

OTTAWA INUIT CHILDREN'S CENTRE

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Parents as Authors Bookmaking Facilitation Manual

“Stories and songs were shared at special celebrations or during storms, but were also told every day as a way to get children to sleep or behave, or to give instruction in hunting or sewing skills.”

– Inuuqatigiit.

Foreword

This manual is designed to support you in facilitating a book making project within your own community similar to our "Parents as Authors". For some of you, it may be your first time facilitating a workshop and it can appear to be daunting. Don't let that stop you, the key is to be prepared!

This manual offers you the information and some helpful suggestions about how to run a successful book making workshop with confidence. By helping others deliver projects like our own we hope to encourage and increase the use of Inuktitut children's books, inspire a joy of reading, writing and learning in Inuit children and their families, enhance parental engagement, and support emerging literacy skills in Inuit children.

This manual is meant to be a guide only. Be sure to adapt and change its suggestions where necessary in order to support the particular goals and objectives for your book making project. We have provided space for you to write notes, ideas or questions you may need to answer as you move through your project.

“The songs of our fathers, our old stories which we used to hear from older people will be gone and we will never hear them again. All this will be lost, so let us wake up and restore our old methods and culture while there is still time.” – Abraham Okpik

The Role of the Facilitator

As the facilitator your role will be to guide parents and participants through the process of book making. Your goal should be to make it comfortable and easy for everyone to participate. Remember that everyone has varying comfort levels and it may take some longer to warm up and openly participate than others. Be sure to model for parents and participants the appropriate skills by listening to others and by always giving positive and constructive feedback to ensure and maintain a calm working atmosphere for your workshops.

Making books is a creative process where every participant brings his or her individual approaches and perspective. And no single approach is the “right” one. Working in a collaborative group setting towards a common goal enables all participants to learn new ideas from each other. In real life book writing rarely occurs in isolation from others, but rather is influenced by the writer’s own community and surrounding environment.

Where do we begin?

Below is a list of things you should consider before beginning your project:

Your budget. How much money do you need for your project? That will be shaped by what you want to achieve, how many books you want to make, what kind of format you want it to be, etc. But, where will you find the money to support your workshop? There are different sources and ways to search for funds. Examples include government and foundation grants, and private firms and individuals. And consideration should also be given to establishing connections with community partners who may also see the benefits for the community in conducting a project such as this.

Space. Where will this workshop take place? Find a space that is accessible to everyone, a place where everyone can work comfortably; preferably with good lighting and tables. Consider public facilities; check out local schools, the library, community centre, the church and/or the hamlet office. The rental cost at such locations may be minimal as compared to other locations.

Meeting Time. What time of day will your workshop take place: day, evening or a Saturday and how long will it be?

We found that holding our workshop sessions once a week at the same place and time worked well. Parents and participants were able to plan ahead. Many looked forward to this and considered it as their special time to write and create. Our workshop sessions ran for 8 weeks and most were three hours in length. For some, this time was the only time during the week they had to work on their book.

Reduce barriers. Remember you want to give everyone equal opportunity to participate. There are many barriers that can prevent people from coming to or continuing to come to your workshop. Consider what some of the barriers may be for your community. How can you reduce them? Such barriers may be transportation and/or child care issues. Think about whether or not the budget allows for bus tickets, taxis or gas money for a car pool. Families having to cart along small children especially during bad weather can be both a challenge and a deterrent not to venture outside the home. What about child care? Are you able to provide child care in a safe child-appropriate area during the workshop?

How about coffee and snacks, or a meal? Does your budget allow for this? Providing a meal gives parents and participants one less thing to stress about and allows them more time to focus on the workshop.

Your parents and participants: Who are they and what are their backgrounds? What experiences have they had with books and/or storytelling? Every participant is a potential source of original ideas to be shared during the writing process. This information will become very important when determining how to structure your workshops.

Their end product: By the end of this project, what do you hope your parents and participants as authors will have accomplished? Will it be a photo book? A picture book? Or some combination of original ideas?

Consider what age group parents are writing for. Will it be for ages 0-6? 6-12? This will be important for the writing process. (Our workshop focus was for children ages 0-6.)

