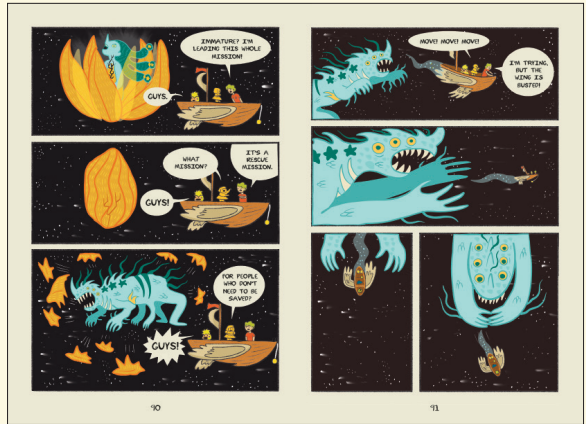
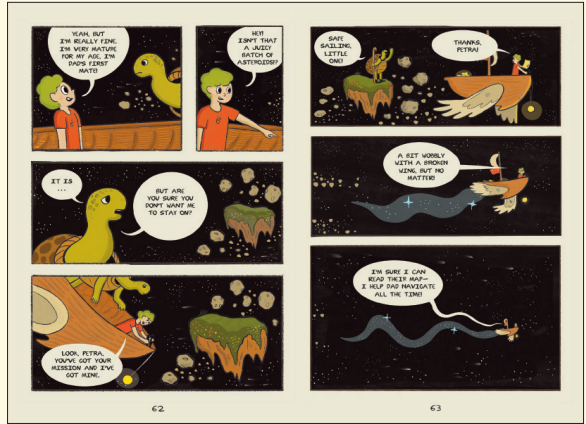
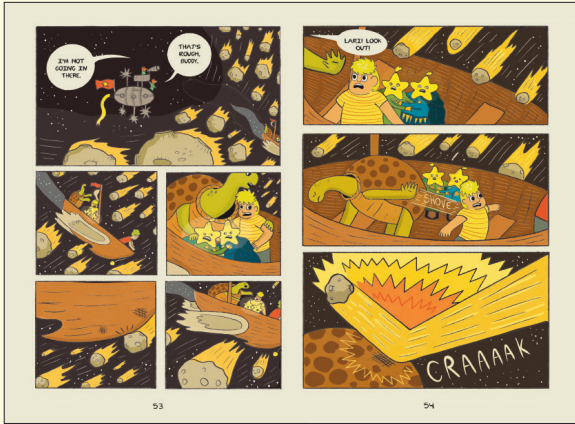
Rights available: World excluding
USA and Canada

A fun and twisty middle-grade graphic novel debut about an intergalactic rescue mission, for fans of *Steven Universe* and *Zita the Space Girl*.

A century ago, planet Zephyr exploded under mysterious circumstances. Ever since, generations have been living out their lives on the remaining floating planet chunks.

Brothers Max and Lari and their father Captain Cherryhair deliver goods around the galaxy on their spaceship—until their father is suddenly kidnapped by the fox minions of Cynasure, the Planet Breaker.

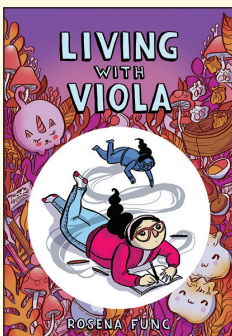
Luckily, a couple of stars with a ferryboat business offer to help the brothers on their rescue mission. But when Max sustains a life-threatening black hole injury, little brother Lari finally has to step up and take care of his chronically in-charge big brother.



Will Lari be able to figure out the secret of the broken planet and face the powerful Cynosure? Can he save not only his brother, but the people of Zephyr too?

Astronautical! is packed with quirky characters and exciting adventures, where wooden mast ships sail through space (totally not real science), whales are spaghetti-fied by black holes (kind of real science), and comets travel through time (absolutely real science).

BROOKLIN STORMIE is an artist and illustrator based in Peterborough, Ontario. She is a grad of OCADU's illustration program, a Pisces, and a believer in dragons.



Of similar interest

Living With Viola

"Elevates the graphic novel genre."

—Kirkus Reviews, ★starred review

"Intimate and unforgettable."

—School Library Journal, ★starred review

978-1-77321-549-5 PB

978-1-77321-548-8 HC

SOUL MACHINE

Written and illustrated by
JORDANA GLOBERMAN



ISBN 978-1-77321-959-2 PB
ISBN 978-1-77321-958-5 HC
ISBN 978-1-77321-960-8 EPUB

7.25" x 9" • 228 pages
Full-color illustrations, discussion
questions

June 3, 2025
\$17.99 US / \$22.99 CDN PB
\$24.99 US / \$31.99 CDN HC

Graphic novel

Age range: 10–14

Grade range: 5–8

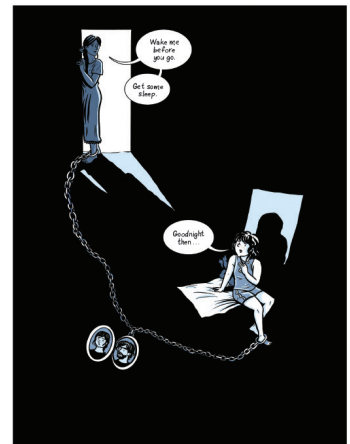
Key words: Metaphysical /
Speculative fiction / Capitalism /
Technology reliance / Coming of age

Rights available: World excluding
USA and Canada

A Wrinkle in Time meets *Brave New World* in this thought-provoking debut graphic novel about one girl's quest to save her family's livelihood—and maybe existence itself.

Chloe and her older sister Lacey make souls by hand in an empty old house in the countryside. When their supply of breth—the raw material needed to make souls—runs dry, the evil MCorp tries to force them to franchise and make synthetic souls instead. Chloe sets out to the big city in hopes of finding a new source. And maybe a way to modernize their business that Lacey is so determined to keep in the past.

On a journey to find a real breth crop, untouched by MCorp's greedy hands, Chloe uncovers long-buried family secrets—and starts to question whom to trust and what reality even is.



A beautifully rendered debut, *Soul Machine* is at once a metaphysical science-fiction story and a nuanced exploration of big ideas: spirituality, family, consciousness, and connection, but also unscrupulous consumption, megacorporations, and how egomaniac entrepreneurs impact our lives.

JORDANA GLOBERMAN is a comic book writer and illustrator based in Ottawa, Ontario. She holds a masters in visual arts from the University of the Arts London in England, where she majored in drawing anthropomorphic bears and drinking tea the proper way.



Of similar interest

Age 16

"[A] poignant tale of generational strife, rebellion, and self-acceptance."

—Publishers Weekly, ★starred review

978-1-77321-834-2 PB

978-1-77321-833-5 HC

OURS TO TELL

Reclaiming Indigenous Stories

Written by
ELDON YELLOWHORN
and **KATHY LOWINGER**



ISBN 978-1-77321-954-7 PB
ISBN 978-1-77321-953-0 HC
ISBN 978-1-77321-955-4 EPUB
ISBN 978-1-77321-957-8 Audio

7.5" x 9.25" • 140 pages
Full-color illustrations,
photographs, index

April 29, 2025
\$14.99 US / \$16.99 CDN PB
\$24.99 US / \$24.99 CDN HC

Non-fiction

Age range: 12+

Grade range: 7+

Key words: Indigenous culture /
Traditions / Art / Literature / History

Rights available: World excluding
USA and Canada

A wide-ranging anthology that shines a light on untold Indigenous stories as chronicled by Indigenous creators, compiled by the acclaimed team behind *Turtle Island* and *Sky Wolf's Call*.

For too long, stories and artistic expressions from Indigenous people have been written and recorded by others, not by the individuals who have experienced the events.

In *Ours to Tell*, sixteen Indigenous creators relate traditions, accounts of historical events, and their own lived experiences. Novelists, poets, graphic artists, historians, craftspeople, and mapmakers chronicle stories on the struggles and triumphs lived by Indigenous people and the impact these stories have had on their culture and history. Some of the profiles included are:

- Indigenous poet E. Pauline Johnson
- acclaimed novelist Tommy Orange
- brave warrior Standing Bear
- poet and activist Rita Joe

IMAGINE GASPAR ANTONIO CHI at work. He's a man of noble birth, proud of the title given to him by the king of the Holy Roman Empire. He gives his subjects a special award, a long piece of cloth, and around his waist, and a handless suit around his forehead.

Images of gods and ancestors painted on his workshop's walls watch as he burns incense and says a prayer. Then he smooths out a sheet of paper made from the bark of a fig tree and places a brush out of the milk bundle behind him. He hand-draws. Carefully, he dips the brush into precious ash, black ink, the first ink to be fashioned from half a cow's skull. Only then does he write . . .

Gaspar was a Maya scribe when the Spanish conquistadors (Spaniards) arrived in Yucatan in the early 1500s. They brought disease and destruction with them. In the Mayas' view, the Ch'ulucan Rain God, Yucatan's rain god, had been angry. "How we wept when they came!"

Catholic priests followed the conquistadors to convert the Maya to Christianity. They used their Latin books, painted manuals, and plays to teach their beliefs. They used money to force the

Mayas to give up their own beliefs. They arrested and tortured people who had books about Maya gods or names or pictures portraying them, as well as anyone suspected of practicing their traditional ways. They burned thousands of books and executed the holders of Traditional Knowledge.

The Mayas resisted. They hunted down Spanish churches. Many fled to the forests. Others hid their books, sacred objects, and religious practices in caves or remote temples. The Spanish soldiers used Maya glyphs. Scribes realized that their knowledge

of how to write using glyphs gave them a secret language and a subtle way to rebel. Many glyphs' writing consists of pictographs that carry meaning, much like logos and icons to today. The Spanish had no idea what the pictographs meant. They relied on local interpreters who could read the glyphs' meaning.

