



WE ARE THE RADICAL MONARCHS

DELVE DEEPER READING LIST



This list of fiction and nonfiction books was compiled by kYmberly Keeton - the African American Community Archivist and Librarian at the Austin Public Library in Austin, Texas. These suggested readings provide a range of perspectives on issues raised by the POV documentary We Are the Radical Monarchs and allow for deeper engagement.

Thank you to those who contributed to this guide:

Linda Goldstein Knowlton, Anayvette Martinez, Marilyn Hollinquest, and the POV Engage Team

Contributors

Kymberly Keeton

ADULT NON-FICTION

Bandele, Asha, and Patrisse Cullors. *When They Call You a Terrorist: A Black Lives Matter Memoir*. 2017. Reprint, St. Martin's Press, 2018.

Raised by a single mother in an impoverished neighborhood in Los Angeles, Patrisse Khan-Cullors experienced firsthand the prejudice and persecution Black Americans endure at the hands of law enforcement. For Patrisse, the most vulnerable people in the country are Black people. Deliberately and ruthlessly targeted by a criminal justice system serving a white privilege agenda, Black people are subjected to unjustifiable racial profiling and police brutality. In 2013, when Trayvon Martin's killer went free, Patrisse's outrage led her to co-found Black Lives Matter with Alicia Garza and Opal Tometi.

Brown, Austin Channing. *I'm Still Here: Black Dignity in a World Made for Whiteness*. 1st ed. Convergent Books, 2018.

Austin Channing Brown's first encounter with a racialized America came at age 7, when she discovered her parents named her Austin to deceive future employers into thinking she was a white man. Growing up in majority-white schools, organizations, and churches, Austin writes, "I had to learn what it means to love blackness," a journey that led to a lifetime spent navigating America's racial divide as a writer, speaker and expert who helps organizations practice genuine inclusion. *I'm Still Here* is an illuminating look at how white, middle-class, Evangelicalism has participated in an era of rising racial hostility, inviting the reader to confront apathy, recognize God's ongoing work in the world, and discover how blackness--if we let it--can save us all.

Collins, Patricia Hill. *Fighting Words: Black Women and the Search for Justice (Contradictions of Modernity)*. 1st ed. vol. 7, University of Minnesota Press, 1998.

In *Fighting Words*, Collins investigates how effectively Black feminist thought confronts the injustices African American women currently face. The book examines poverty, mothering, white supremacy and Afrocentrism, the resegregation of American society by race and class, and the ideas of Sojourner Truth and how they can serve as a springboard for more liberating social theory.

Gilliam, Dorothy Butler. *Trailblazer: A Pioneering Journalist's Fight to Make the Media Look More Like America*. Center Street, 2019.

Told with a pioneering newspaper writer's charm and skill, Gilliam's full, fascinating life weaves her personal and professional experiences and media history into an engrossing tapestry. When we read about the death of her father and other formative events of her life, we glimpse the crippling impact of the segregated South before the civil rights movement when slavery's legacy still felt astonishingly close. With the distinct voice of one who has worked for and witnessed immense progress and overcome heart-wrenching setbacks, this book covers a wide swath of media history -- from the era of game-changing Negro newspapers like the Chicago Defender to the civil rights movement, feminism, and our current imperfect diversity.

Griffin, Horace. *Their Own Receive Them Not*. Wipf & Stock, 2010.

In *Their Own Receive Them Not*, Griffin provides a historical overview and critical analysis of the black church and its current engagement with lesbian and gay Christians, and shares ways in which black churches can learn to reach out and confront all types of oppression--not just race--in order to do the work of the black community.

hooks, bell. *Teaching Community: A Pedagogy of Hope*. 1st ed. Routledge, 2003.

In *Teaching Community* bell hooks seeks to theorize from the place of the positive, looking at what works. Writing about struggles to end racism and white supremacy, she makes the useful point that "No one is born a racist. Everyone makes a choice." *Teaching Community* tells us how we can choose to end racism and create a beloved community. hooks looks at many issues--among them, spirituality in the classroom, white people looking to end racism, and erotic relationships between professors and students. Spirit, struggle, service, love, the ideals of shared knowledge and shared learning - these values motivate progressive social change. Teachers of vision know that democratic education can never be confined to a classroom. Teaching - so often undervalued in our society -- can be a joyous and inclusive activity. bell hooks shows the way. "When teachers teach with love, combining care, commitment, knowledge, responsibility, respect, and trust, we are often able to enter the classroom and go straight to the heart of the matter, which is knowing what to do on any given day to create the best climate for learning."

hooks, bell. *Teaching to Transgress*. Routledge, 1994.