What supplies will you need to make the books? Will you need cameras, film for photo books, or white paper, markers, writing pads, pencils and perhaps a tape recorder and tapes for stories to be translated?

How many parents and participants will you be facilitating? Will it be just you guiding the parents through the process? If so, consider working with a small number

of parents, no more than eight, you want to be able to move around and give everyone the attention they need. Can you recruit some assistants? How many will they be? And will they be paid for their time?

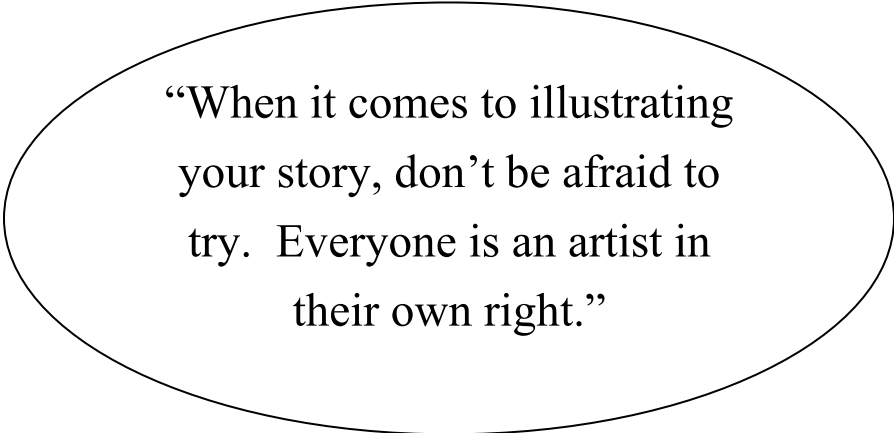
Get the word out. Advertise! Advertise! Use word of mouth, call around, and send flyers to your children's schools. Create colourful posters to display at community centres and grocery stores. Call the newspaper and local radio/TV stations and tell them what you are doing. Invite them to come to a workshop to do a piece.

Consider printing costs for advertising and recruiting parents and participants, and the publication of books your group will produce. How can you make the book as nice as possible without spending lots of money?

If you are thinking about self-publishing, check out the many computer software options available such as Yudu or Blurb.com. Choose one that is user friendly if several people will be using it.

Finally, make a realistic plan for you and your budget and stick to it as closely as possible.

When we set out to do this project, we were extremely lucky to have a generous budget. This allowed us to provide a meal, childcare and opportunities for our parents and participants to work with a variety of different mediums which most of our participants had had no prior experience. But, please don't let this deter you. You can run a successful bookmaking workshop with no more than a shoebox full of broken crayons and paper. Remember we are writing for children. What our impressions are of what makes a great book are often very different from a child's. Sometimes it is the simplest thing that draws their attention the most.



“When it comes to illustrating your story, don't be afraid to try. Everyone is an artist in their own right.”

Telling Your Story: Everyone has a story to tell.

In the next few sections you will find some helpful information to help guide you through facilitating the book making process. How you present the information will be greatly determined on what the end product will be (i.e. types and numbers of books) and on the following section...

Getting to know Parents and Participants as "Authors"

Before you can begin to plan an effective workshop, it is helpful to know where your parents and participants as authors are coming from in respect to their:

1. Early childhood experiences with books.

While I have fond memories as a young child of my mother reading Curious George books to me before bedtime, my friend Sue recalls treasuring the nights they slept in an igloo and her father told them stories about their ancestors. We all come from different backgrounds and therefore our experiences with books and stories will not be the same. Some people grew up with books and some did not. As you work through each of your sessions, have on hand plenty of children's books written at the age level of the audience they are writing for to inspire participants.

2. Knowledge of what is children's literature.

I highly encourage you to spend some time during your first session discussing this with your parents and participants. See section below "What is Children's Literature."

3. Literacy levels.

"What is literacy?" varies in definition, but in this case I am referring to one's ability to read, write and understand in their first language. As a facilitator you will need to be aware of the different literacy levels of your parents and participants. Will you require an interpreter or translator during your sessions?

Consider having a tape recorder on hand for parents who may want to record their story orally for you to later transcribe into text.