Although the Spanish bishop Diego de Landa was a notorious book burner, he was curious about the Maya way of life. Around 1566 he gathered a group of scribes, including Gaspar Chi to help him make a Maya-Spanish alphabet.

Gaspar Chi's Maya workshop, 16th century

Maya glyphs' writing consists of pictographs that carry meaning, much like logos and icons to today.

Although the Spanish bishop Diego de Landa was a notorious book burner, he was curious about the Maya way of life.

Gaspar Chi's Maya workshop, 16th century

SEQUOYAH invents a Syllabary

Cherokee always told their stories orally—using spoken words—and so, in fact, their language didn't have a written form. Sequoyah invented a syllabary—a set of symbols where each one stands for a sound that makes up part of a word—that his Cherokee language could be written down. It gave his people a valuable new tool with which to tell their story.

Cherokee always told their stories orally—using spoken words—and so, in fact, their language didn't have a written form. Sequoyah invented a syllabary—a set of symbols where each one stands for a sound that makes up part of a word—that his Cherokee language could be written down. It gave his people a valuable new tool with which to tell their story.

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TOMMY ORANGE tells an Urban Tale

Chapman and Anapala, b. 1982

Indigenous people and their lifeways in the past or on reservation or the land fill the pages of many books. Tommy Orange is from a big city—Oakland, California. He didn't know of any books that showed the way of life and his friends here so he set out to write one.

Young Native people play on the Oakland Reserve in Oakland, CA. Photo by L. O'Connell, iStock.

Indigenous people and their lifeways in the past or on reservation or the land fill the pages of many books.

Tommy Orange is from a big city—Oakland, California. He didn't know of any books that showed the way of life and his friends here so he set out to write one.

AS A YOUNG GIRL GROWING UP by the Grand River in Ontario, Pauline Johnson would learn her canoe like the wind and fine in a quiet solitude, inspired by the rhythm of the paddle, she composed her poems. Her Pauline canoeing was a passion and a practice she never abandoned, even after she became one of the top poets of her time.

Pauline was born in 1861 on the Six Nations reserve near Brantford, Ontario. One full name was Emily Pauline Johnson and she is sometimes referred to as E. Pauline Johnson. She was the youngest in her family of Ojibwe-English, the Mohawk, chief known as George Johnson, and his English bride Emily Howland.

Her father died when she was two years old. Her mother moved the family from the reserve, the only Native Pauline had known, to Brantford, Ontario. A well-meaning young lady like Pauline should have been learning how to manage a household as she'd be a good wife. Pauline had other ideas. She wrote poetry.

At that time, all conversations were live. Long before radio or television, people had to be present and poetry readings to be around, in-person, or moved to tape. Pauline started writing her own poetry in public and discovered that she had a flair for performing.

Taking the stage name "Mohawkian, meaning "Double-Woman," she made up characters who pulled her own story. The Mohawk Woman and the English Lady were her favorite roles. Act of her performance began with her stepping in front of the stage lights with flowing hair, wearing a buckskin dress, a beaded necklace and a wampum belt. At the intermission she pulled her hair into a bun, put on a fashionable gown and fully lit, swapped her comfortable moccasins for dainty beaded slippers, and

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structured for Act 1. Audiences loved it. In the winter of 1884 Pauline was invited to write a poem for an audience in Toronto. She glided into the spotlight wearing a pair of grey felt shoes. She recited in the tones of the stage, clearly and so that a sound was heard in the room. Then, projecting her lovely voice, she began to recite from "O City from an Indian Wife." She included it in her first book *Fire and Feather*.

Go forth, our band to greet of white men's hands.

By right, by birth we Indians own these lands.

Though starved, crushed, plundered, lies our nation low . . .

Perhaps the white man's God has willed it so.

She enjoyed the adoration and the praise. Her one-woman show enthralled audiences in the eastern parts of Canada and the United States. She rode the transcontinental train from Ontario to Vancouver.

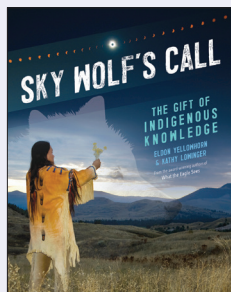
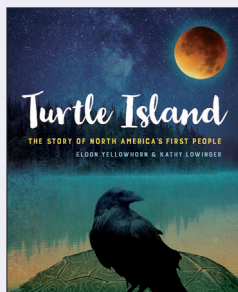
The professor Pauline Johnson in her Indigenous regalia

Pauline Johnson canoeing

With each profile accompanied by rich visuals, from archival photos to contemporary art, *Ours to Tell* brilliantly spotlights Indigenous life, past and present, through an Indigenous lens. Because each profile gives an historical and cultural context, what emerges is a history of Indigenous people.

ELDON YELLOWHORN is a renowned and highly respected professor of archaeology and Indigenous studies at Simon Fraser University, British Columbia. He is the author of three award-winning books for children.

KATHY LOWINGER is a well-known children's writer and has collaborated with Eldon on several award-winning books. She lives in Toronto, Ontario.



By the same creators

Turtle Island: The Story of North America's First People
 "[An] innovative, nonstereotypical, and engaging approach to the history of Indigenous peoples in North America."

—School Library Journal, ★starred review

978-1-55451-943-9 PB / 978-1-55451-944-6 HC

Sky Wolf's Call: The Gift of Indigenous Knowledge

"An authoritative tribute to Indigenous knowledge systems."

—Kirkus Reviews, ★starred review

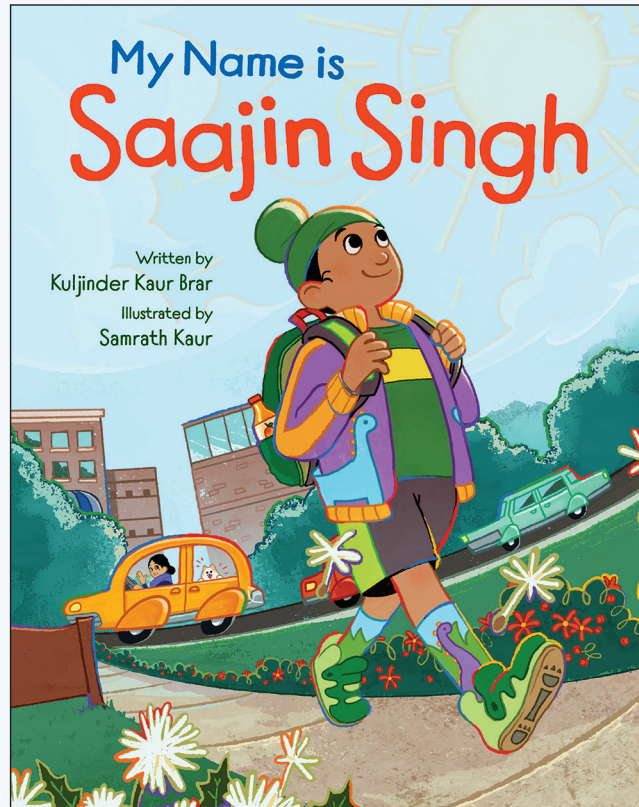
978-1-77321-629-4 PB / 978-1-77321-630-0 HC

MY NAME IS SAAJIN SINGH

Written by KULJINDER KAUR BRAR

Illustrated by SAMRATH KAUR

new in
paper



ISBN 978-1-77321-706-2 PB
ISBN 978-1-77321-705-5 HC
ISBN 978-1-77321-707-9 EPUB

8" x 10" • 36 pages

Full-color illustrations, author's
note

March 25, 2025

\$9.99 US / \$12.99 CDN PB

\$18.95 US / \$22.95 CDN HC

Picture book

Age range: 4–7

Grade range: Pre-K–Grade 2

Key words: Preschool / Self-
esteem / New friends / Family

Rights available: World
excluding USA, Canada, French NA

Saajin loves his name—he loves it so much that he sees it spelled out in the world around him in his snacks, in the sky and sometimes he even sings it aloud. On his first day of school, Saajin is excited to meet his new classmates, but things take a turn when the teacher mispronounces his name as Say-jin and he is not sure how—or if he should—correct her.

“An inspired effort that teaches empathy.” —*Quill & Quire*

★ Notable Children's Books List, Children's Literature Assembly, NCTE

KULJINDER KAUR BRAR is an elementary teacher. She lives in Abbotsford, British Columbia and this is her first book. She has a son named Saajin who inspired the story.

SAMRATH KAUR is an illustrator and background painter. This is his first book. He lives in Boston.