In *Teaching to Transgress*, bell hooks--writer, teacher, and insurgent black intellectual--writes about a new kind of education, education as the practice of freedom. Teaching students to "transgress" against racial, sexual, and class boundaries in order to achieve the gift of freedom is, for hooks, the teacher's most important goal. bell hooks speaks to the heart of education today: how can we rethink teaching practices in the age of multiculturalism? What do we do about teachers who do not want to teach, and students who do not want to learn? How should we deal with racism and sexism in the classroom?

Jenkins, Morgan. *This Will Be My Undoing*. HarperCollins, 2018.

Morgan Jenkins is only in her twenties, but she has already established herself as an insightful, brutally honest writer who isn't afraid of tackling tough, controversial subjects. Doubly disenfranchised by race and gender, often deprived of a place within the mostly white mainstream feminist movement, black women are objectified, silenced, and marginalized with devastating consequences, in ways both obvious and subtle that are rarely acknowledged in our country's larger discussion about inequality. In *This Will Be My Undoing*, Jenkins becomes both narrator and subject to expose the social, cultural, and historical story of black female oppression that influences the black community as well as the white, male-dominated world at large.

Jones, Nikki. *Between Good and Ghetto: African American Girls and Inner-City Violence (Rutgers Series in Childhood Studies)*. Rutgers University Press, 2009.

With an outward gaze focused on a better future, *Between Good and Ghetto* reflects the social world of inner city African American girls and how they manage threats of personal violence.

Drawing on personal encounters, traditions of urban ethnography, Black feminist thought, gender studies, and feminist criminology, Nikki Jones gives readers a richly descriptive and compassionate account of how African American girls negotiate schools and neighborhoods governed by the so-called "code of the street" form of street justice that governs violence in distressed urban areas. She reveals the multiple strategies they use to navigate interpersonal and gender-specific violence and how they reconcile the gendered dilemmas of their adolescence.

Lorde, Audre. *A Burst of Light*. 2nd ed. Ixia Press, 2017.

Winner of the 1988 Before Columbus Foundation National Book Award, this path-breaking collection of essays is a clarion call to build communities that nurture our spirit. Lorde announces the need for a radical politics of intersectionality while struggling to maintain her own faith as she wages a battle against liver cancer. From reflections on her struggle with the disease to thoughts on lesbian sexuality and African-American identity in a straight white man's world, Lorde's voice remains enduringly relevant in today's political landscape.

Lorde, Audre. *Sister Outsider*. 1984. Reprint, Penguin Random House, 2007.

In this charged collection of fifteen essays and speeches, Lorde takes on sexism, racism, ageism, homophobia, and class, and propounds social difference as a vehicle for action and change. Her prose is incisive, unflinching, and lyrical, reflecting struggle but ultimately offering messages of hope. This commemorative edition includes a new foreword by Lorde-scholar and poet Cheryl Clarke, who celebrates the ways in which Lorde's philosophies resonate more than twenty years after they were first published. These landmark writings are, in Lorde's own words, a call to "never close our eyes to the terror, to the chaos which is Black which is creative which is female which is dark which is rejected which is messy which is . . ."

Moraga, Cherríe and Gloria Anzaldúa, eds. *This Bridge Called My Back: Writings by Radical Women of Color*. 4th ed. State University of New York Press, 1981.

Through personal essays, criticism, interviews, testimonials, poetry, and visual art, the collection explores, as coeditor Cherríe Moraga writes, "the complex confluence of identities--race, class, gender, and sexuality--systemic to women of color oppression and liberation." Reissued here, nearly thirty-five years after its inception, the fourth edition contains an extensive new introduction by Moraga, along with a previously unpublished statement by Gloria Anzaldúa.

Obama, Michelle. *Becoming*. 1st ed. Crown Publishing Group, 2018.

In a life filled with meaning and accomplishment, Michelle Obama has emerged as one of the most iconic and compelling women of our era. As First Lady of the United States of America—the first African American to serve in that role—she helped create the most welcoming and inclusive White House in history, while also establishing herself as a powerful advocate for women and girls in the U.S. and around the world, dramatically changing the ways that families pursue healthier and more active lives, and standing with her husband as he led America through some of its most harrowing moments. Along the way, she showed us a few dance moves, crushed Carpool Karaoke, and raised two down-to-earth daughters under an unforgiving media glare.