4. Set out clear expectations for the workshop.

Discover what each of your parents and participants overall purpose for participating in this project is and make note of it. As a facilitator your job is to help guide them through the process; encouraging them to be responsible for their own learning.

5. Author's Circle: Building a sense of community.

At the end of each session have parents and participants come to the Author's Circle with their draft of a written text and/or illustrations. It is also a time to reflect and discuss the session: What went well? What didn't go well? How can we make it better? It is also a time for everyone to provide positive feedback and encouragement to one another about their books in the making.

Tips:

- 📖 Set out clear guidelines at the very first Author's Circle together with your parents and participants. Do not lecture, but rather guide and model the discussion in the positive manner you wish others to follow.
- 📖 Not everyone will feel comfortable about sharing with the group and that is OK. But, encourage them to come to the Circle even if they just sit, observe and listen. Our goal here is to provide and build a sense of community.
- 📖 You may want to rename your "Author's Circle" to something more fitting to your particular workshop's parents and participants. "Creator's Circle" is one suggestion or a word or phrase in your/their first language that implies togetherness, sharing of ideas, creativity.
- 📖 Create an "Author's/ Illustrator/Artist's Corner"- a designated area where a specific author/illustrator/artists is highlighted. If possible, have several pieces of their work on hand for review. You may want to include a short biography about that person that shares how they started their career and where they get their inspiration to write from. Some examples of Aboriginal authors and their books are 'A Promise is a Promise' by Michael Kusugak and 'Nukara' by Qatauga Adla.

Inspiration for a story

Inspiration can be found anywhere: in other books, traditions, hunting, the land, parenting or children magazines, stories you have been told, music, staring out the window, watching children play, new experiences and challenges and reflecting on memories.

There are different ways to encourage your participants. Here are some:

- 📖 Spend some time around the age level of the child/children you want to write for. Observe the way a child plays with other children, their mannerisms; notice how they manipulate toys or the monkey bars in the playground.
- 📖 Visit the children's section at a library. Spend some time looking through the children's books. Pay attention to the text on the page, the author's word choice. Look at the illustrations. Do the pictures match the text on the page?
- 📖 Sit in on a story time session at your local library. What books are they reading? Are the children listening, paying attention to the story being read? Why or why not? Do you think it has something to do with their age or maybe their interests? Ask them and discover what type of stories they like and why.
- 📖 Invite Elders from the community to share their stories and knowledge of the past in order to encourage stories about culture and tradition.
- 📖 Invite local authors, illustrators/ artists to share their creative process with the parents and to discuss where they find their inspiration to write and draw.

Discussion topics

A book – what is it?

This is a great ice breaker question to ask at the first workshop session because it will give you some insight as to where individual members of your particular group of parents are coming from in respect to their prior background knowledge about books and children's literature. This information will be invaluable to you as you design the future bookmaking sessions. We will discuss this further in a moment.

Now back to our question – a book, what is it? Basically, a book is a set of written, printed, illustrated, or blank pages, made of paper or other materials (for example,

recycled, brown paper grocery bags, cereal boxes) usually fastened together along one side with a front and back cover. Today, a book can also be in an electronic format. It is known as an electronic book or e-book. As well as writing the book out, there is also oral storytelling. This has been passed down through the centuries and makes sure that the book is not lost. It also offers a cultural knowledge exchange.

Why make books?

There is no single answer for this question. Rather it is more of a personal experience; every author has their own reason for wanting to tell a story. It could be to preserve a milestone such as a first birthday, a first lost tooth or a first hunting trip. Or maybe as a means to record a favourite song, preserve family histories, or teach cultural traditions to be shared for generations.

What is Children's Literature?