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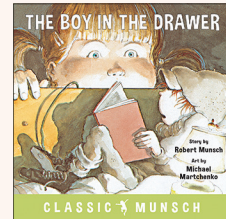
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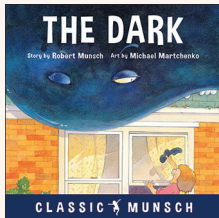
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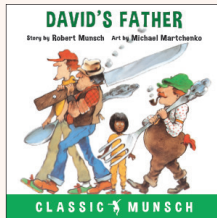
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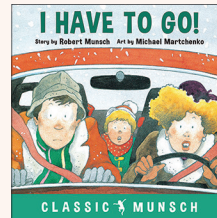
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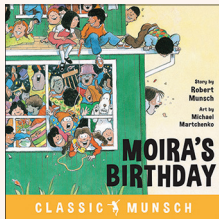
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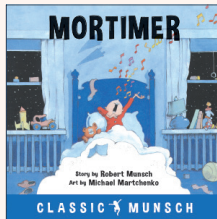
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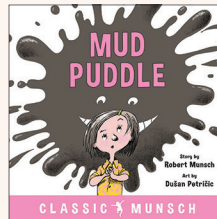
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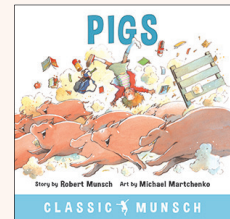
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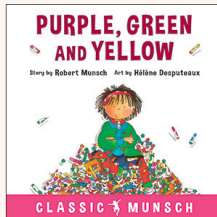
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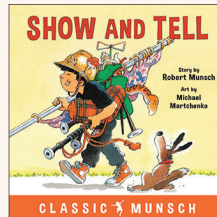
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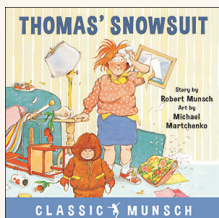
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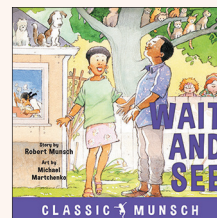
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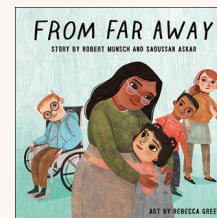
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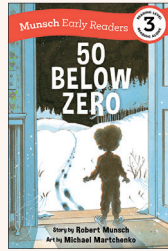


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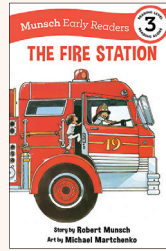
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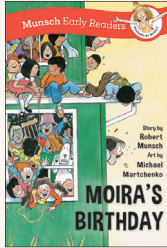
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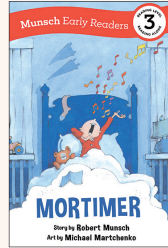
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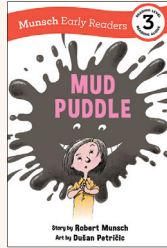
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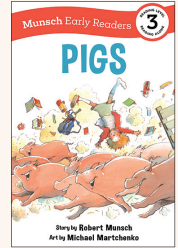
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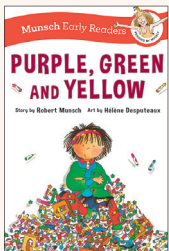
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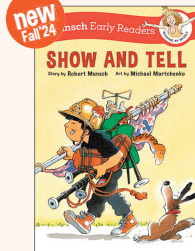
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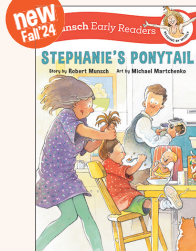
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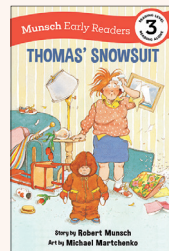
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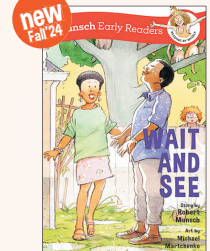
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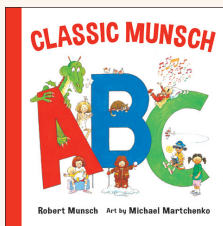
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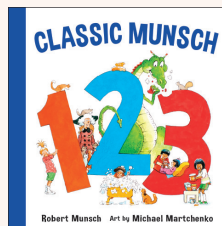
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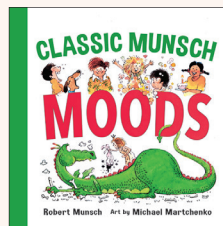
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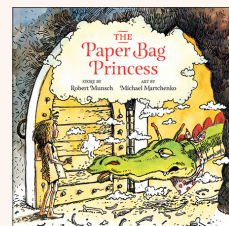
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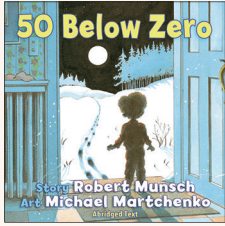


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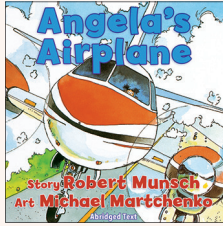


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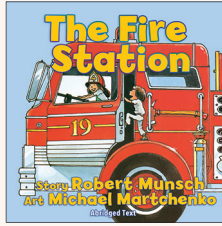
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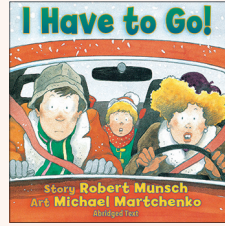
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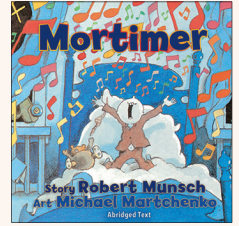
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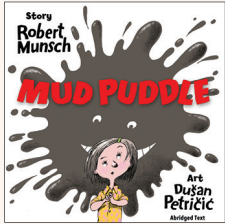
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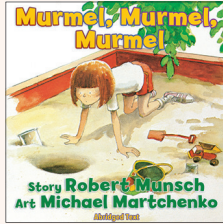
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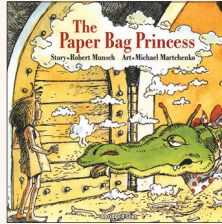
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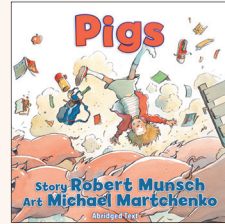
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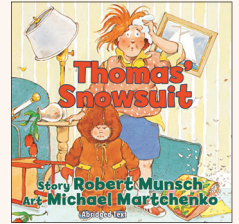
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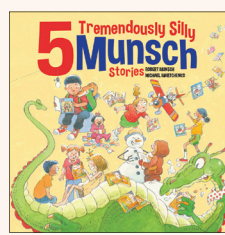
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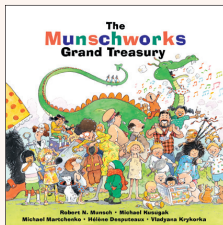
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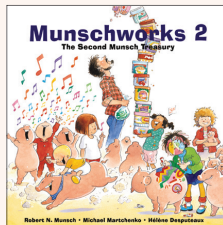
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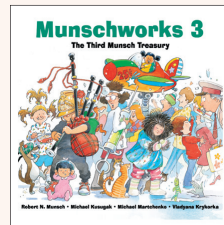
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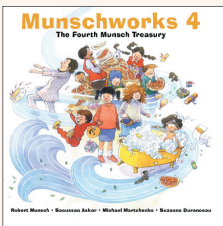
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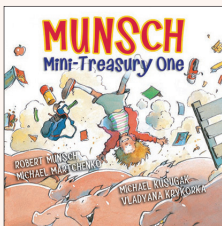
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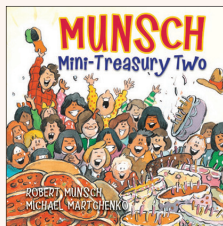
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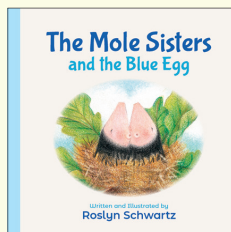


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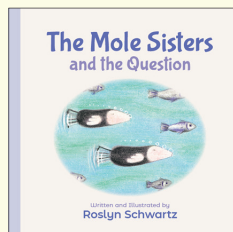


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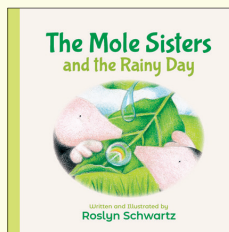
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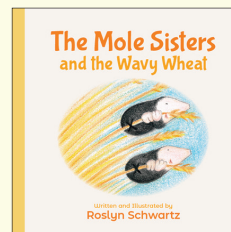
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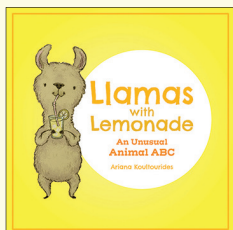
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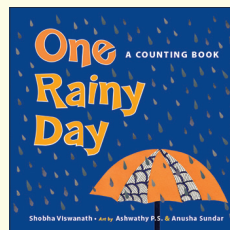
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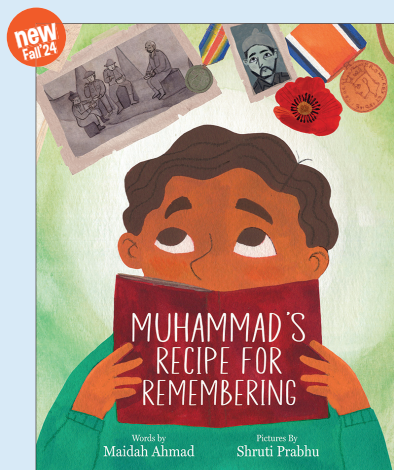


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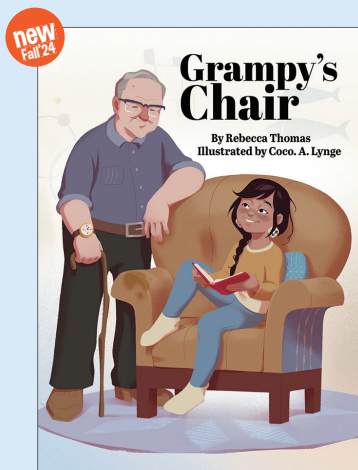