Smith, Lillian. *Killers of the Dream*. 2nd ed. W. W. Norton & Company, 1994.

A Southern white writer, educator, and activist, Lillian Smith (1897–1966) spoke out all her life against injustice. In *Killers of the Dream* (1949), her most influential book, she draws on memories of her childhood to describe the psychological and moral cost of the powerful, contradictory rules about sin, sex, and segregation—the intricate system of taboos—that undergirded Southern society. Published to wide controversy, it became the source (acknowledged or unacknowledged) of much of our thinking about race relations and was for many a catalyst for the civil rights movement. It remains the most courageous, insightful, and eloquent critique of the pre-1960s South.

Taylor, Keeanga-Yamahtta. *From #BlackLivesMatter to Black Liberation*. Haymarket, 2016.

The eruption of mass protests in the wake of the police murders of Michael Brown in Ferguson, Missouri and Eric Garner in New York City have challenged the impunity with which officers of the law carry out violence against Black people and punctured the illusion of a postracial America. The Black Lives Matter movement has awakened a new generation of activists. In this stirring and insightful analysis, activist and scholar Keeanga-Yamahtta Taylor surveys the historical and contemporary ravages of racism and persistence of structural inequality such as mass incarceration and Black unemployment. In this context, she argues that this new struggle against police violence holds the potential to reignite a broader push for Black liberation.

Taylor, Keeanga-Yamahtta, editor. *How We Get Free: Black Feminism and the Combahee River Collective*. Haymarket, 2017.

The Combahee River Collective, a path-breaking group of radical black feminists, was one of the most important organizations to develop out of the antiracist and women's liberation movements of the 1960s and 70s. In this collection of essays and interviews edited by activist-scholar Keeanga-Yamahtta Taylor, founding members of the organization and contemporary activists reflect on the legacy of its contributions to Black feminism and its impact on today's struggles.

Taylor, Renee Sonya. *The Body Is Not An Apology: The Power Of Radical Self-Love*. Berrett-Koehler Publishers, 2018.

Humans are a varied and divergent bunch with all manner of beliefs, morals, and bodies. Systems of oppression thrive off our inability to make peace with difference and injure the relationship we have with our own bodies.

The Body Is Not an Apology offers radical self-love as the balm to heal the wounds inflicted by these violent systems. World-renowned activist and poet Sonya Renee Taylor invites us to reconnect with the radical origins of our minds and bodies and celebrate our collective, enduring strength. As we awaken to our own indoctrinated body shame, we feel inspired to awaken others and to interrupt the systems that perpetuate body shame and oppression against all bodies. When we act from this truth on a global scale, we usher in the transformative opportunity of radical self-love, which is the opportunity for a more just, equitable, and compassionate world—for us all.

ADULT FICTION

Beatty, Paul. *The Sellout*. 2015. Reprint, Picador, 2016.

Born in the "agrarian ghetto" of Dickens—on the southern outskirts of Los Angeles—the narrator of *The Sellout* resigns himself to the fate of lower-middle-class Californians: "I'd die in the same bedroom I'd grown up in, looking up at the cracks in the stucco ceiling that've been there since the '68 quake." Raised by a single father, a controversial sociologist, he spent his childhood as the subject in racially charged psychological studies. He is led to believe that his father's pioneering work will result in a memoir that will solve his family's financial woes. But when his father is killed in a police shoot-out, he realizes there never was a memoir. All that's left is the bill for a drive-thru funeral.

Díaz, Junot. *The Brief Wondrous Life of Oscar Wao*. 2007. Reprint, Riverhead Books, 2008.

Oscar is a sweet but disastrously overweight ghetto nerd who—from the New Jersey home he shares with his old world mother and rebellious sister—dreams of becoming the Dominican J.R.R. Tolkien and, most of all, finding love. But Oscar may never get what he wants. Blame the fukú—a curse that has haunted Oscar's family for generations, following them on their epic journey from Santo Domingo to the USA. Encapsulating Dominican-American history, *The Brief Wondrous Life of Oscar Wao* opens our eyes to an astonishing vision of the contemporary American experience and explores the endless human capacity to persevere—and risk it all—in the name of love.