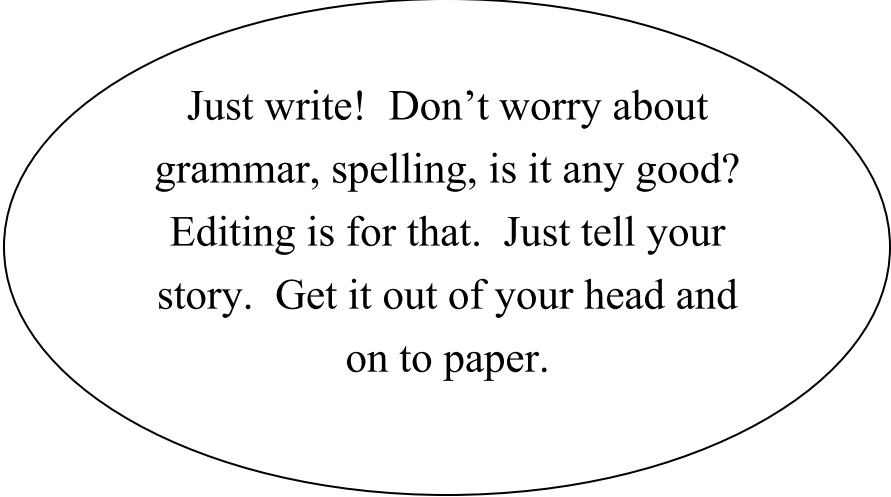
As a child many of us had a favourite story. Some of us may even have had a favourite children's author.

Now think for a moment...

What was it about that particular story that made you like it?

What was it about the author's books that made you prefer his/her books above all others?

Did you relate and feel like you were part of the story? Maybe it was the illustrations.



**Just write! Don't worry about
grammar, spelling, is it any good?
Editing is for that. Just tell your
story. Get it out of your head and
on to paper.**

The Creative Personal Journey of Book making:

Guiding Participants Through The Writing Process

There is no particular set process or model for making a children's book, but rather it is a creative personal journey. However there are different formulas for the writing process and most include creating an outline first. Creating an outline will help guide you through the writing process, to know where you're going and what's coming around the corner. It also allows you to edit easily by adding or removing things as you move along.

The storyboard, explained further on, is just one outline method. Remember, the outline is a suggestion, it can and will most likely change as you move along and your story becomes more developed. Its main purpose is to help you get an overall vision of the book, to help you think it through.

Questions for you participants to consider before and during the writing process:

The overall theme and design of your book:

Who is your intended audience or reader? Who are you making this book for?

What type of book will it be? Is it going to be a counting book or an alphabet book, a picture story book or wordless picture book or to retell a story you heard as a child?

What about the size of your book? Will it be a board book, cloth book, shape book, photo book or maybe a hardcover book?

The illustrations, will they be bold and bright colors? Black and white?

What about the text? Will it be on its own or together on the same page as the illustrations?

The overall theme, what is it you want to say in your story? Are you teaching a concept such as introducing the syllabics or counting numbers? Or does your book have a message to tell. As you write, keep thinking about what you want to say. Do the words and sentences you write support your overall theme for your book?

Whose voice or viewpoint are you telling the story in? Is it being told by a narrator or one or more of the characters?

The narrator's voice is one who knows the whole story situation.

The main character's viewpoint is when the reader sees through the eyes of the main character who is sharing his/her thoughts and feelings usually told as a first-person "I" or third person "he/she".

If you are writing from two or more characters' viewpoints be sure to make them very distinct from one another.

How long will your story be? Again think about who your audience is. For young children you want to be able to be read stories to them in one sitting.

“Writing creatively is much like doing an experiment. It often happens in spurts, with mistakes and corrections, and redirections and revisions.”

“Write about what you already know, something personal and true.”

Try to dedicate 15 minutes every day to writing. Wake up 15 minutes early, eat lunch faster, hide in the bathroom with a note pad.

Characteristics of a Children's Book

Before participants begin their outline they should familiarize themselves with some of the basic characteristics of a children's book. Go through the following characteristics with your participant.

Read Aloud

More often than not, children's books are meant to be read aloud. With this in mind, remember children often like to hear stories, over and over and over and... You will probably want to make a book that can be shared in one sitting.

Plot

The plot is the sequence of events in the story. It should make sense as it moves from picture to picture, page to page telling how one event leads to another until the end. A picture book usually takes place in one time frame and move in a direct line from start to finish.

Start your story where the story becomes interesting, where the story problem is. The story problem should be something a child of your intended audience can deal with. By beginning with a problem you will grab the child's attention immediately. (This would be a good topic to review together in your Author's Circle.)

Characters

If you're writing a picture book, once you have the basic idea for your story, you will then need to think about characters. You are going to want to limit the number of characters you use because it is difficult for young children to keep a large group of characters straight. Stick to one or two major characters.