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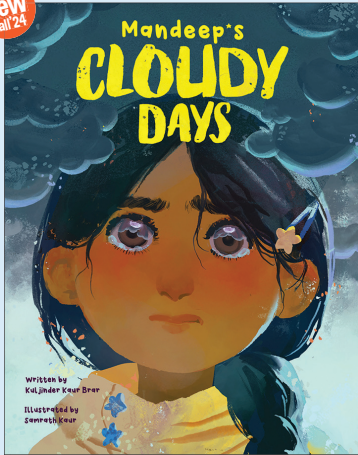
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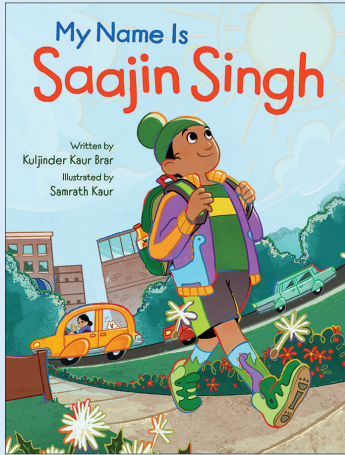
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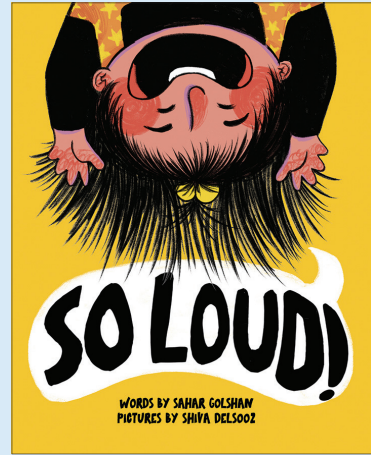
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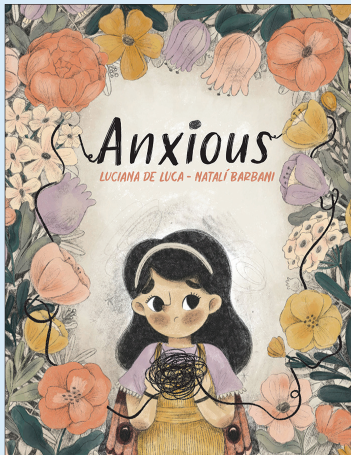
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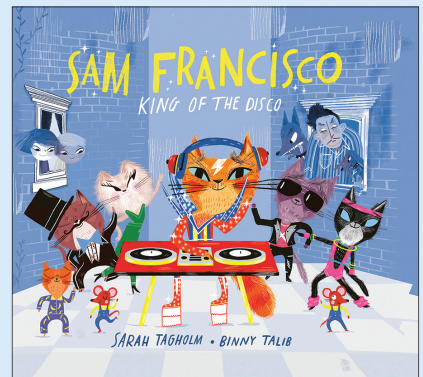
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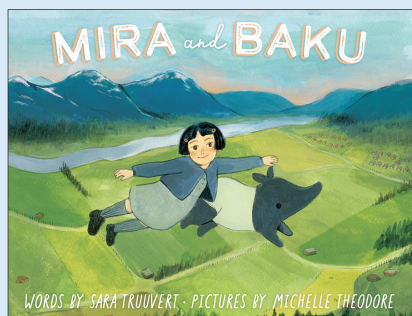
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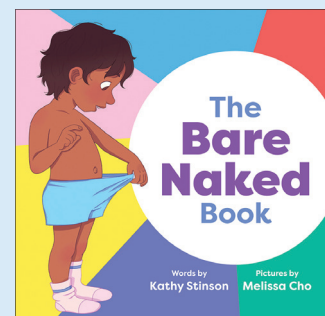
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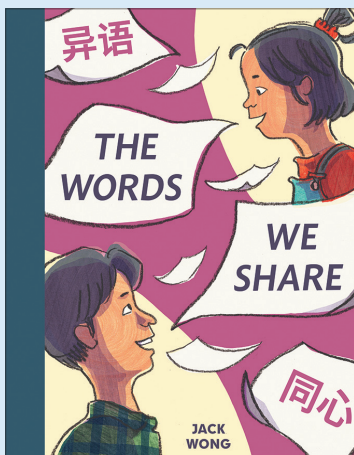


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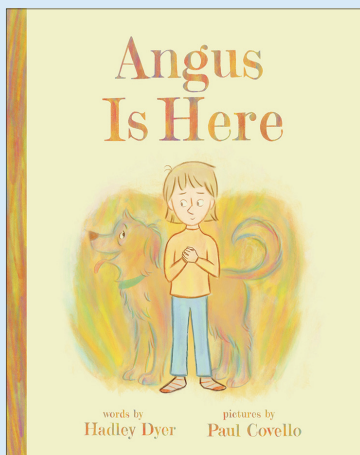
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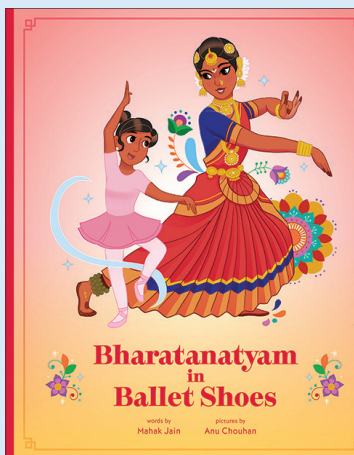
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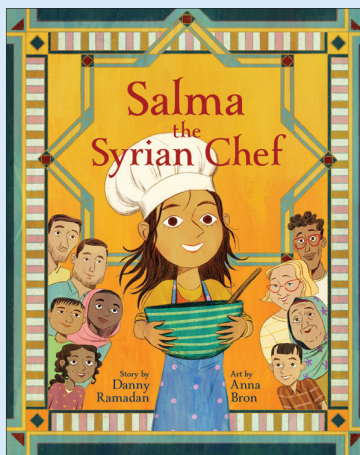
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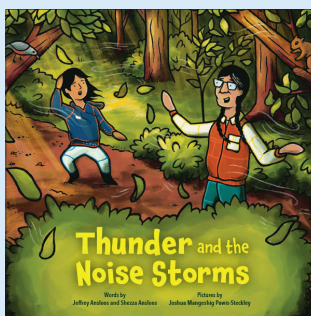
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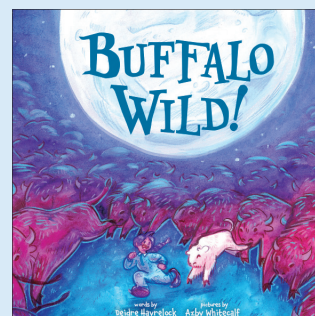
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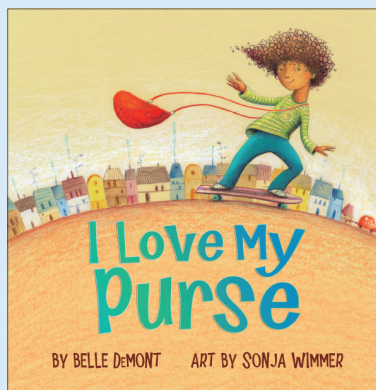
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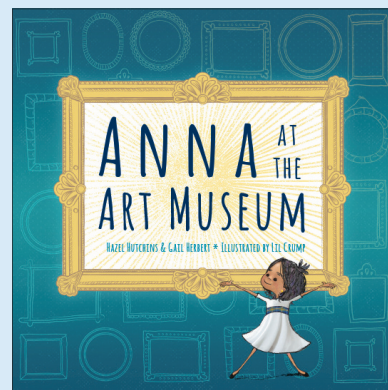
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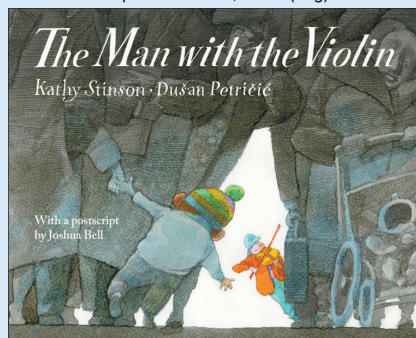
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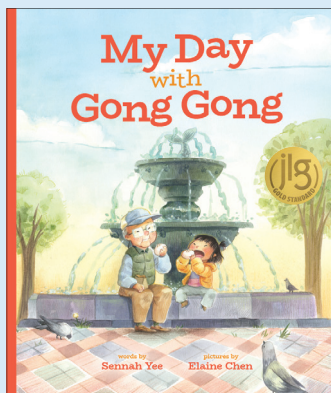
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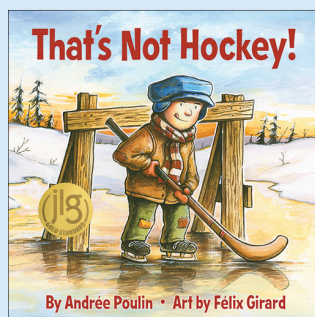
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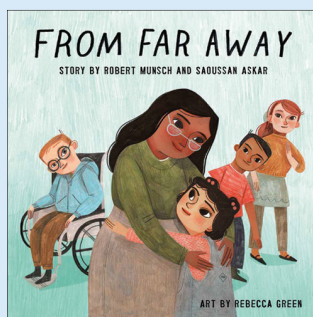
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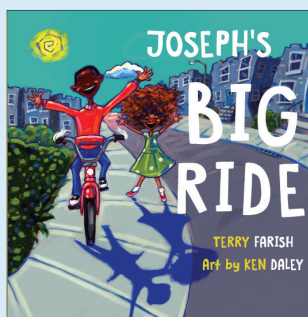
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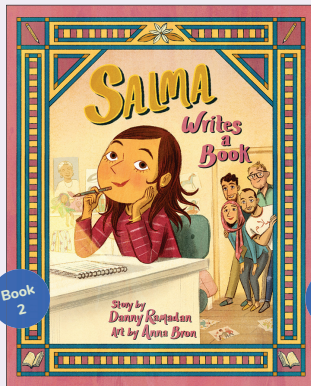
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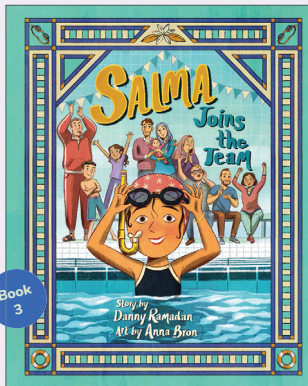
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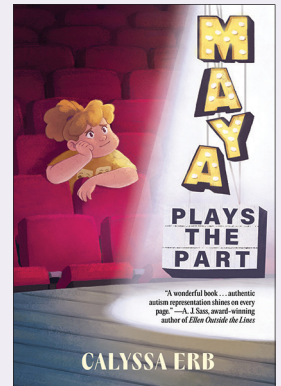
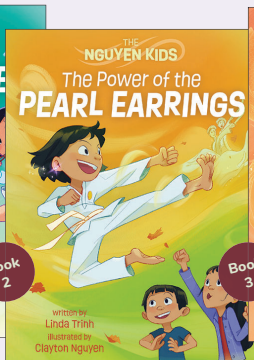
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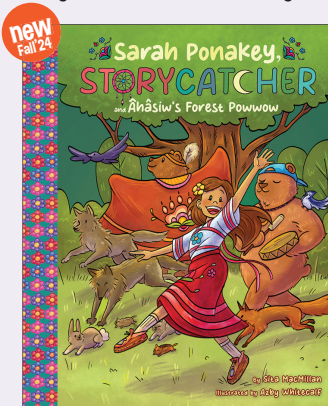
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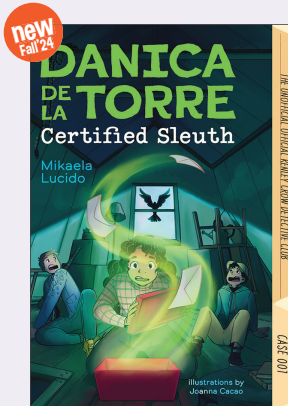
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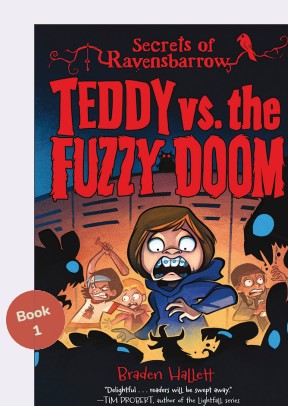
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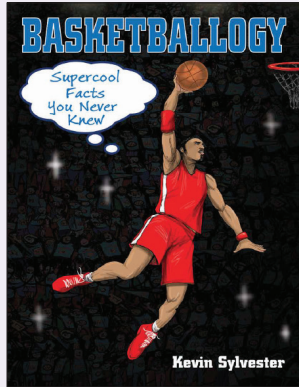