Duong, Lan P, Mariam B. Lam, Kathy L. Nguyễn, and Isabelle Thuy Pelaud. *Troubling Borders: An Anthology of Art and Literature by Southeast Asian Women in the Diaspora*. Amsterdam University Press, 2014.

The diverse voices featured here have been shaped by colonization, wars, globalization, and militarization. For some of these women on the margins of the margin, crafting and showing their work is a bold act in itself. Their provocative and accessible creations tell unique stories, provide a sharp contrast to familiar stereotypes—Southeast Asian women as exotic sex symbols, dragon ladies, prostitutes, and “bar girls”—and serve as entry points for broader discussions on questions of history, memory, and identity.

Henríquez, Cristina. *The Book of Unknown Americans: A Novel*. 1st ed. Knopf, 2014.

A boy and a girl who fall in love. Two families whose hopes collide with destiny. An extraordinary novel that offers a resonant new definition of what it means to be American. Arturo and Alma Rivera have lived their whole lives in Mexico. One day, their beautiful fifteen-year-old daughter, Maribel, sustains a terrible injury, one that casts doubt on whether she'll ever be the same. And so, leaving all they have behind, the Riveras come to America with a single dream: that in this country of great opportunity and resources, Maribel can get better. Woven into their stories are the testimonials of men and women who have come to the United States from all over Latin America. Their journeys and their voices will inspire you, surprise you, and break your heart.

Hurston, Zora Neale. *Their Eyes Were Watching God*. 1937. Reprint, HarperCollins, 2006.

One of the most important and enduring books of the twentieth century, *Their Eyes Were Watching God* brings to life a Southern love story with the wit and pathos found only in the writing of Zora Neale Hurston. Out of print for almost thirty years—due largely to initial audiences' rejection of its strong black female protagonist—Hurston's classic has since its 1978 reissue become perhaps the most widely read and highly acclaimed novel in the canon of African-American literature.

Larsen, Nella. *Passing*. 1st ed. Penguin Classics, 2003.

Clare Kendry is living on the edge. Light-skinned, elegant, and ambitious, she is married to a racist white man unaware of her African American heritage, and has severed all ties to her past after deciding to “pass” as a white woman. Clare's childhood friend, Irene Redfield, just as light-skinned, has chosen to remain within the African American community, and is simultaneously allured and repelled by Clare's risky decision to engage in racial masquerade for personal and societal gain. After frequenting African American-centric gatherings together in Harlem, Clare's interest in Irene turns into a homoerotic longing for Irene's black identity that she abandoned and can never embrace again, and she is forced to grapple with her decision to pass for white in a way that is both tragic and telling. This edition features a new introduction by Emily Bernard and notes by Thadious M. Davis.

Luiselli, Valeria. *Lost Children Archive*. 2019. Reprint, Vintage, 2020.

A mother and father set out with their two children, a boy and a girl, driving from New York to Arizona in the heat of summer. Their destination: Apacheria, the place the Apaches once called home. Told through several compelling voices, blending texts, sounds, and images, *Lost Children Archive* is an astonishing feat of literary virtuosity. It is a richly engaging story of how we document our experiences, and how we remember the things that matter to us the most. With urgency and empathy, it takes us deep into the lives of one remarkable family as it probes the nature of justice and equality today.

Nottage, Lynn. *Intimate Apparel*. Theatre Communications Group, 2006.

Intimate Apparel is a play written by Lynn Nottage. The play is a co-production and co-commission between Center Stage, Baltimore, Maryland, and South Coast Repertory, Costa Mesa, California. The play is set in New York City in 1905 and concerns a young African-American woman who travels to New York to pursue her dreams, becoming an independent woman as a seamstress.

Ward, Jesmyn. *Sing, Unburied, Sing: A Novel*. 2017. Reprint, Scribner, 2018.

An intimate portrait of a family and an epic tale of hope and struggle, *Sing, Unburied, Sing* journeys through Mississippi's past and present, examining the ugly truths at the heart of the American story and the power—and limitations—of family bonds. Jojo is thirteen years old and trying to understand what it means to be a man. He doesn't lack fathers to study, chief among them his Black grandfather, Pop. But there are other men who complicate his understanding: his absent White father, Michael, who is being released from prison; his absent White grandfather, Big Joseph, who won't acknowledge his existence; and the memories of his dead uncle, Given, who died as a teenager. Rich with Ward's distinctive, lyrical language, *Sing, Unburied, Sing* is a majestic new work and an unforgettable family story.