Think about your intended audience. The main character should be about the same age, or act the same age. Note: Children are very impressionable, so do not put anything in your story you don't want them to later imitate.

Illustrations

Picture books also called picture story books are always illustrated. The illustrations or the pictures are part of the story and match the text of the book. They are usually fun and full of colour.

Language

The language of a children's book is simple and clear; easy to understand. Don't be afraid to be repetitive in your language, children enjoy that and it encourages them to take part in the story as you move along. Example: "I'll huff and I'll puff and I'll blow your house down!" from The Tale of The Three Little Pigs.

Length

The length will depend on the type of book you are making and what the individual author/illustrator's goal is. If, however, we are talking about traditional children's picture books then it's usually 32 pages maximum in length.

Font

When choosing a font style for your book it is important to consider both the appearance and readability. Common fonts used for children's books are "New Century Schoolbook", Classic SSK, and Clarendon because of their clean straight lines.

The Children's Book- A Picture Book

A Picture book is a book in which the illustrations tell the story. They may be wordless (illustrations only) or accompanied by text in which the words along with the pictures tell the story.

Types of picture books

1. Baby Books are usually geared for babies ages 0-2 and are generally lullabies, nursery rhymes, poetry, fingerplays, or wordless books. The length and format varies with the content.
2. Toddler books are simple stories for ages 1-3 and usually under 300 words. The themes are generally everyday life experiences of a toddler, or concept books such as first words, colours, numbers, shapes and opposites. These books are often board books, texture books, lift the flaps or sound books and shorter in length, 12-14 pages.
3. Picture story books for ages 3-6 are usually 32 pages in length with a word count average of about 1000. The plots are simple with one to two main characters in the story. Illustrations are usually found on every page or every other page and along with the text tell the story.

How to Write a Good Children's Story by discussing with your participants the following ways to captivate their intended audience.

Age appropriate themes

Your intended audience is who you are making the book for. How you captivate and draw them into your story depends on their age, their interests and the theme of the story- what the book is specifically about. You may want to consider making a book

with a theme that directly relates to the experiences of most every child in his/her age or developmental stage.

Ages 0-2: Children are developing basic language and motor skills and recognizing objects in their world. Thematically age appropriate books for this age would be counting books, shape books, colour books, alphabet books, simple direction/concept books and bedtime books.

Ages 3-5: Children are becoming more independent and more aware of how the world works around them. They experience feelings, understand relationships within the family and between their friends and are learning about basic values and manners. Age appropriate themes around these ideas such as going berry picking or fishing, "I can do it all by myself", and friendship are good starting points.

Ages 6-9: Theme ideas for stories may include relationships within the family, at school, with animals, morals and lessons and humour. Many good stories help children deal with problems in their own lives.

Personal Interests

While age appropriate themes will likely connect with any child in a given age or developmental stage, there will also be certain themes that will appeal to the child you are making the book for simply because of his/her personal interests.

Personal or specific interests are dependent on both their age and experiences. One little girl may enjoy throat singing while another enjoys beading, one boy discovering hunting while another may be interested in understanding about how the Northern Lights occur.

By writing and creating a book specifically tailored to a particular child's interest makes it just that much more thoughtful and treasured.

Remember that when you are creating your children's book consider the theme of the book and whether it connects with the current life experiences of the child. Take into account their age/developmental stage and any special interests. By doing this you are sure to make the book more appealing to your audience that you are writing for. In fact, sometimes an interesting theme by itself is enough to make a book appealing to a child.

Illustrating Your Story

Illustrations are essential when creating a picture book for children. Much like the language of the text, the illustrations should be clear and simple. They should grab the child's interest and imagination and make sense with the story.

If you are working with an outline such as a storyboard, simply sketch out your illustrations. Don't spend too much time on them; wait until you have your story

text figured out. Then go back and check to see that your text and illustrations flow together. Everyone's creative process is different. If you tend to be more of a visual learner, you may choose to tell your story first through illustrations and add the text in later. There are no rules. Work in the way that is best for you, the way that helps you get the story you want to tell out.