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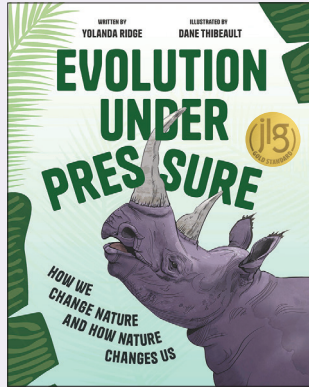
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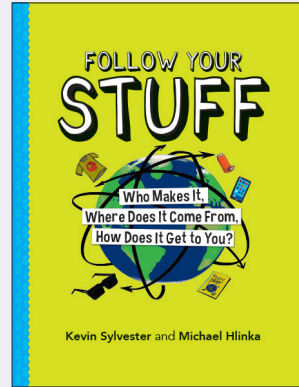
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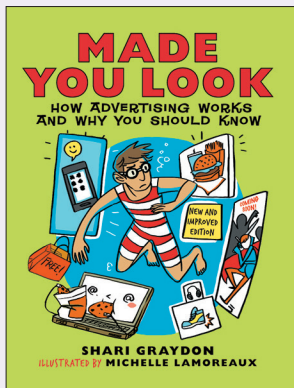
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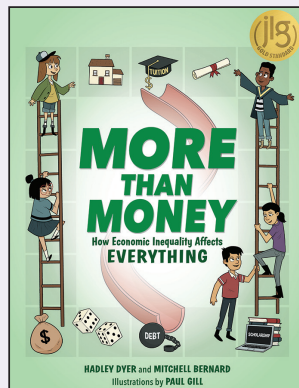
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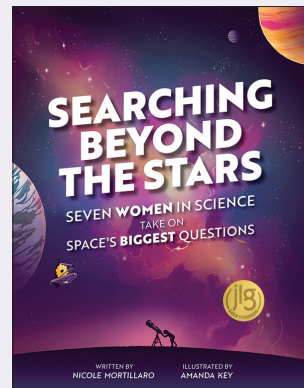
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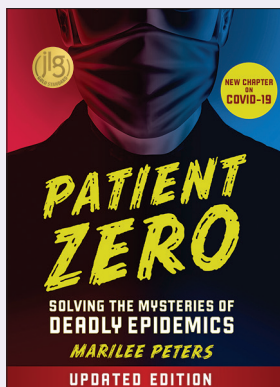
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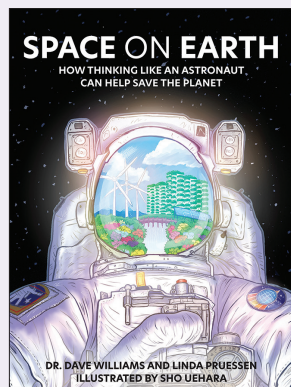


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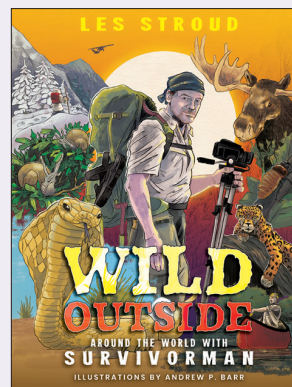
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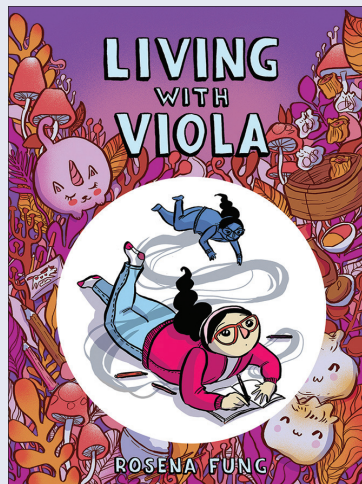
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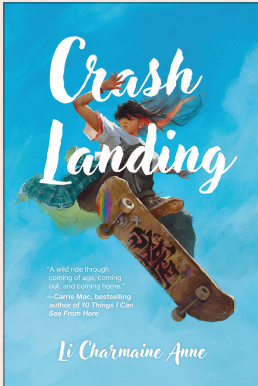


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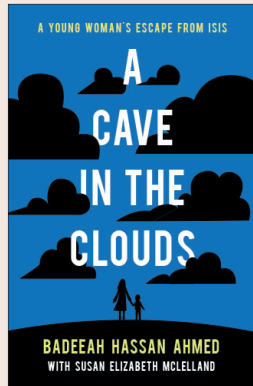
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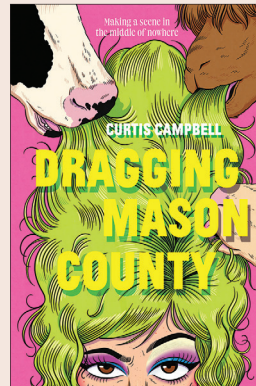
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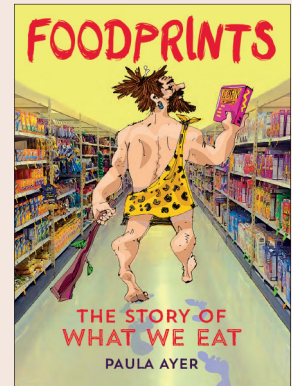
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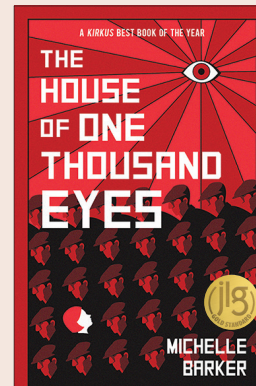
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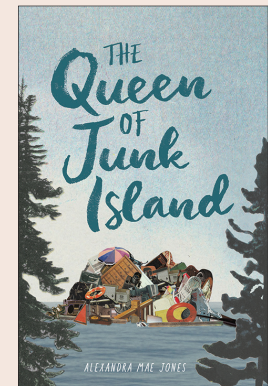
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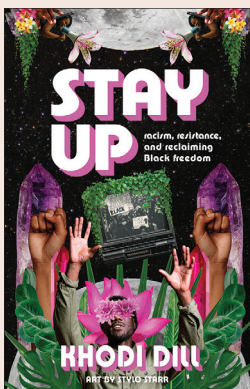
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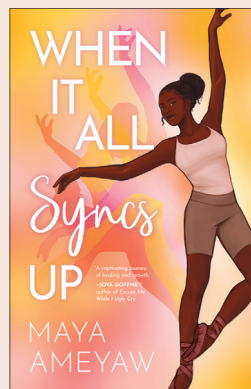