Watts, Stephanie Powell. *No One Is Coming to Save Us*. 1st ed. Ecco, 2018.

JJ Ferguson has returned home to Pinewood, North Carolina, to build his dream house and to pursue his high school sweetheart, Ava. But as he reenters his former world, where factories are in decline and the legacy of Jim Crow is still felt, he's startled to find that the people he once knew and loved have changed just as much as he has. *No One Is Coming to Save Us* is a revelatory debut from an insightful voice: with echoes of *The Great Gatsby*, it is an arresting and powerful novel about an extended African American family and their colliding visions of the American Dream. In evocative prose, Stephanie Powell Watts has crafted a full and stunning portrait that combines a universally resonant story with an intimate glimpse into the hearts of one family.

YOUNG ADULT NON-FICTION

Alvarez, Julia. *The Woman I Kept to Myself*. Algonquin Books, 2011.

The works of this award-winning poet and novelist are rich with the language and influences of two cultures: those of the Dominican Republic of her childhood and the America of her youth and adulthood. They have shaped her writing just as they have shaped her life. In these seventy-five autobiographical poems, Alvarez's clear voice sings out in every line. Here, in the middle of her life, she looks back as a way of understanding and celebrating the woman she has become.

Boyce, Jo Ann Allen, and Debbie Levy. *This Promise of Change*. Bloomsbury USA, 2019.

In 1956, one year before federal troops escorted the Little Rock 9 into Central High School, fourteen-year-old Jo Ann Allen was one of twelve African-American students who broke the color barrier and integrated Clinton High School in Tennessee. At first things went smoothly for the Clinton 12, but then outside agitators interfered, pitting the townspeople against one another. Uneasiness turned into anger, and even the Clinton Twelve themselves wondered if the easier thing to do would be to go back to their old school. Jo Ann--clear-eyed, practical, tolerant, and popular among both black and white students---found herself called on as the spokesperson of the group.

Cruz, Melissa de la, editor. *Because I Was a Girl*. Henry Holt and Company (BYR), 2017.

Because I Was a Girl is an inspiring collection of true stories by women and girls about the obstacles, challenges, and opportunities they've faced...because of their gender. Edited by #1 New York Times bestselling author Melissa de la Cruz, the book is the perfect gift for girls of all ages to celebrate the accomplishments of these women and girls who overcame adversity with their limitless potential. The collection includes writings from an impressive array of girls and women who are trailblazers in their fields, including bestselling authors Victoria Aveyard, Libba Bray, and Margaret Stohl; industry pioneers like Dolores Huerta, Trish McEvoy, and Holly Knight and many more.

Lang, Heather, and Cooper. *Queen of the Track*. Amsterdam University Press, 2012.

When Alice Coachman was a girl, most white people wouldn't even shake her hand. Yet when the King of England placed an Olympic medal around her neck, he extended his hand to Alice in congratulations. Standing on a podium in London's Wembley Stadium, Alice was a long way from the fields of Georgia where she ran barefoot as a child. With a record-breaking leap, she had become the first African-American woman to win an Olympic gold medal. This inspirational picture book is perfect to celebrate Women's History Month or to share any day of the year.

Morales, Yuyi. *Dreamers*. Penguin Random House, 2018.

Dreamers is a celebration of making your home with the things you always carry: your resilience, your dreams, your hopes and history. It's the story of finding your way in a new place, of navigating an unfamiliar world and finding the best parts of it. In dark times, it's a promise that you can make better tomorrows. This lovingly-illustrated picture book memoir looks at the myriad gifts migrants bring with them when they leave their homes. It's a story about family. Beautiful and powerful at any time but given particular urgency as the status of our own *Dreamers* becomes uncertain, this is a story that is both topical and timeless.

Nam, Vickie, editor. *YELL-Oh Girls! Emerging Voices Explore Culture, Identity, and Growing Up Asian American*. Harper Perennial, 2001.

In this groundbreaking collection of personal writings, young Asian American girls come together for the first time and engage in dynamic conversations about the unique challenges they face in their lives. Promoted by a variety of pressing questions from editor Vickie Nam and culled from hundreds of submissions from all over the country, these revelatory essays, poems, and stories tackle such complex issues as dual identities, culture clashes, family matters, body image, and the need to find one's voice. *Yell-Oh Girls!* is an inspiring and much-needed resource for young Asian American girls.