Now, the big decision, what medium to use to illustrate your story? Crayons, markers, coloured pencils, pastels, paint, paper collage, plasticine, photographs and the list goes on. As I mentioned earlier we were lucky to be able to provide opportunities for our parents and participants to try and discover different media for illustrating. And at our first workshop session we introduced plasticine. Everyone was excited to jump right in and try it. The results...amazing! Plasticine is time consuming to work with but very versatile. To learn more about illustrating with plasticine I recommend you visit Barbara Reid's, author and illustrator, website at www.barbarareid.ca. She has an instructional video demonstrating how to work with plasticine. If plasticine is not an option you can also make your own play dough. We have included a recipe in this manual for you.

Developing The Outline:

Review the following steps with the participant about how to make a Storyboard. A storyboard is just one type of outline method. This method is great because it visually conceptualizes what your book will look like. It is easy to reorganize and rearrange as your storyline changes. The storyboard is basically an outline and there are several ways you can do it. Here are 3 ways:

1. Computer.
2. Note cards/flashcards.
3. Sketch out the spreads by hand.

The computer is fairly straight forward and there are actual storyboarding programs out there.

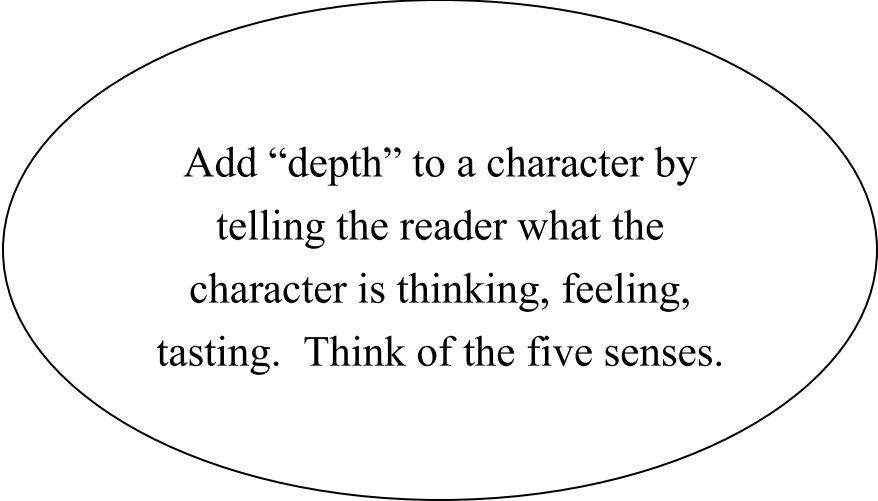
Note cards are useful because they are more portable and you can move them around or rearrange easily. Each card represents a page in your book.

Sketching out the spreads (a spread is the two pages that face each other in a book) by hand: on a single sheet of paper draw a row of rectangles, draw a line to split each rectangle in half to represent a spread. Think in multiples of eight because you will have a front side, a back side and a front side and a back side of the pages.

Next, cross out the first half of the first rectangle and the last half of the last rectangle of your storyboard. Books start on the right hand side of the page and end on the left hand side so these two pages you won't really use.

Number the spreads (pages) and label the beginning pages- title page, dedication page.

Begin to sketch out your story on the remaining pages. This will help you maintain an even flow throughout your book of both the text and the illustrations. Look at several children's books and take note as to how the illustrations and text are placed on the page. This will give you some ideas for when you begin preparing your own storyboard.



Add “depth” to a character by
telling the reader what the
character is thinking, feeling,
tasting. Think of the five senses.

Planning an effective workshop session

When you begin to plan your workshop sessions be sure to know what your overall goal is for the project. That is what you want your parents and participants as authors to have achieved by the end of the workshop. For example, "Parents will gain a greater appreciation for their Inuit culture."

Once you have determined your goal, the objectives are the steps needed to get there. There are many free online templates available to you to write out your workshop session plan, or simply create your own.

The following are suggested headings to consider in the planning for each workshop session outline. Again nothing is engraved in stone. Be flexible. Change, add or cross out headings as you move along to help you to meet your objectives.

Workshop Objectives

Total Time

Materials

What you will need for this particular session. For example,

- 📖 Flip chart
- 📖 Markers
- 📖 Cardboard squares
- 📖 Coloured play dough
- 📖 Stencils
- 📖 Pencils
- 📖 Writing paper

Carry around a note pad with you. It is a great way to catch an idea fast! All ideas are worth saving.