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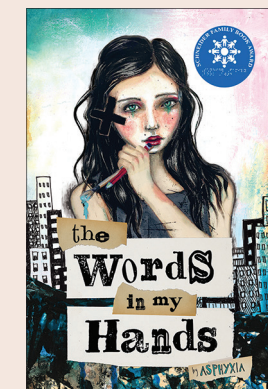
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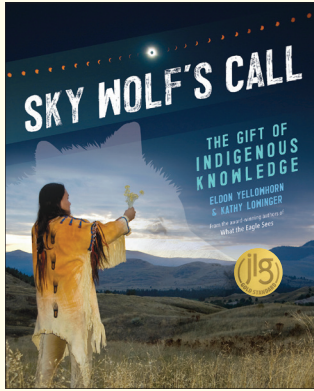
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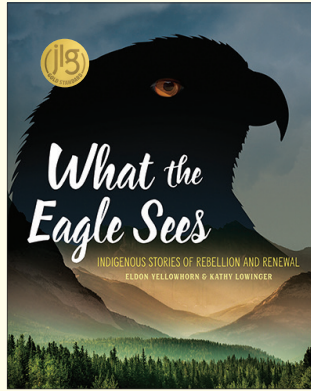
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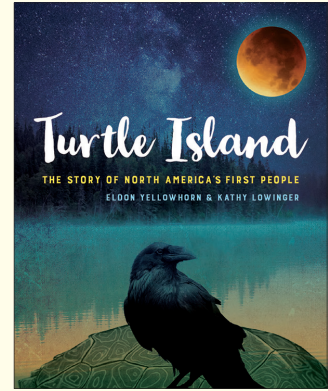
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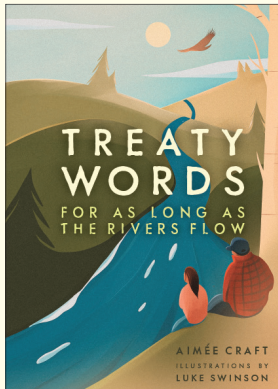
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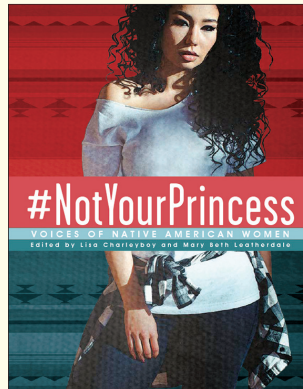
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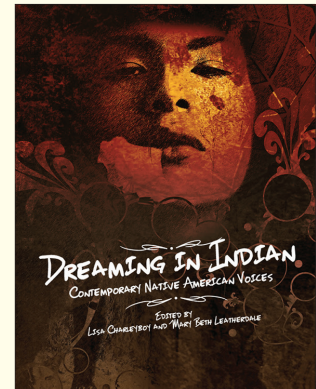
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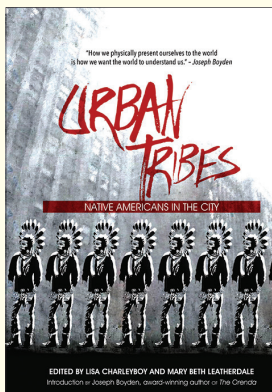
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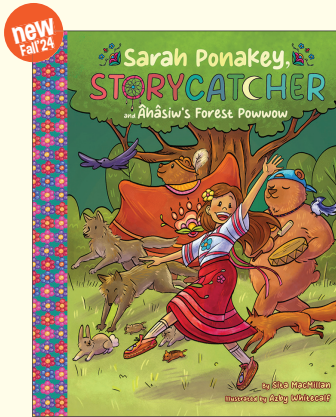


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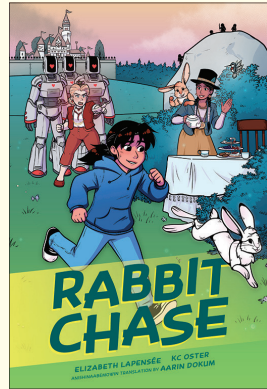


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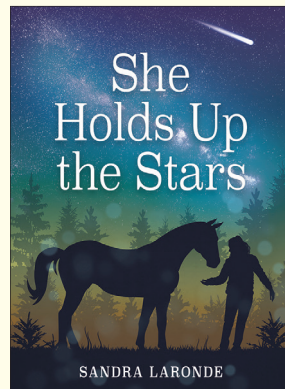
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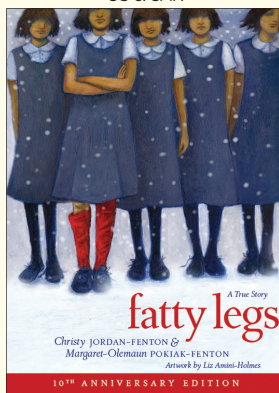
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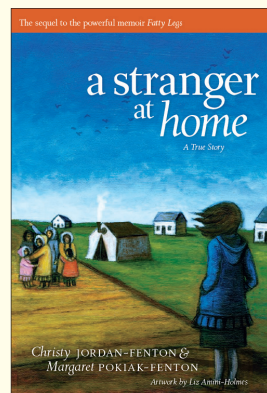
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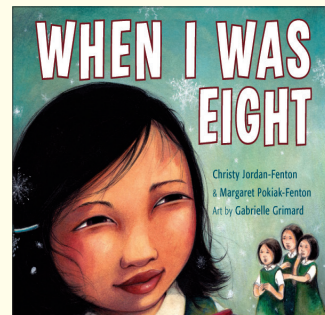
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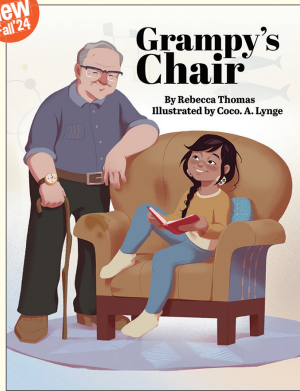
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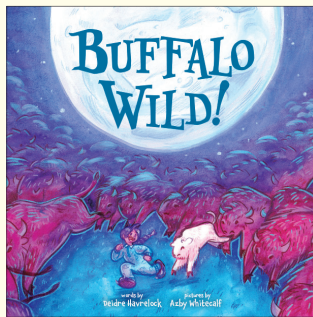
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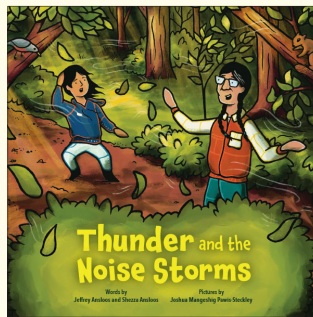
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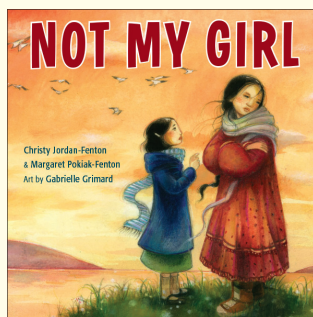
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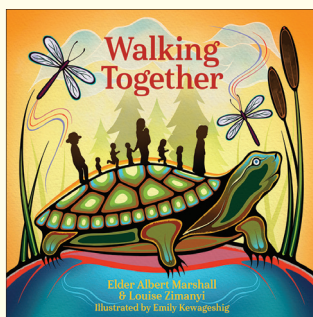
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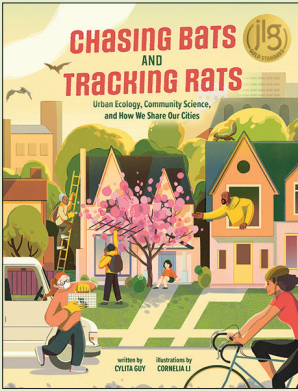