Saedi, Sara. *Americanized*. Alfred A. Knopf, 2018.

Fear of deportation kept Sara up at night, but it didn't keep her from being a teenager. She desperately wanted a green card, along with clear skin, her own car, and a boyfriend. At thirteen, bright-eyed, straight-A student Sara Saedi uncovered a terrible family secret: she was breaking the law simply by living in the United States. Only two years old when her parents fled Iran, she didn't learn of her undocumented status until her older sister wanted to apply for an after-school job, but couldn't because she didn't have a Social Security number. Fear of deportation kept Sara up at night, but it didn't keep her from being a teenager. She desperately wanted a green card, along with clear skin, her own car, and a boyfriend.

Wolgemuth, Nancy DeMoss, and Dannah Gresh. *Lies Young Women Believe: And the Truth That Sets Them Free*. Updated, Moody Publishers, 2018.

Maybe you can identify. Trying to listen to the right voices can be difficult. This book has been written by friends who will help you find the Truth. Maybe your heart is telling you that some things in your life are way off course. Certain habits and relationships have left you confused and lonely. In this book, Nancy and Dannah expose 25 of the lies most commonly believed by your generation. They share real-life accounts from some of the young women they interviewed, along with honest stories about how they've overcome lies they themselves believed. Best of all, they'll show you how to be set free by the Truth.

Yousafzai, Malala. *Malala: My Story of Standing Up for Girls' Rights*. Unabridged AUDIO, Hachette and Blackstone Audio, 2018.

Malala's memoir of a remarkable teenage girl who risked her life for the right to go to school is now abridged and adapted for chapter book readers. Raised in a changing Pakistan by an enlightened father from a poor background and a beautiful, illiterate mother, Malala was taught to stand up for what she believes. Her story of bravery and determination in the face of extremism is more timely than ever. Featuring line art and simplified back matter, Malala teaches a new audience the value of speaking out against intolerance and hate: an inspiring message of hope in Malala's own words.

Mah, Adeline Yen. *Chinese Cinderella: The True Story of an Unwanted Daughter*. Ember, 2010.

In her own courageous voice, Adeline Yen Mah returns to her roots to tell the story of her painful childhood and her ultimate triumph in the face of despair. Adeline's affluent, powerful family considers her bad luck after her mother dies giving birth to her, and life does not get any easier when her father remarries. Adeline and her siblings are subjected to the disdain of her stepmother, while her stepbrother and stepsister are spoiled with gifts and attention. Although Adeline wins prizes at school, they are not enough to compensate for what she really yearns for -- the love and understanding of her family. Like the classic Cinderella story, this powerful memoir is a moving story of resilience and hope.

YOUNG ADULT FICTION

Acevedo, Elizabeth. *The Poet X*. Quill Tree Books; Reprint edition, 2020.

A young girl in Harlem discovers slam poetry as a way to understand her mother's religion and her own relationship to the world. Debut novel of renowned slam poet Elizabeth Acevedo. **Xiomara Batista feels unheard and unable to hide in her Harlem neighborhood. Ever since her body grew into curves, she has learned to let her fists and her fierceness do the talking. But Xiomara has plenty she wants to say, and she pours all her frustration and passion onto the pages of a leather notebook, reciting the words to herself like prayers—especially after she catches feelings for a boy in her bio class named Aman, who her family can never know about. With Mami's determination to force her daughter to obey the laws of the church, Xiomara understands that her thoughts are best kept to herself. So when she is invited to join her school's slam poetry club, she doesn't know how she could ever attend without her mami finding out, much less speak her words out loud. But still, she can't stop thinking about performing her poems. Because in the face of a world that may not want to hear her, Xiomara refuses to be silent.**

Barnhill, Kelly. *The Girl Who Drank the Moon* (Winner of the 2017 Newbery Medal). 2016. Reprint, Algonquin Young Readers, 2019.

Every year, the people of the Protectorate leave a baby as an offering to the witch who lives in the forest. They hope this sacrifice will keep her from terrorizing their town. But the witch in the forest, Xan, is kind and gentle. She shares her home with a wise Swamp Monster named Glerk and a Perfectly Tiny Dragon, Fyrian. Xan rescues the abandoned children and delivers them to welcoming families on the other side of the forest, nourishing the babies with starlight on the journey. When Luna approaches her thirteenth birthday, her magic begins to emerge on schedule--but Xan is far away. Soon, it is up to Luna to protect those who have protected her--even if it means the end of the loving, safe world she's always known.