Introduction to session

Discuss what you will be doing.

If this is your second session or more, review the previous week's session. Answer any questions or concerns.

Activity

Move around the group and guide the direction of the activity.

Author's Circle

Have an Authors' Circle at the end of every session.

*Provide and encourage opportunities for parents and participants to try out their stories/illustrations on their intended audience. Children have open minds and big imaginations and will give honest feedback that counts.

Topic Suggestions for Workshop Sessions

Session 1:

Get to know your parents and participants.

Discuss why we're here. What are your goals, as the facilitator, for this project; what are the parents and participants hoping to achieve?

A book-what is it?

Why make books?

What is the role of stories in culture and communities?

What is Children's literature? Think... When you choose a book for a child, what do you look for? What are your reasons for choosing a book? What is not children's literature?

The Children's Book- A Picture Book. Provide examples of the children's books you discuss, authors/illustrators.

Hands on experience. Have a medium such as pastels, coloured pencils or other to try. For example: "Let's Explore Plasticine with Barbara Reid". Introduce this author/illustrator to your group. Have books on hand by Barbara Reid to share. Visit her website: www.barbarareid.ca. If possible, play her "Making Pictures with Plasticine" video.

Next, break out the plasticine for parents and participants to work with and create original pieces of work. (If plasticine is not available try homemade play dough. We have provided a recipe for you. Tip: Use a cooked play dough recipe with oil. The oil gives it a better texture making it easier to work with.)

Author's Circle. Explain what it is, the purpose behind it and set out the guidelines. Begin with a reflection on this session.

Session 2:

Choosing the story to tell.

Brainstorming activity idea: Jot down memories of your childhood - sights, sounds, feelings, events, and friends and so on.

Field Trip? You could have parents and participants meet you at the library, talk to librarians about the books children like best, examine the Children's Book of the Year Awards or visit a book store and talk to the staff about which books children like best and why. (If this is not practical for your workshop group, call and arrange to have a librarian visit during your session and bring examples of children's books.) Why not meet with Elders too and get their stories?

Intended audience. Discuss who the story is intended for.

Themes. What is your purpose for writing? What is it that you want to say? Tell a funny story, explain a cultural tradition, praise some skill or accomplishment, introduce a concept such as counting to 10 or share an important message.

Session 3:

Introduce the Storyboard.

Illustrations. To some, the idea of having to draw is very intimidating. To help alleviate this pressure include examples of children's books that are illustrated by using other means such as photographs, magazine cut outs, drawings using different mediums, collage.

Sessions 3 to 8:

Once you have the basic introduction complete (sessions 1 and 2), by session 3 you really want to have your parents and participants on their way in terms of getting their stories out on paper. The next few sessions will need to be deeply focused on the creative process.

All Sessions:

Choose an area in the room and display classic and popular picture books for your parents and participants as authors to use as a reference for ideas and inspiration. Encourage them to take note as to how different authors and illustrators work their text and illustrations together to make the story.

End with an Author's Circle. Form discussions about the process of writing, illustrating. Encourage the sharing of ideas and giving each other positive feedback. Whenever possible encourage parents and participants to try out their story on children. Tell them to listen carefully to what they like and dislike about your story/illustrations.

Encourage parents and participants to walk away from their work. Then come back and edit what they've written/illustrated. Editing improves work, as well as giving the brain a break without completely shutting it down all together. Tell them they may want to revise their stories several times before they are completely happy with it.

Other ideas:

- 📖 At the beginning of each session you or an Elder could open with the reading of a popular or honoured children's book or by telling a story. Discuss the characters, plot, illustrations, etc. What did you like or dislike about the story? Why do think this story appeals to children?
- 📖 Invite an Elder to come in to one or more of your sessions to share their knowledge. This could be done through storytelling or they could be on hand to help advise and inspire participants during the creative process.
- 📖 Invite local authors and illustrators in to discuss their creative process or check various author/illustrator websites for videos too.
- 📖 Highlight a different author, illustrator, Award winning books or books centred on a particular theme.
- 📖 Invite your parents and participants to share their completed books by hosting a "Parents as Author's", an afternoon of readings. You may want to invite family and friends.