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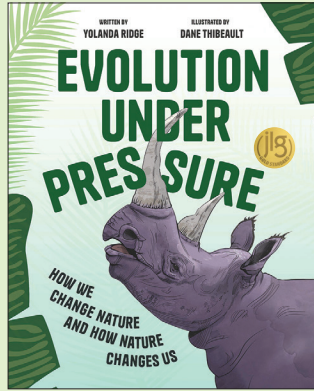
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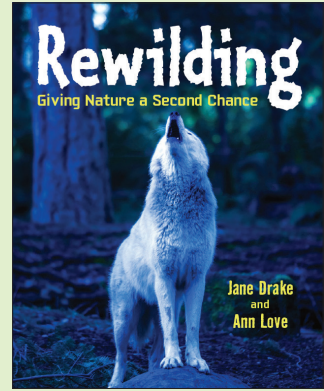
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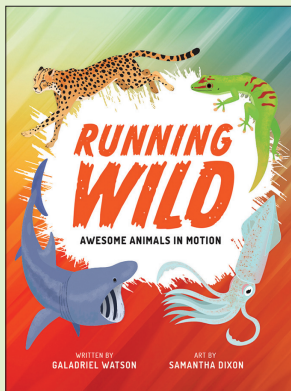
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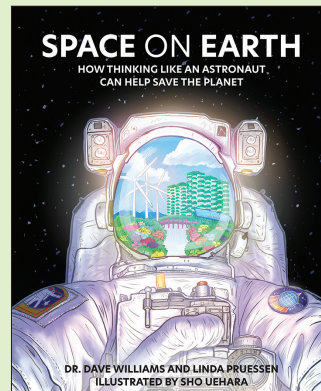
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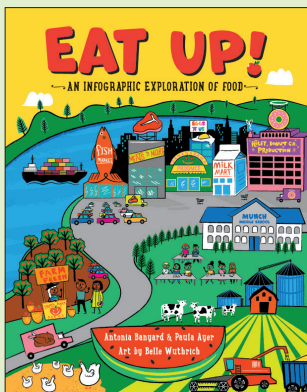
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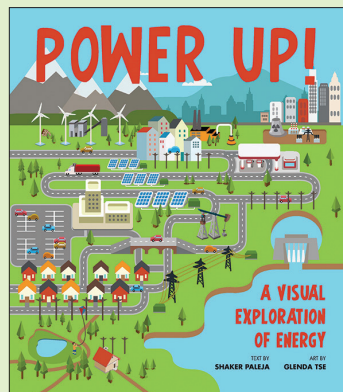
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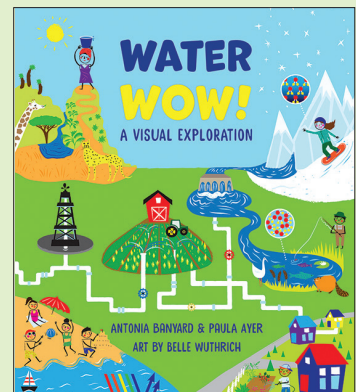
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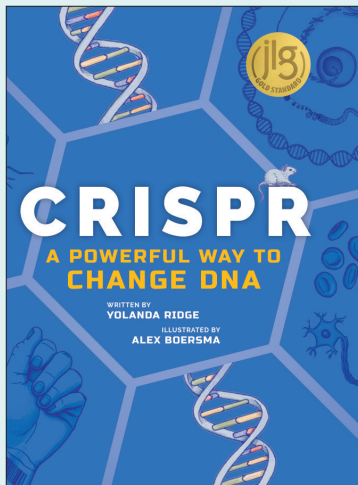
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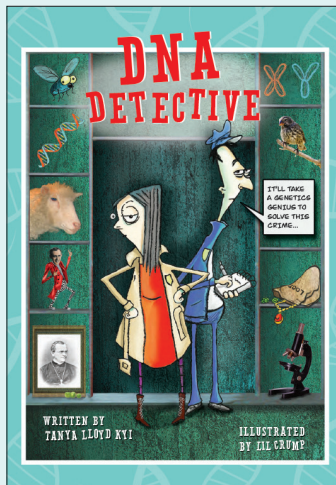
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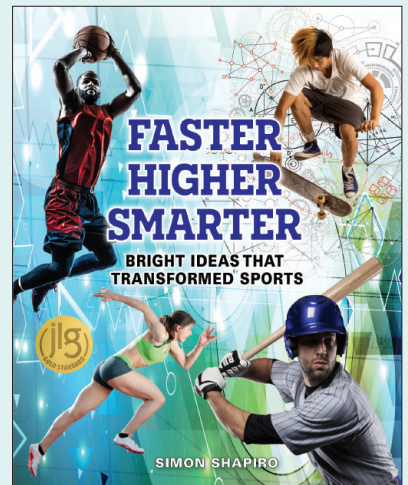
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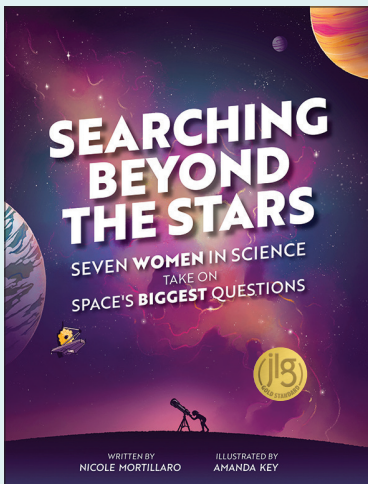
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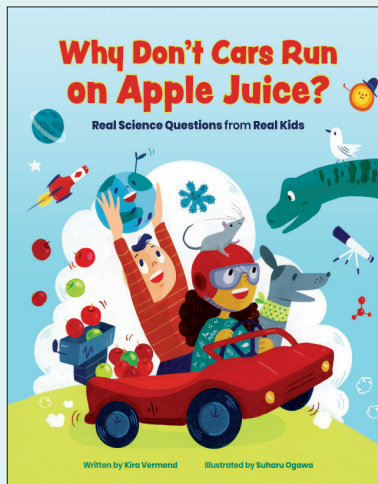
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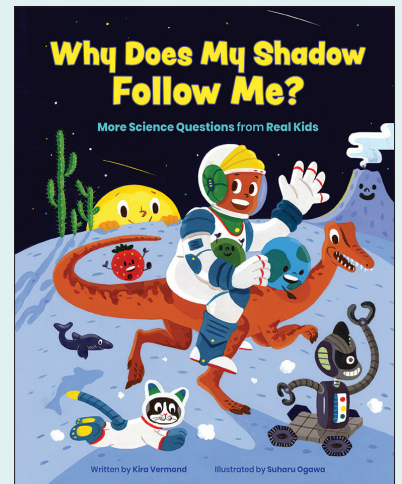
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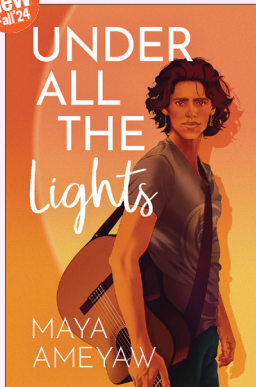


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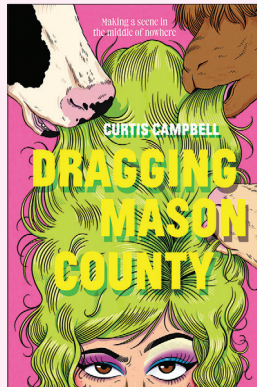
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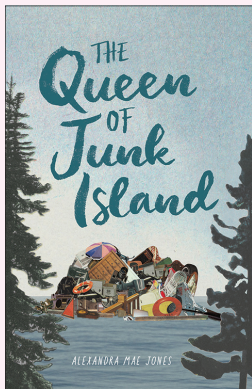
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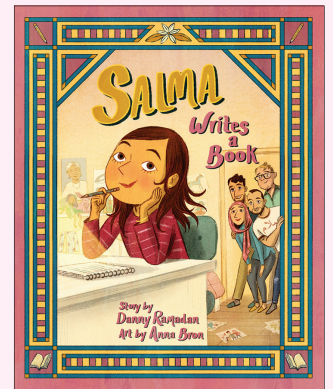
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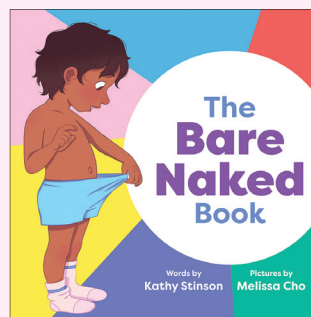
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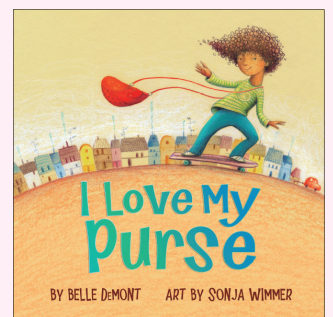
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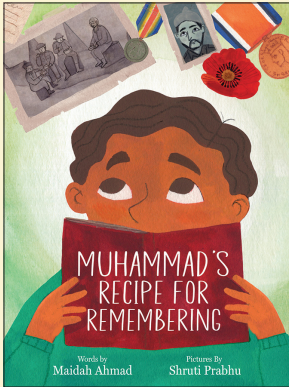


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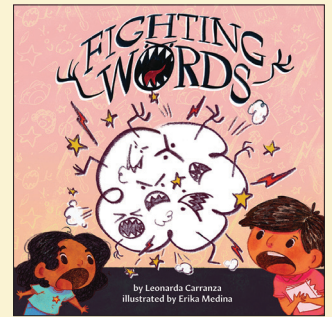
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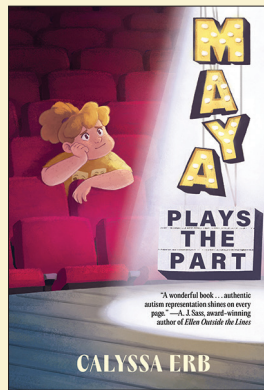
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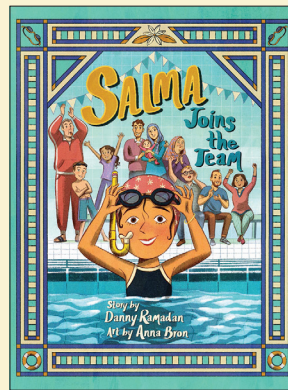
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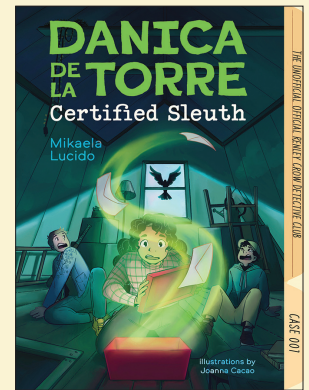
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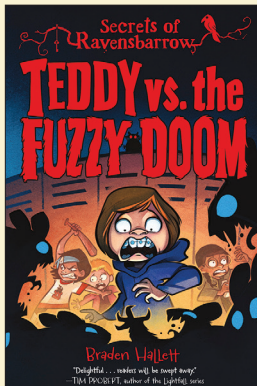
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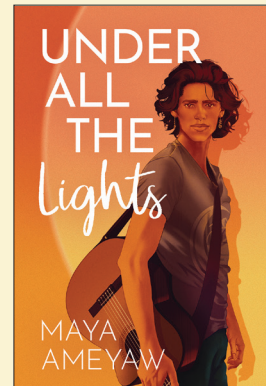
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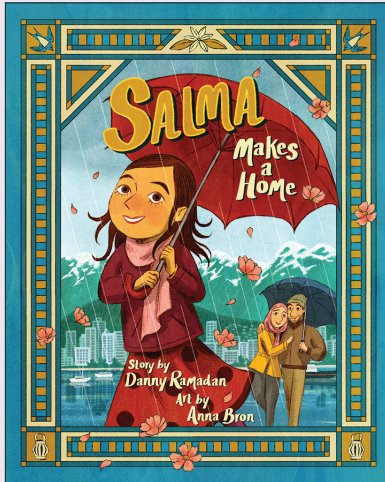