Cherry, Matthew, and Vashti Harrison. *Hair Love*. Kokila, 2019.

It's up to Daddy to give his daughter an extra-special hair style in this ode to self-confidence and the love between fathers and daughters, from Academy-Award winning director and former NFL wide receiver Matthew A. Cherry and New York Times bestselling illustrator Vashti Harrison. **Zuri's hair has a mind of its own. It kinks, coils, and curls every which way. Zuri knows it's beautiful. When Daddy steps in to style it for an extra special occasion, he has a lot to learn. But he LOVES his Zuri, and he'll do anything to make her -- and her hair -- happy. Tender and**

empowering, Hair Love is an ode to loving your natural hair -- and a celebration of daddies and daughters everywhere.

Katz, Karen. *The Colors of Us*. First, Square Fish, 2002.

Seven-year-old Lena is going to paint a picture of herself. She wants to use brown paint for her skin. But when she and her mother take a walk through the neighborhood, Lena learns that brown comes in many different shades. Through the eyes of a little girl who begins to see her familiar world in a new way, this book celebrates the differences and similarities that connect all people. Karen Katz created this book for her daughter, Lena, whom she and her husband adopted from Guatemala six years ago.

Lockington, Mariama. *For Black Girls Like Me*. Farrar, Straus and Giroux (BYR), 2019.

Makeda June Kirkland is eleven years old, adopted, and black. Her parents and big sister are white, and even though she loves her family very much, Makeda often feels left out. When Makeda's family moves from Maryland to New Mexico, she leaves behind her best friend, Lena—the only other adopted black girl she knows—for a new life. In New Mexico, everything is different. Through it all, Makeda can't help but wonder: What would it feel like to grow up with a family that looks like me? Through singing, dreaming, and writing secret messages back and forth with Lena, Makeda might just carve a small place for herself in the world.

Morales, Yuyi. *Dreamers*. Penguin Random House, 2018.

Dreamers is a celebration of making your home with the things you always carry: your resilience, your dreams, your hopes and history. It's the story of finding your way in a new place, of navigating an unfamiliar world and finding the best parts of it. In dark times, it's a promise that you can make better tomorrows. This lovingly-illustrated picture book memoir looks at the myriad gifts migrants bring with them when they leave their homes. It's a story about family. Beautiful and powerful at any time but given particular urgency as the status of our own Dreamers becomes uncertain, this is a story that is both topical and timeless.

Petro-Roy, Jen. *Good Enough*. 2019. Reprint, Square Fish, 2020.

Before she had an eating disorder, twelve-year-old Riley was many things: an aspiring artist, a runner, a sister, and a friend. If Riley wants her life back, she has to recover. Part of her wants to get better. As she goes to therapy, makes friends in the hospital, and starts to draw again, things begin to look up. She starts to think that even if she does "recover," there's no way she'll stay

recovered once she leaves the hospital and is faced with her dieting mom, the school bully, and her gymnastics-star sister. *Good Enough* is a realistic depiction of inpatient eating disorder treatment, and a moving story about a girl who has to fight herself to survive.

Petrus, Junauda. *The Stars and the Blackness Between Them*. Dutton Books for Young Readers, 2019.

Told in two distinct and irresistible voices, Junauda Petrus's bold and lyrical debut is the story of two black girls from very different backgrounds finding love and happiness in a world that seems determined to deny them both.

Port of Spain, Trinidad. Sixteen-year-old Audre is despondent, having just found out she's going to be sent to live in America with her father because her strictly religious mother caught her with her secret girlfriend, the pastor's daughter. Audre's grandmother Queenie (a former dancer who drives a white convertible Cadillac and who has a few secrets of her own) tries to reassure her granddaughter that she won't lose her roots, not even in some place called Minneapolis. "America have dey spirits too, believe me," she tells Audre.

Minneapolis, USA. Sixteen-year-old Mabel is lying on her bed, staring at the ceiling and trying to figure out why she feels the way she feels—about her ex Terrell, about her girl Jada and that moment they had in the woods, and about the vague feeling of illness that's plagued her all summer. Mabel's reverie is cut short when her father announces that his best friend and his just-arrived-from-Trinidad daughter are coming for dinner. Mabel quickly falls hard for Audre and is determined to take care of her as she tries to navigate an American high school. But their romance takes a turn when test results reveal exactly why Mabel has been feeling low-key sick all summer and suddenly it's Audre who is caring for Mabel as she faces a deeply uncertain future.