**Remember, we are our
children's first teachers.**

Here are a few more great reasons to Make Books and Read to our kids:

- 📖 Reading together is an easy and a fun way for parents to take time out and focus on the family.
- 📖 Telling and sharing stories is a good way to introduce the children to their culture.
- 📖 Reading children's stories is a bonding experience that fosters meaningful one-on-one communication with our kids.
- 📖 Telling or sharing stories is a part of Inuit culture and helps to spread beliefs and traditions.
- 📖 By reading aloud to our children, we are providing a role model to them, and raising a reader greatly increases our child's potential for academic and lifelong success.
- 📖 It helps children build their vocabulary.
- 📖 It aids in the development of listening skills, increases a child's attention span, and develops the ability to concentrate at length of which all are learned skills.
- 📖 It helps teach children how to express themselves more confidently.
- 📖 It develops and fosters a child's natural curiosity.
- 📖 It develops creativity and allows the child to use their own imagination.
- 📖 Reading and making picture books develops a child's appreciation (and our own) for the arts through exposure to many different styles of art and illustrations.

Book Suggestions

The following is a list of some favourite Read-Aloud Children's Picture Books that I have come across over the years. I guess you could say they have made an impression on me.

Before you begin your workshop, I highly recommend that you spend some time looking through children's books at your local library. Talk to the staff and tell them what you are planning to do. In most cases, they will be able to provide you with plenty of ideas and suggestions to help you along in the planning stages of your sessions.

Most libraries provide or will have on hand recommended book lists by theme, age and/or interest. Ask for copies to distribute to your parents and participants. It is important to provide a variety of books by different authors and illustrators for your participants to look through for ideas and inspiration.

Caldecott Medal. In your research of children's books you will come across Caldecott medal winners. The Caldecott Medal was named in honour of nineteenth-century English illustrator Randolph Caldecott. It is awarded annually by the Association for Library Service to Children, a division of the American Library Association, to the artist of the most distinguished American picture book for children. You may also check out the ALA | ALSC Caldecott Medal Home Page at www.ala.org/alsc/caldecott.cfm.

More often than not librarians will have book lists of award winning books readily available to you.

Please continue to add your own books to this list.

The Giving Tree by Shel Silverstein

Squids Will Be Squids by Jon Scieszka

The Diamond in the Window by Jane Langton

Books by Dr. Seuss such as Go Dog Go and Hop on Pop

Books by Robert Munsch and illustrated by Michael Martchenko such as Mortimer and Stephanie's Ponytail

Books by Eric Carle such as Brown Bear Brown Bear and The Very Hungry Caterpillar

Mr. Men and Little Miss Books by Roger Hargreaves (for the illustrations!)

Owl Babies by Martin Waddell and illustrated by Patrick Benson

If You Give a Mouse a Cookie series by Laura Numeroff and illustrated by Felicia Bond

The Polar Bear Son: An Inuit Tale, by Lydia Dabovich

The Polar Bear's Gift by Jeanne Bushey.

Mama, Do You Love Me? (Board Book) by Barbara M. Joosse, illustrated by Barbara Lavallee

Inuit Books

Paippaaq puuksaq kisumik Ililiqarpa by Iga Attagootak

Qalupalialuk Amaqsijuminiq by May Akulujuk

Sunauvunga by Iqaqtalik Oqutaq

Ataataga by Peoyok Enoogoo

Jaasuakuluk Ilinniariariuppuq by Tuqqassie Killiktee

En Français

Anfousse, Ginette. Je boude. illustré par Ginette Anfousse.

Assathiany, Sylvie et Louise Pelletier. Grand-maman; Mon bébé-soeur; où est ma tétine?; Quand ça va mal. illustré par Philippe Beha

Gay, Marie-Louise. De zéro à minuit. illustré par Marie-Louise Gay

Labrosse, Darcia. où est la pie? illustré par Darcia Labrosse

Luppens, Michel. Mais que font les fées avec toutes ces dents? illustré par Philippe Beha

Oppenheim, Joanne. Ah, ces oiseaux! Traduit par Christiane Duchesne. illustré par Barbara Reid