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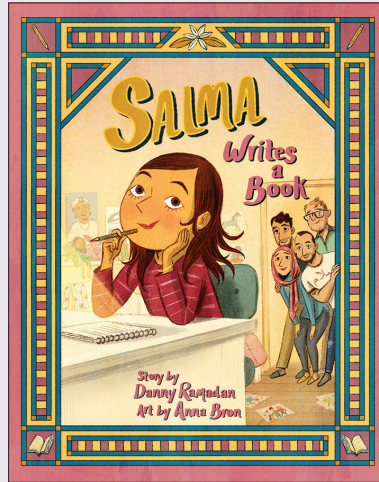


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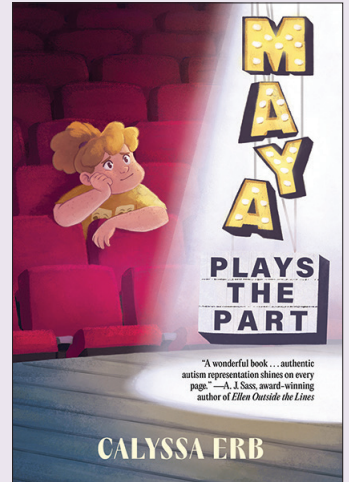
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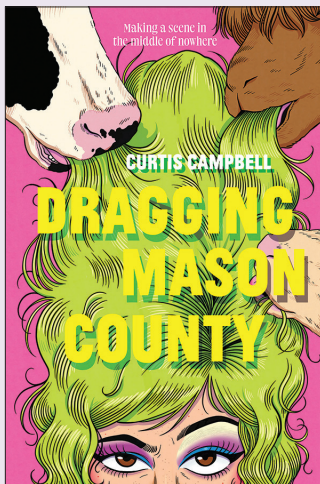
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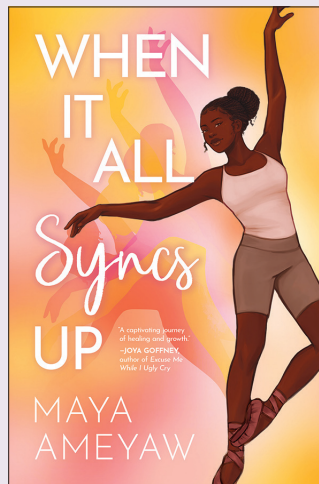
“The illustrations add texture, cultural details provide depth, and a universal message of acceptance rounds everything out beautifully.”
 —Booklist, ★starred review
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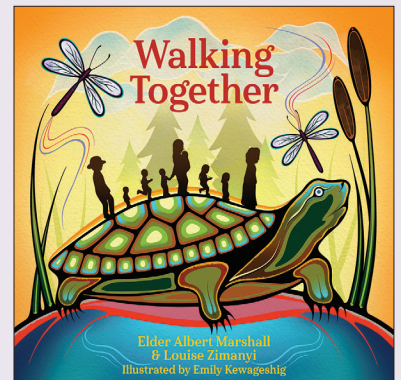
“[A] personal and vulnerable story about one neurodivergent child’s experience in discovering how to be herself as she learns to set boundaries and communicate with others.”
 —Publishers Weekly, ★starred review
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“A hopeful, realistic exploration of mental health among teens invested in the world of the arts.”
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 —School Library Journal, ★starred review
 ★ 3 Awards
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"Poignantly addresses racism and microaggressions."

—Booklist, ★starred review

"An accessible, tender exploration of the
ways in which many marginalized people
experience the world."

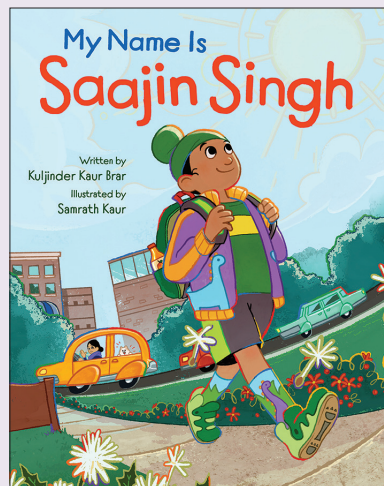
—Kirkus Reviews, ★starred review

★ 6 awards

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"An inspired effort that teaches empathy."

—Quill & Quire

"A great read in classrooms to breach the subject
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—CM Reviews

★ 5 Awards

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"Should be considered for all chapter book
collections."

—School Library Journal

★ 8 awards

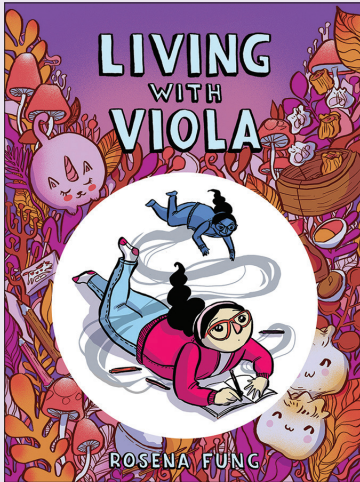
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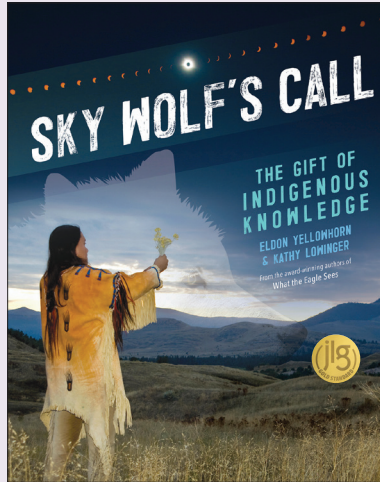
“Elevates the graphic novel genre with its heartfelt focus on mental health and immigrant experiences.”

—Kirkus Reviews, ★starred review

★ 15 Awards

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“An authoritative tribute to Indigenous knowledge systems that’s a must-have for every library and classroom.”

—Kirkus Reviews, ★starred review

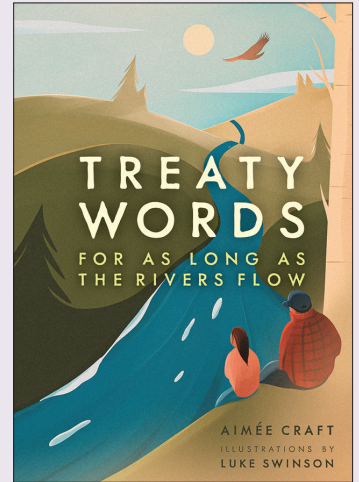
★ 8 awards

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“Meditative, devotional, and vital.”

—Kirkus Reviews, ★starred review

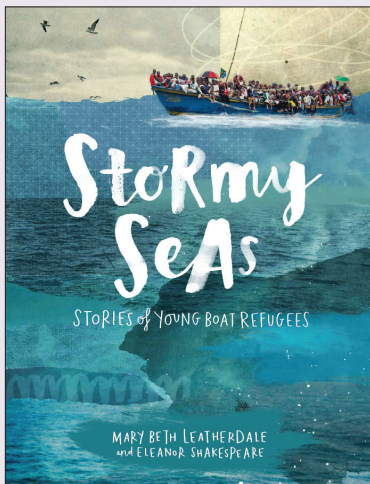
“Elegantly reveals the intended beauty and harmony of a treaty from an indispensable Indigenous perspective.”

—Publishers Weekly, ★starred review

★ 7 Awards

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“Harrowing, wrenching, and hopeful.”

—Publishers Weekly, ★starred review

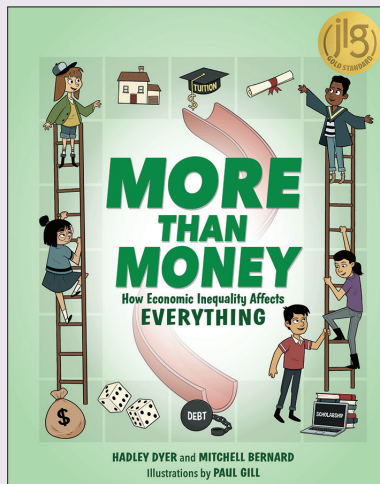
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“An important tool that will help young adults.”

—Quill & Quire, ★starred review

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—Kirkus Reviews

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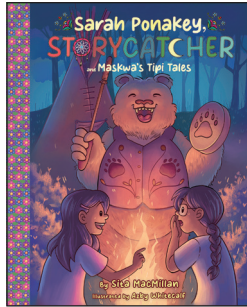
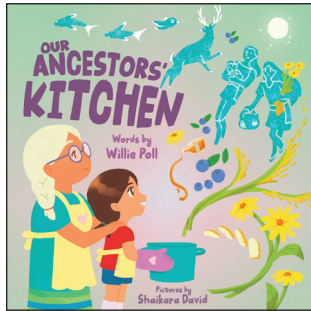
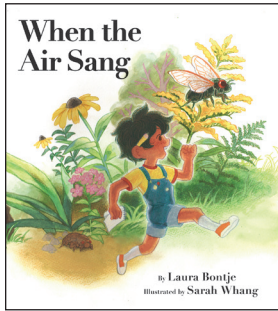
—Booklist, ★starred review

★ 14 Awards

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