Rivera, Gabby. *Juliet Takes a Breath*. Penguin, 2019.

Juliet Milagros Palante is leaving the Bronx and headed to Portland, Oregon. She just came out to her family and isn't sure if her mom will ever speak to her again. But Juliet has a plan, sort of, one that's going to help her figure out this whole "Puerto Rican lesbian" thing. She's interning with the author of her favorite book: Harlowe Brisbane, the ultimate authority on feminism, women's bodies, and other gay-sounding stuff. Will Juliet be able to figure out her life over the course of one magical summer? Is that even possible? Or is she running away from all the problems that seem too big to handle? With more questions than answers, Juliet takes on Portland, Harlowe, and most importantly, herself.

Sanchez, Erika L. *I am Not Your Perfect Mexican Daughter*. Ember; Reprint edition, 2019

Perfect Mexican daughters do not go away to college. And they do not move out of their parents' house after high school graduation. Perfect Mexican daughters never abandon their family.

But Julia is not your perfect Mexican daughter. That was Olga's role. Then a tragic accident on the busiest street in Chicago leaves Olga dead and Julia left behind to reassemble the shattered pieces of her family. And no one seems to acknowledge that Julia is broken, too. Instead, her mother seems to channel her grief into pointing out every possible way Julia has failed.

But it's not long before Julia discovers that Olga might not have been as perfect as everyone thought. With the help of her best friend, Lorena, and her first love (first everything), Connor, Julia is determined to find out. Was Olga really what she seemed? Or was there more to her sister's story? And either way, how can Julia even attempt to live up to a seemingly impossible ideal?

Sugiura, Misa. *This Time Will Be Different*. HarperCollins, 2019.

Katsuyamas never quit—but seventeen-year-old CJ doesn't even know where to start. She's never lived up to her mom's type A ambition, and she's perfectly happy just helping her aunt, Hannah, at their family's flower shop. She doesn't buy into Hannah's romantic ideas about flowers and their hidden meanings, but when it comes to arranging the perfect bouquet, CJ discovers a knack she never knew she had. Then her mom decides to sell the shop—to the family who swindled CJ's grandparents when thousands of Japanese Americans were sent to internment camps during WWII. Soon a rift threatens to splinter CJ's family, friends, and their entire Northern California community; and for the first time, CJ has found something she wants to fight for.

Thorpe, Helen. *Just Like Us: The True Story of Four Mexican Girls Coming of Age in America*. 2009. Reprint, Scribner, 2011.

Now updated, the powerful account of four young Mexican women coming of age in Denver, two who have legal documentation, two who don't, and what happens to them as a result. *Just Like Us* tells the story of four high school students whose parents entered this country illegally from Mexico. We meet the girls on the eve of their senior prom in Denver, Colorado. All four of the girls have grown up in the United States, and all four want to live the American dream, but only two have documents. As the girls attempt to make it into college, they discover that only the legal pair sees a clear path forward. Their friendships start to divide along lines of immigration status.

Williams-Garcia, Rita. *One Crazy Summer*. 2010. Reprint, Quill Tree Books, 2011.

Rita Williams-Garcia tells the story of three sisters who travel to Oakland, California, in 1968 to meet the mother who abandoned them. Eleven-year-old Delphine is like a mother to her two younger sisters, Vonetta and Fern. She's had to be, ever since their mother, Cecile, left them seven years ago for a radical new life in California. But when the sisters arrive from Brooklyn to spend the summer with their mother, Cecile is nothing like they imagined. While the girls hope to go to Disneyland and meet Tinker Bell, their mother sends them to a day camp run by the Black Panthers. Unexpectedly, Delphine, Vonetta, and Fern learn much about their family, their country, and themselves during one truly crazy summer.

Woodson, Jacqueline. Last Summer With Maizon. Penguin Young Readers Group, 2002.

Margaret loves her parents and hanging out with her best friend, Maizon. Then it happens, like a one-two punch, during the summer she turns eleven: first, Margaret's father dies of a heart attack, and then Maizon is accepted at an expensive boarding school, far away from the city they call home. For the first time in her life, Margaret has to turn to someone who isn't Maizon, who doesn't know her heart and her dreams. . . .